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A STUDY OF SELECTED SOLO PIANO WORKS
BY THREE KOREAN WOMEN COMPOSERS FROM 2008 TO 2012

A DOCUMENT APPROVED FOR THE
SCHOOL OF MUSIC

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ABSTRACT

Korean women composers' musical achievements have increased markedly since the 1980s. They have won many significant international competitions as their music is being commissioned and performed by prominent performance groups. They have gained prominence at home and abroad. However, many of their works are less familiar inside and outside of Korea.

The purpose of this study is to bring attention to three contemporary Korean women composers and their solo piano compositions in order to document their significance to contemporary piano literature, as current literature contains few studies of Korean female composers' works, and few of those works have been published.

This study examines a contemporary solo piano work by each of three Korean women composers: Shinuh Lee's Chorale Fantasy no.1 *Comfort, Comfort My People* (2007/2009), Jiesun Lim's *A Poem about Spring* (2008), and Hyo-shin Na's *Near and Dear* (2012). All of these works have premiered at a significant event; some have been professionally published and recorded.

Interviews with the composers reveal their insights into their music and South Korea's contemporary music scene in general.

CHAPTER ONE

Introduction

South Korea[1] has produced distinguished classical musicians, who have gained sterling international reputations, in spite of its relatively recent embrace of Western classical music. Along with its flourishing performing artists at world-class stages, Korea has also turned out internationally renowned composers. They have had a significant impact through their lives, works, and teaching on much of the younger generation of composers, including women composers.

Korean women composers' musical achievements have increased markedly since the 1980s. They have won many significant international competitions as their music is being commissioned and performed by prominent performance groups. They have gained prominence at home and abroad. However, their output has been less highlighted inside and outside of Korea due to a male-dominated sociological environment.

In fact, women are now the dominant force in Western classical music composition in Korea.[2] Approximately seventy-five percent of

[1] Henceforth Korea indicates South Korea, since Korea was divided into two countries, North and South.

[2] Kyungwha Cho, "Korean Women's Voice: The Vocal Music of Young-Ja Lee" (D.M.A. diss., University of Memphis, 2012), 4.

composition students at the universities in Korea and seventy percent of professional composers in Korea are female.[3]

Dr. John Robison, professor of musicology at the University of South Florida in Tampa, has written extensively about Korean women composers in his book. He states that "Korean women composers have a great deal of imagination and spirit and have generated compositions that truly deserve to be recognized for their unique qualities. Their music needs to be studied and performed."[4]

Korean women composers have been in a socially disadvantaged position for many decades. However, thanks to the effort and dedication of pioneering Korean women composers, they are consolidating their base as composers locally and internationally. They continue to make important contributions to the world of music with their own unique musical language.

Background

Western music was introduced to Korea in the late nineteenth century in the form of Christian hymns brought by Protestant missionaries.[5] Since then, many Koreans have been fascinated with

[3] Ibid.

[4] John O. Robison, *Korean Women Composers and Their Music* (Missoula: The College Music Society, 2012), 1.

[5] Yu-Sun Yi, *A Hundred-Year History of Western Music in Korea* (Seoul: Umak Chunchu-sa, 1985), 89.

Western classical music style through various channels, including educational institutes, mass media, and the performances of distinguished musicians. In spite of political changes and national tragedies, such as Japanese Occupancy (1910-45) and the Korean War (1950-53), musical activity in Korea has flourished steadily, and many Koreans have become fond of Western classical music.

Since then, the study of Western classical music has become very popular in Korea, and many children take music lessons, going on to study Western classical music in many universities and conservatories throughout Korea, the United States, and Europe. The number of Korean musicians has therefore multiplied rapidly, boasting many international successes in music since the 1960s. Since the victory of pianist Tong-il Han at the prestigious Leventritt Competition in 1965, many fellow musicians have won international music contests,[6] including the Merriweather Post, Geneva International Music, Ferruccio Busoni International Piano, International Chopin Piano, Van Cliburn, and International Tchaikovsky competitions. From the 1980s to the present, it has become almost common to see a significant number of Koreans in the top prize winners' lists at major international competitions. For example, at the 2011 XIV International Tchaikovsky Competition, five of the nineteen winners were

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[6] These musicians include Kyung-Wha Chung (violin), Myung-Wha Chung (cello), Myung-Whun Chung (piano), Dong-Suk Kang (violin), Young-Uck Kim (violin), Kun-Woo Paik (piano), and Hai-Kyung Suh (piano), etc.

Korean.[7] Recently, Seong-Jin Cho won the 2015 XVll International Chopin Piano Competition. The record of these successes is truly remarkable, considering the short period of Western music in Korea.

Korea has also produced prominent composers and artists who have gained sterling international reputations, such as Isang Yun (1917-95) and Nam June Paik (1932-2006). Yun's music has been widely performed in Europe since he immigrated to Germany in 1964, and Paik achieved high recognition in both Europe and America for his "performance works."[8] The remarkable lives, creative activities, and extraordinary achievements of these artists inspired much of the younger generation to devote themselves to the arts. These aspiring artists included composers, particularly female composers.

Korean women composers have been very active domestically and internationally since 1980. In 1981, six leading Korean women composers founded the *Korean Society of Women Composers* (KSWC),[9] which has since premiered more than six hundred fifty new compositions through its spring and fall concerts and other performances, recorded fifteen CDs, and

[7] 1st prize: Sun Young Seo (voice-female), 1st prize: Jong Min Park (voice-male), 2nd prize: Yeol Eum Son (piano), 3rd prize: Seong Jin Cho (piano), 3rd prize: Jehye Lee (violin).

[8] Killick, Andrew P. 1992. "Musical Composition in Twentieth-Century Korea." *Korean Studies*. 16, no. 1: 43-60.

[9] They include Sung-hee Hong, Bang-ja Huh, Chan-hae Lee, Young-ja Lee, Sook-ja Oh, Kyung-sun Seo.

published numerous musical scores and eighteen journals.[10] In April 2003, the KSWC and the *International Alliance for Women in Music* (IAWM) co-hosted "Voices of Women," a five-day International Festival of Women in Music Today in Seoul. More than 300 female musicians from twenty-three countries participated in the festival, including 1991 Pulitzer Prize-winning composer Shulamit Ran,[11] conductor Apo Hsu,[12] and the performing group Orchid Ensemble.[13] About seventy compositions from participating countries were premiered. Through its successful hosting, the KSWC established a solid international reputation as a creative group of women musicians.

Concurrently, several Korean women composers have gained more international recognition through awards, commissions, reviews, grants, and concerts in cities across the globe.[14] For example, Unsuk Chin (b. 1961) received the Grawemeyer Award for Music Composition for her *Violin Concerto* in 2004, the Arnold Schoenberg Prize for her *Piano Etudes* in 2005, and the Prince Pierre Foundation Music Award for her *Gougalon* in 2010, in addition to her numerous top prizes at major international

[10] http://www.womancomposer.or.kr/kswc/eng/about.php

[11] Isaraeli-American composer, born in 1949

[12] Taiwanese conductor, born in 1959

[13] Canadian musical ensemble formed in 1997 in Vancouver, Canada.

[14] Cho, 4.

competitions. Major orchestras such as the Berlin Philharmonic and Chicago Symphony Orchestra have performed her works worldwide.[15]

Need for the Study

The scarcity of published materials on Korean women composers and their piano works establishes a need for this study, particularly because their compositions are only beginning to be explored in academic settings, which have traditionally focused mainly on male composers such as Isang Yun and Byung-Dong Paik. To date, Korean women composers have been examined in only five doctoral dissertations, in which only one or two composers such as Unsuk Chin and their piano works are discussed, despite Korean women's broad contribution to contemporary piano literature. [16]

Purpose of the Study

The purpose of this study is to introduce three selected contemporary Korean women composers and discuss one of each of their piano compositions in order to document their significance to

[15] http://www.boosey.com/composer/unsuk+chin

[16] They are Hae-Young Yoo, "*Western Music in Modern Korea: A Study of Two Women Composers*" (D.M.A. diss., Rice University, 2005); Ji Hye Chang, "Contextual analysis of Unsuk Chin's piano études" (D.M.A diss., Indiana University, 2006); Jeong-Hwa Park, "*Analytical Description of Four Piano Compositions by Hyo-shin Na: Variations, Rain Study, Piano Study 3, and Walking, Walking*" (D.M.A. diss., Arizona State University, 2008); Soo Kyung Kim, "*A Study of Unsuk Chin's Piano Etudes*" (D.M.A. diss., University of Georgia, 2012); and Doori Yoo, "*Two etudes by Unsuk Chin: No. 1, In C and No. 6, Grains, for Piano*" (D.M.A. diss., Florida States University, 2013).

contemporary piano literature. The study will focus on the following post-1980 piano solo works:

- Shinuh Lee: Chorale Fantasy No. 1 *Comfort, comfort my people*
- Jiesun Lim: *A Poem about Spring*
- Hyo-shin Na: *Near and Dear*

Limitations of the Study

- An exhaustive list of Korean women composers is beyond the scope of this study. The project covers only three female composers born in South Korea who are presently active as composers.
- A complete list of Korean women's compositional output is not included in this study, which will be limited to compositions written by three selected composers between 1980 and 2012.
- The study is limited to available compositions, whether published or unpublished.
- The study is limited to music written originally for piano. Transcriptions, arrangements for other instrumentals and/or ensembles with other instruments are excluded.
- Complete musical analyses are not provided. This study includes brief descriptions of formal and thematic subjects of the compositions.

- Full scores are not provided in this study due to protection by copyrights.
- In addition, though one-on-one interviews to discuss works and details with each composer would be ideal, varying locations and budget constraints would make this difficult. Skype interviews and possible phone conversations will have to suffice.[17]

Procedures

Several procedures were employed for the research in this document. Firstly, the task of locating Korean women composers was undertaken with the following sources: The *New Grove Dictionary of Music and Musicians*'s profile of nineteen recognized Korean composers (among them, seven women composers);[18] *The Norton/Grove Dictionary of Women Composers*'s list of five Korean women composers;[19] and the *International Encyclopedia of Women Composers*'s profile of ten Korean

[17] Charmaine Blythe Siagian, "Selected Solo Piano Works by Malaysian and Indonesian Composers from 1979 to 2007" (DMA diss., University of Oklahoma, 2007), 11.

[18] Cliff Eisen and Stanley Sadie, *The New Grove Dictionary of Music and Musicians*, ed. J. Sadie and J. Tyrrell, 2nd. edn. (London: Macmillan, 2001).

[19] *The Norton/Grove Dictionary of Women Composers*, ed. J. Sadie and R. Samuel. (New York: W.W. Norton, 1995).

women composers.[20] Also, *A Guide to Piano Music by Women Composers* listed three Korean women composers.[21]

Online resources were also utilized for this study. First and foremost, the website of the *Korean Society of Women Composers* (KSWC) listed the email addresses of active members. The personal contact information of Korean women composers has been a valuable resource for this study.[22]

The Living Composers Project,[23] "a non-profit database begun in 2000, which aims to provide composers, listeners, performers, and researchers with a source of information about the music of our time" was especially helpful. This website listed twelve potential composers from Korea, nine of whom are women.

Wikipedia[24] provided a directory of twenty-nine Korean composers with information about each. Four of these are women.

Other online research databases such as *WorldCat*[25] also yielded concrete results and located several relevant musical scores and recordings

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[20] Aaraon I. Cohen, *International Encyclopedia of Women Composers*. 2nd. edn. (New York: Books & Music USA, 1987).

[21] Pamela Youngdahl Dees, *A Guide to Piano Music by Women Composers*, (Westport, Conn.: Greenwood Press, 2002).

[22] The Korean Society of Women Composers. http://www.womancomposer.or.kr /kswc/01_music/member.php

[23] The Living Composers Project, Dan Albertson, Ron Hannah, eds. http://www.composers21.com

[24] Wikipedia, the free encyclopedia. http://www.wikipedia.org

housed in American university libraries. Furthermore, the *Google*[26] search engine yielded the personal websites of several composers.

After carefully considering all the sources above, three Korean women composers were chosen for this document. Their selection criteria were one or more of the following:

- The composer has been active in contemporary music nationally and/or internationally.
- The composer has won at least one major composers' competition and/or has received international-level awards.
- The composer's works for piano are an integral part of her catalogue.
- The composer is accessible for personal contact.

Piano compositions were selected according to the following criteria:

- Individual style and compositional philosophy/approach;
- Reviews and articles about the compositions;
- Each composer's recommendation;
- Aesthetic appeal to the author, who is a performing pianist.

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[25] Worldcat, The World's Largest Library Catalog. http://www.worldcat.org

[26] http://google.com

After careful considerations of these criteria and evaluation of the scores, the author chose three pieces for discussion in chapter four. Each discussion includes the following:

- background of the composition
- the compositional philosophy of the composer
- the composer's intention for the selected composition
- a brief descriptions of the form and thematic subjects for the composition; and
- the author's performance suggestions for the composition, if applicable.

Primary resources on each composer's compositional style and approach were primarily interviews with the composers by the author. The interviews by the author were recorded and transcribed. For this, the Institutional Review Board (IRB) Description of Study Protocol were submitted to the University of Oklahoma IRB office. Secondary resources include composers' biographies, studies, articles, and Korean and American reviews of the composers and their works.

Organization of the Study

This study is organized in five chapters. The present introductory chapter provides the introduction, need for the study, purpose of the study,

limitations of the study, procedures, and organization of the study, as well as a review of related literature.

The second chapter presents a history of Western classical music in Korea, including its beginning, propagation, and eventual prominence in Korea.

The third chapter discusses an overview of three generations of Korean composers and their piano compositions, and introduces Korean women composers' phased accomplishments.

The fourth chapter introduces the three selected piano pieces. It includes a biography of each composer, a summary of her works, and a brief description of the selected works.

The fifth chapter provides a summary, conclusions, and recommendations for further study. The appendices list an example of initial email to potential Korean women composers, transcribed interviews with the selected three composers, and outcome letters from IRB. A list of questions used for interviews with the composers is presented as well.

Related Literature

Selected Books

Historical information on the development of Western classical music in Korea is available from several sources:

An Outline of Korean Artistic history, compiled by the Korean Art Research Institute, comprises documentary literature about the reform and development of Korean music.[27] The material is organized chronologically rather than categorically, making this a valuable research tool for locating historic facts or tracing progressive historical trends.

Yu-Son Yi's *A Hundred-Year History of Western Music in Korea* contributes significantly to tracing Western music's legacy in Korea.[28] Of particular use was the fourth chapter, which details the evolution of Western music in Korea.

Choong-sik Ahn's *The Story of Western Music in Korea: A Social History, 1885-1950* chronicles Western classical music from its arrival in Korea through the first half of the twentieth century.[29] The presentation is topical, not chronological. Ahn is neither a trained musician nor professional writer, but this book is well organized, detailed, and helpful for the general reader.

Gyung-Chan Min's *History of Western Music in Korea for the Younger Generation* describes the origin and progression of Western

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[27] Korean Art Research Institute, *An Outline of Korean Artistic History* (Seoul: Sigongsa, 2005).

[28] Yu-Sun Yi, *A Hundred-Year History of Western Music in Korea* (Seoul: Eumak Choon-choo sa, 1985).

[29] Choong-sik Ahn, *The Story of Western Music in Korea: A Social History, 1885-1950*, (Morgan Hill: Bookstand, 2005).

classical music in Korea.[30] The narrative also explores why and how Western music developed in Korea in such a short period of time.

An Encyclopedia of Korean Composers, by Gyung-Chan Min, Young-Mi Lee, Yong-Whan Kim, and Choon-Mi Kim, is the first biographical dictionary of Korean composers. The 900 listed composers include those living in foreign countries and North Korea. Each listing includes a career outline and a list of compositions.[31] This book was helpful in locating the women composers of solo piano works for this study. However, it does not mention composers born after 1970.

Soon-Jung Lee's compilation, *Korean Contemporary Piano Literature*, published in Korea, lists solo piano works, four-hand works for one piano, two-piano works, three-piano works, and concertos for piano and orchestra.[32] An appendix provides a list of contemporary piano works. This was another influential source of information on Korean women composers.

Biographical information on Korean women composers appears in several major sources, including *The New Grove Dictionary of Music and*

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[30] Gyung-Chan Min, *History of Western Music in Korea for the Younger Generation* (Seoul: Doori Media, 2006).

[31] Gyung-Chan Min, Young-Mi Lee, Yong-Whan Kim, and Choon-Mi Kim, *An Encyclopedia of Korean Composers* (Seoul: Sigongsa, 1999).

[32] Soon-Jung Lee, *Korean Contemporary Piano Literature* (Seoul: Tae-Rim, 2000).

Musicians,[33] *International Encyclopedia of Women Composers* by Aaron I. Cohen,[34] *A Guide to Piano Music by Women Composers* by Pamela Youngdahl Dees,[35] and many others.

Selected Dissertations

Though Korean music studies are relatively rare, a number of dissertations focus on the history of Western classical music in Korea and representative compositions. They were useful models for this study.

Representative Piano Solo Works Published Since 1950: An Annotated Bibliography by Kyungmi Kim includes a brief sketch of Western classical music's growth and emphasizes the development of Western music education in Korea.[36] Kim provides an annotated bibliography of twenty-five representative solo piano works by thirteen Korean composers dating from 1950. Each entry begins with a biographical summary and includes the following data, as available: title and date of composition; date of the first performance; first performer; number of pages; level of difficulty; and approximate length. The

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[33] *The New Grove Dictionary of Music and Musicians*, 2nd ed., s.v. "Korea," by Robert C. Provine.

[34] Aaron I. Cohen, *International Encyclopedia of Women Composers*, 2nd ed., (New York: Books & Music USA), 1987.

[35] Pamela Youngdahl Dees, *A Guide to Piano Music by Women Composers*, (Westport, Conn.: Greenwood Press), 2002.

[36] Kyungmi Kim, "Representative Piano Solo Works Published Since 1950: An Annotated Bibliography" (D.M.A. diss., University of Georgia, 1996).

annotations briefly examine the structure of selected works and offer comments on stylistic character, technical challenges, other facts surrounding the work, and relevant performance commentary. Kim includes only one female composer.

Western Music in Korea with an Emphasis on Piano Composition Since 1970 by Jeong-Seon Choi presents a general outline of Korean music history prior to the introduction of Western music, as well as a historical survey of Western classical music in Korea.[37] In addition, Choi discusses four Korean composers selected for her dissertation. Two compositions by each composer are analyzed and a brief biography of each composer is presented. However, no Korean women composers are mentioned.

A Country's Progression into a Century of Promise: Contemporary Piano Music by Korean Composers: including a Historical Survey of Western Music in Korea and a Catalogue of Piano Repertoire, by Min-Kyung Kwon was an essential source for this study, especially concerning the history of Western classical music in Korea.[38] Kwon endeavors to translate into English the fourth chapter of *A Hundred-Year*

[37] Jeong-Seon Choi, "Western Music in Korea with an Emphasis on Piano Composition Since 1970" (D.M.A. diss., University of Maryland in College Park, 1997).

[38] Min-kyung Kwon, "A country's progression into a century of promise: contemporary piano music by Korean composers: including a historical survey of western music in Korea and a catalogue of piano repertoire" (D.M.A. diss., The Julliard School, 2000).

History of Western Music in Korea, by Yu-Son Yi, which addresses Western classical music and its development in Korea.[39]

You-Sun Kang's *Toward a New Korean Musical Language: The Merging of Traditional Korean Music and Piano Works by Contemporary Korean Composers* traces the introduction of Western music in Korea and describes phenomena that emerged in the musical society of Korea after the introduction of Western music. [40] Kang analyzes four piano works by four male Korean composers and discusses the ways they incorporate the materials, techniques, and idioms of traditional Korean music into Western contemporary compositional language.

Ji-Hyun Kim's *An Annotated Bibliography of Piano Concertos Written by South Korean Composers in the Twentieth Century* uses an annotated bibliography format to provide commentary on the compositional and performance aspects of twenty-five piano concertos of twenty-two Korean composers. [41] In the fourth chapter Kim presents composers' names (in alphabetical order), their biographies, the dates commissions and/or dedications of their works, their premiere

[39] Yu-Sun Yi, *A Hundred-Year History of Western Music in Korea* (Seoul: Eumak Choon-choo sa, 1985).

[40] You-Seon Kang, "Toward a New Korean Musical Language: The Merging of Traditional Korean Music and Piano Works by Contemporary Korean Composers" (D.M.A. diss., University of Cincinnati, 2002).

[41] Ji-Hyun Kim, "An Annotated Bibliography of Piano Concerto Written by South Korean Composers in the Twentieth Century" (D.M.A. diss., University of Miami, 2007).

performances, the numbers and titles, the durations, publication information, recorded performances, published reviews, composer's comments, and compositional features of their compositions.[42]

Jeong-Hwa Park's *Analytical Description of Four Piano Compositions by Hyo-shin Na* (2008),[43] discusses four compositions: *Variations* (1990), *Rain Study* (1999), *Piano Study* (2001), and *Walking, Walking* (2003). After a brief history of Korean piano music and a biography of Hyo-shin Na, she examines the works in detail, section by section, with suggestions for interpretation and performance.

W*estern Music in Modern Korea: A Study of Two Women Composers*, by Hae-Young Yoo yielded the research most relevant to this study.[44] Yoo explores the solo piano works of two internationally recognized women composers, Unsuk Chin and Jiesun Lim. In her fifth chapter she presents an overall analysis of one piano piece by each composer, including the performer's perspective and performance suggestions. Unlike the dissertations discussed earlier, she discusses Korean traditional music and the changing role of women in the society.

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[42] Ibid., 6.

[43] Jeong-Hwa Park, "Analytical Description of Four Piano Compositions by Hyo-Shin Na: Variations, Rain Study, Piano Study 3, and Walking, Walking" (D.M.A. diss., Arizona State University, 2008).

[44] Hae-Young Yoo, "*Western Music in Modern Korea: A Study of Two Women Composer,*" (D.M.A. diss., Rice University, 2005).

Multiple studies have also been conducted on various musical aspects of other countries. Tzi-Ming Yang's D.M.A. dissertation, *Selected Solo Works of Taiwanese Composers*[45], is one such study. Yang explores Western influences on Taiwanese composers, discussing Taiwanese piano music in three distinctive time periods: (1) the Japanese Occupation, (2) Awakening and Finding Roots, and (3) New Generation. For each time period, she offers historical background, information on the composers, and descriptions of their compositional techniques.

Charmaine B. Siagian's D.M.A. dissertation (2007) on S*elected Solo Piano Works by Contemporary Malaysian and Indonesian Composers* was also valuable, particularly as a model for layout and organization. [46] Siagian introduces the contemporary piano works by seven Malaysian and Indonesian composers, and she presents background information on the development of Western music in Malaysia and Indonesia. In addition, seven solo piano works and three piano collections are discussed. Each work's review includes comments from the composer obtained through a questionnaire and subsequent interviews and e-mails.

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[45] Tzi-Ming Yang, "Selected Solo Works of Taiwanese Composers" (D.M.A. diss., University of Maryland at College Park, 2002).

[46] Charmaine Blythe Siagian, "Selected Solo Piano Works by Contemporary Malaysian and Indonesian Composers from 1979 to 2007: An Introduction" (D.M.A. diss., University of Oklahoma, 2007).

Selected Articles

In "Musical Composition in Twentieth-Century Korea,"[47] Andrew P. Killick explores the nature of musical creation in Korea and traces the development of the Western approach to musical composition in that country. He also discusses Korean composers who have attained significant favor with international audiences.

In "Korean Composers in Profile,"[48] David Bobcock begins by complimenting the music composition scene in Korea. Then he explores various musical genres that are prevalent in Korea and background knowledge that is essential to understand and appreciate those genres. Bobcock investigates musical trends in Korean composition while presenting the distinctive features of works by nine Korean composers, along with their biographies.

Eunha Kim's "Study of Early Korean Women Composers of Ewha Haktang and Ewha College" helps us to understand the social and musical circumstances around which Western music was introduced to Korea.[49] Kim investigates the musical activities of early Korean female composers

[47] Andrew P. Killick, "Musical Composition in Twentieth-Century Korea," *Korean Studies* 16, no. 1 (1992), 43-60.

[48] David Bobcock, "Korean Composers in Profile," *Tempo* New Series No. 192, (1995), 15-21.

[49] Eunha Kim, "Study of Early Korean Women Composers of Ewha Haktang and Ewha College," *Journal of Korean Music History* 43 (2009), 47-78.

who were educated at Ewha Haktang and Ewha College (now Ewha Womans University) in Seoul, South Korea.[50]

[50] Ewha Haktang, the forerunner of Ewha Womans University, was the first educational institute for Korean women. Founded by American missionary Mary F. Scranton in 1886, it was elevated to Ewha College in 1925, making it the first institute of higher education for Korean women.

CHAPTER TWO

A History of Western Music in Korea

The propagation of Western classical music throughout North and South Korea not only has transformed the cultural livelihoods of Koreans since its introduction into their homelands, but has also given the music new characteristics in accordance with its new social circumstances. The stylistic evolution of Korean-composed Western-style music occurred in three stages.

The first stage (1885-1945) was the period of infiltration and reception, a time dominated by the arrival of sweeping new influences.[51] Its composers incorporated Western elements into Korean music for the first time.

The second stage (1945-1980) was characterized by assimilation and experimentation. This era's composers were more involved with such twentieth-century compositional techniques as serial, atonal, and electronic.

The third stage (1980-present) has witnessed the development of original styles that reconcile differences between Western and Eastern music. This epoch's so-called 'third generation' composers have combined

[51] Min-kyung Kwon, "A country's progression into a century of promise: contemporary piano music by Korean composers: including a historical survey of western music in Korea and a catalogue of piano repertoire" (D.M.A. diss., The Juilliard School, 2000), 43.

traditional Korean elements with Western compositional techniques in their mission to find a uniquely Korean musical voice.[52]

1. The Beginning of Western Music in Korea

With Korea's opening of trade routes to the West in the late nineteenth-century, waves of Western culture began to arrive, including Western classical music. Its infiltration into Korean lifestyles and its development thereafter are indebted to two specific events: the arrival of the American Protestant missionaries in 1885, and the establishment of an army band under the direction of the German musician Franz Eckert in 1901.[53] From these events, Korea's vocal and instrumental music evolved respectively in accordance with the development of Western classical music.

American Missionaries and Vocal Music (1885-1900). In 1885, two American Protestant missionaries arrived in Korea: Henry G. Appenzeller (1858-1902) and Horace G. Underwood (1859-1916). More missionaries followed. Evangelizing their faith through education, they taught Koreans hymns and other sacred songs. Though used primarily to spread and strengthen Christianity throughout Korea, these hymns first introduced Koreans to Western music—not through Mozart, Bach or

[52] Ibid.

[53] Choong-Sik Ahn, *The Story of Western Music in Korea: A Social History, 1885-1950*, (Morgan Hill: Bookstand, 2005), 20.

Beethoven, but through "Thy Kingdom Come," "How Great Thou Art," etc. The teaching of these hymns, however, did not include music theory instruction of any kind; they were learned simply through imitative singing.[54]

More formal musical education began in the years 1885 and 1886, when the American missionaries founded Korea's first westernized educational institutes, e.g., the Bae-Jae school, the Underwood school, and the Ewha school for women, which today are Korea's oldest and most prestigious institutions. These Christian high schools grew to about seven hundred ninety-six in number by 1910 and integrated music into their curricula.[55]

Other missionaries and their wives were highly trained musicians who taught Koreans piano, organ, and other instruments. Among them was Dr. Eli M. Mowry (1880-1970), the first principal of the *Soong-shil* school. He formed Korea's first choirs and trained each of their members night after night until they could sing four-part harmony fluently.[56] He also imported Korea's first manual pipe organ, arranged its first publication of choral church music, and established its first church

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[54] Yu-Son Yi, *A Hundred-Year History of Western Music in Korea*, (Seoul: Umak Chunchu-sa, 1985), 35.

[55] Gyung-Chan Min, *History of Western Music in Korea for the Younger Generation* (Seoul: Doori Media, 2006), 52.

[56] The first choirs were founded at *Jangdaehyun* church in Pyongyang, North Korea, but the Communist Party removed the church.

orchestra, personally organizing and procuring the instruments and instrumentalists. Dr. Mowry worked primarily in Seoul, and also toured through rural areas to teach local residents theology, music theory, and choral singing, and to train them as leaders of their communities.[57] Several important Korean musicians at the time came directly out of the teaching of Dr. Mowry at the *Soong-shil* school: In-Sik Kim, Young-Hwan Kim, Jae-Myung Hyun, and Dong-Jin Kim.[58] Later, they developed *Chang-Ga*,[59] a Western-style vocal genre derived from Christian hymns.

Horace G. Underwood published the first collection of one hundred seventeen hymns in Western notation with Korean lyrics in 1894. By 1902, more than two hundred hymns were in print in Korea.[60] Thereafter, hymns were transformed in accordance with the particular purposes for which they were adapted. Their evolution took place in four stages: (1) hymns in original form, but translated into Korean for religious purposes; (2) familiar songs with lyrics altered for educational, political, or patriotic uses; (3) popular songs, called *Chang-Ga*, which evolved from Western hymns and popular songs and easily appealed to the public; (4) lyric songs,

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[57] Woo-Suk Suh, *Process of Western Music's Infiltration*, (Seoul: Cultural Science Reseasch Institutes, 1985), 23.

[58] Ahn, 21.

[59] The term was first used in the *Bae-Jae* School in 1886, referring to songs in which Korean words were set to popular Western tunes or hymns.

[60] Gyung-Chan Min, *History of Western Music in Korea for the Younger Generation* (Seoul: Doori Media, 2006), 29.

called *Ga-Gok*, which were sophisticated, individual-oriented, and newly composed art songs.[61] By the turn of the twentieth century, the Western-style song had become the dominant form of music in Korea.

The Beginning of Instrumental Music (1900-1915). Fifteen years after the Western missionaries arrived, Korea turned from passively receiving Western music to actively seeking it. The active seeker was none other than the imperial government of Korea, whose objective for the search was to organize a Western-style military band as part of its plan to build a modern army. Upon recommendation from a group of reformist advisors who returned from a "learning tour" of Europe and America, Emperor Kojong (1852-1919) issued an imperial edict in 1900 to establish a military music corps, and he invited a German musician, Franz Eckert (1852-1916), to train the new Imperial Military Band.[62]

A distinguished oboe player educated at the Dresden Music School, Eckert had trained the Japanese navy band for twenty years and is credited as composer of the Japanese national anthem, *Kimigayo*. After returning home from Japan, Eckert was working at the Prussian Court as a musical director when his invitation came from the Korean Court.[63] He

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[61] Yi, 138.

[62] Sa-hun Chang, *The History of Korean Music*, (Seoul: Bojinjae, 1974), 176-183, 189-192.

[63] Ibid., 194-96

established the military music school near Pagoda Park in Seoul and began to train fifty-one students on brass, woodwinds, and other instruments, all of which Eckert most likely brought from Germany.[64]

The Imperial Military Band first performed on September 7, 1901—about seven months after Eckert's arrival in Korea—to celebrate Emperor Kojong's birthday at Chung-Wha Chon, now Ducksoo Palace.[65] The band also held an open-air concert every Thursday in Pagoda Park. Eckert promoted these concerts in the name of entertaining and educating the public, and they made Western instrumental music wholly accessible to the citizens of Seoul.[66]

In these ways Korea's Imperial Military Band laid the foundation for transmitting Western instrumental music to the Korean people, while producing the nation's first professional instrumentalists. However, financial difficulties forced the band's dissolution in 1915 after Korea became a Japanese colony.[67]

Japanese Colonial Period (1910-1945). Upon annexing Korea in 1910, Japan enforced a policy to completely replace traditional Korean culture with Japanese culture. Korean language was banned from

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[64] Ibid., 212-14.

[65] Ibid., 203-04.

[66] Ahn, 24.

[67] Hae-Young Yoo, "*Western Music in Modern Korea: A Study of Two Women Composer,*" (D.M.A. diss., Rice University, 2005), 18.

government offices, businesses and schools; Koreans were forced to adapt Japanese names; Korean language newspapers were banned; worship at Japanese Shinto shrines was mandated; and all indigenous Korean musical activities were discouraged. [68] The Japanese government regulated the traditional music institute and had its musicians reduced from three hundred to twenty-five by 1945 as it suppressed traditional Korean music. That music thus declined in prosperity and ubiquity and was mostly taught privately by a small, exclusive group of tutors.[69]

Yet Western-style music did prevail under these circumstances, as the Japanese government forced Western songs and Japanese military songs into the Korean educational system.[70] Furthermore, some Korean musicians employed Western-style music to express their patriotism and resistance against Japan. This caused a boom in *Chang-Ga*, a new Western-style vocal genre composed by Korean musicians. *Chang-Ga* helped Koreans to adapt to the sound of Western music, and it contributed to the spread of vocal music to the general public.

[68] Ahn, 28.

[69] Min, 150.

[70] Japan accepted Western classical music into its repertoires about 30 years before Korea did.

2. Musical and Compositional Development (1945-1980)

Independence and the Korean War. Japan's 1945 surrender to the United States freed Korea, enabling Korean musicians to study and teach Western music without Japanese influence. They taught music education in schools and introduced music textbooks written by Koreans. In 1946, Korea's first co-educational music college was established at Seoul National University.[71] It produced many professional musicians who became musical society leaders in Korea. In addition, several orchestras, chamber music ensembles, choral organizations, and opera companies were founded. Korea's first performance of Verdi's *La Traviata* was staged in 1948, and a new opera *Chunhyangjeon,* composed by Korean musician Jae-Myung Hyun, premiered in 1950.[72]

Unfortunately, this music boom was cut short by the Korean War (1950-53). Three years of devastating war not only laid waste to much of the country, but also killed many leading Korean musicians. They were also subject to abduction or defection to North Korea, and the musical division between the two Koreas began. The hardship of war also made Korean musicians' lives very difficult, but military musical organizations provided a platform for a fast recovery, laying foundations for postwar

[71] Kyungwha Cho, "Korean Women's Voice: The Vocal Music of Young-Ja Lee" (D.M.A. diss., University of Memphis, 2012), 9.

[72] Min, 213.

musical organizations.[73] After the war, the Navy Symphony re-emerged as the Seoul Philharmonic, and the Air Force Ensemble became the National Korean Symphony (now the Korean Broadcasting System Symphony). These orchestras soon became proficient enough to perform some modern Western compositions and give Korean premieres of many pieces from standard Western classical repertoires.[74]

The postwar era through the 1970s. South Korea's post-Korean War reconstruction in the 1950s laid the foundation for the further development of Korean-Western music there, which was centered on the pursuit of West-centric cosmopolitanism. Now the duty of Korean composers was to deliver Western music to Korean society or to produce original music in Western style. As a result, Korea's Western music culture rapidly grew with the postwar economy. World-famous musicians visited South Korea and held concerts there, which led Koreans a growing desire to hear and study Western music. Many college-level institutions for Western music education were established there over twenty years. By the 1970s, South Korea had approximately one hundred music schools graduating hundreds of students of Western music. Many of them could

[73] Cho, 10.

[74] Kwon, 34.

study abroad, and in the 1960s several won international competitions, heightening Korea's prestige on the international musical stage.[75]

Modern music. Furthermore, the term "modern" appeared in South Korean musical terminology for the first time. In 1952, Un-Young La organized the Korean Society for Modern Music and staged a performance of his compositions.[76] Composers began to emulate Arnold Schoenberg's twelve-tone technique, and La's *Enigma*, the first piece from his *6 Preludes for Piano* and Korea's first twelve-tone piano piece, was received enthusiastically when it premiered in 1955.[77] More atonal music and serialism followed.

If the 1950s presented a new possibility of musical creativity, the 1960s represented a generational change, including vigorous international exchange for South Korean composers. Now many of them were actively producing "modern" music and following such contemporary trends as electronic, avant-garde and experimental. In the 1970s, numerous South Korean musicians returned home from Germany and held international music festivals such as the Buhm Music Festival (Pan Music Festival), which reflected the latest European and North American contemporary classical music movements. Throughout the 1970s and 1980s, more

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[75] Min, 260.

[76] Choon-Mee Kim, *Harmonia Koreana*: *A Short History of 20th-century Korean Music*, (Seoul: Hollym Corp., 2011), 40.

[77] Min, 245.

Korean composers received international awards and recognition.[78] They included Isang Yun, whose opera *Shim Chung* was performed at the 1972 Olympics in Munich, and was highly acclaimed for expressing traditional Eastern ideology and culture in a modern musical language. This earned Isang Yun an international reputation and influenced many young Korean composers to combine Eastern and Western musical traditions into a new form of 'world music.'[79]

3. New Directions: Contemporary Korean Music since the 1980s

Changes in the field of performance and education.

Influenced by social and cultural changes in the 1980s, such as an increasing shift towards the high-tech and computer industries, the movement toward democracy, and the hosting of the 1988 Seoul Olympics, South Korea's musical arena began to head in many new directions.[80] More of its musicians became international competition winners or judges and outstanding performers on international stages. The number of performers winning awards in international competitions since the 1980s has reached several hundred so far.[81] In 1993, the opening of the Korean National University of Arts (K-Arts), a conservatory focusing on major-

[78] Kim, 51.

[79] Min, 246.

[80] Kim, 59.

[81] Min, 306.

intensive education, resulted in a growing number of awardees in international competitions who had not studied abroad. For example, pianist Yeoleum Son, who graduated from K-Arts, won five international competitions before going to Germany to study in 2006.[82] Pianist Ji-Yeong Mun, a senior at K-Arts, won the Geneva International Music Competition in 2014 and the Ferruccio Busoni International Piano Competition in 2015.[83] In addition, South Korea now has twenty-four arts high schools and music departments in approximately one hundred forty universities. More Korean music professionals are teaching in the U.S. and Europe as well.[84] Starting with the College of Music at Seoul National University in 1981, many universities established musicology departments as well as music research institutes holding academic symposia on all fields of musicology, now centering Korean musical culture around theory as well as performance.[85]

Changes in the field of composition. Many creative changes occurred in Korean music composition as well. Though Korean composers still loved Western music, they expressed a renewed interest in their native sounds, which motivated them to harmonize the creative inheritance of

[82] http://en.wikipedia.org/wiki/Yeol_Eum_Son.

[83] https://www.concorsobusoni.it/en/laureates-busoni-festival?id=420.

[84] Min, 306.

[85] Ibid., 287.

traditional music and the proper acceptance of Western music into new forms. This became the "Third Generation" of Korean composers, which led to the establishment of the Korean Music Drama Research Institute. South Korea's hosting of the 1988 Olympics and the 2002 FIFA World Cup further motivated Koreans to reexamine the roots of their cultural heritage. The incorporation of traditional Korean musical elements into Western-influenced compositions gave Korean music more mass appeal to both regional and global audiences, which in turn enabled Korean composers to evolve both Korean traditional and Western-inspired music at the same time.[86]

Korean musical composition since the 1980s has evolved in other ways as well. Many new compositions blending the diverse phraseologies of traditional Korean music, popular music, and modern classical music—*i.e.*, crossing the borderline among different genres—have appeared in South Korea. Compositions using advanced media such as electronics and computers have also appeared on the South Korean market. In addition, the emergence of practical or functional music for TV commercials, presentations, and other aspects of daily South Korean life led to the establishment of practical music departments in educational institutions. All styles of creative Western music—classical, romantic, nationalist,

[86] Kang-Sook Lee, *Musicology of Korea*, 121.

impressionist, expressionist, modern, avant-garde, *etc.*—are considered part of Korea today.[87]

Korea's creative music community now comprises a thousand-strong body of composers, all with their own individualized musical values, ranging from highly technical contemporary music to autogenous traditional Korean styles. As Korean musicians and composers are exposed to a seemingly infinite range of musical trends and techniques from all parts of the world, they have many stylistic choices to mull over in the creative development of their music that original musical composition and performance is a bigger challenge for them now than at any other point in Korean music history.[88]

[87] Min, 276.

[88] Kim, 80.

CHAPTER THREE

Korean Composers' Piano Music

The piano was introduced into Korea by American missionaries around 1900.[89] Over the next several decades, the use of piano in musical performance and composition gradually spread throughout the country, and now the piano is one of South Korea's most popular musical instruments. Its wide range of sound and expression has contributed to Korean composers' heightened motivation to write music for the instrument.

Three Generations of Korean Composers for Piano

Most Korean composers studied Western compositional techniques and integrated them into their pieces. The large amount of Korean piano music illustrates many different stages of the compositional development of these composers and the results of their substantial experimentation. These stages can be grouped into three according to their respective time periods, compositional styles and other characteristics.

First-generation composers put forth effort to adopt established Western musical styles into Korean culture until the 1960s, when second-generation composers began to integrate more twentieth-century compositional techniques into their pieces. They were active throughout

[89] Yu-Sun Yi, 119.

the 1960s and 1970s. Third-generation composers, active mainly after the 1980s, strove to reframe Korean musical traditions into a Western-influenced framework, and most currently active Korean women composers belong to this period.[90] However, each generation of composers wrote piano compositions that transcended their generations, depending on the level of compositional diversity each composer pursued.

First Generation

The first generation of Korean composers lived and practiced through their country's chaotic epochs of enlightenment, Japanese colonial rule, liberation, division of Korea into north and south, and most of the twentieth century to follow.[91] In fact, before the 1950s, the creation and performance of Korean music in Western style was mainly through vocal genres accompanied by piano.[92] Creative piano music first appeared in Korea in the late 1930s, but most of these compositions are lost. The oldest extant one is Se-hyung Kim's *Variations for Children* composed in 1939. Consisting of eleven variations of different lengths on an eight-measure prelude, it reflects the period in which the foundation of modern

[90] Joo Won Kim, "The Development Contemporary Korean Music with emphasis on works of Isang Yun," (D.M.A. diss.,Ohio State University, 2011), 4.

[91] Ji-Hyun Kim, 51.

[92] Jeong-Hwa Park, "Analytical Description of Four Piano Compositions by Hyo-Shin Na: Variations, Rain Study, Piano Study 3, and Walking, Walking" (D.M.A. diss., Arizona State University, 2008), 1.

Korean music was laid by assimilating Classical and Romantic elements of Western composition.[93]

Soon-Nam Kim (1917-83), a prominent composer of piano music in the 1940s, chose to defect to North Korea in 1948 as the country was dividing. He composed numerous piano pieces, including two piano sonatas and a concerto, the oldest existing piano concerto written by a Korean composer. However, this concerto remains incomplete, as its orchestra part is notated as a piano score but is not known to exist in full.[94]

Piano manufacturing companies were established in Korea in the 1950s, bringing the piano into wide public use, so a great number of piano compositions began to emerge. [95] Some of them displayed a polytonality that employed modern chords and complicated polyphony. Representatives of this tendency include Un-Yung La (1922-93) and Isang Yun (1917-95).

La wrote nine pieces for piano, including three concertos, from the 1940s to the 1980s, and after the 1950s his compositions evoked Korean tradition in a contemporary aesthetic. His piano piece *Enigma* received widespread attention for the first use of serialism when it premiered in South Korea in 1955.

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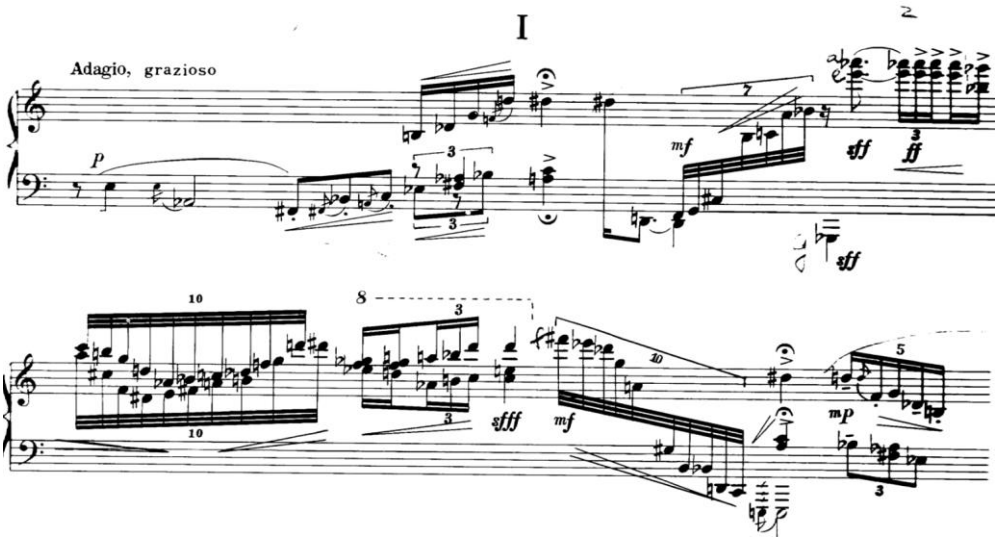
[93] Choon Mee Kim, *The major flows of western influenced Korean contemporary compositions in the 20th century*, 6.

[94] Ji-Hyun Kim, 59.

[95] Ibid., 51.

Yun's early piano work *5 Stücke für Klavier* (1958) exemplifies serialism as well. These five short movements of differing characters have, in common, their frequent dynamic, tempo, and meter changes, and their use of syncopations, polyrhythms, repetition, wide registers of the piano, and other elements. Yun also incorporated traditional Korean elements into this and other compositions, such as pentatonic scales and imitation of traditional Korean instrument timbres (Figure 1).[96]

Figure 1. Isang Yun, *5 Stücke für Klavier*, Beginning of the first movement



Yun's goal was to produce Korean music that could be communicated and delivered to the Westerner. Although Yun had to spend most of his years in Germany for political reasons, he never lost his Korean

[96] Ibid., 65.

identity in his composition. In this way he profoundly influenced composers of later generations.

Second Generation

Second-generation composers not only employed western avant-garde compositional techniques such as serial, atonal, and electronic idioms, but also experimented with extreme avant-garde styles, including highly chromatic harmonic progressions, computer-generated music, and wide leaps of pitches. Two of this generation's most outstanding composers, Byung-Dong Paik and Sukhi Kang, studied at Seoul National University, received their most advanced training in Germany along with Isang Yun and others, and returned to their alma mater as professors.[97]

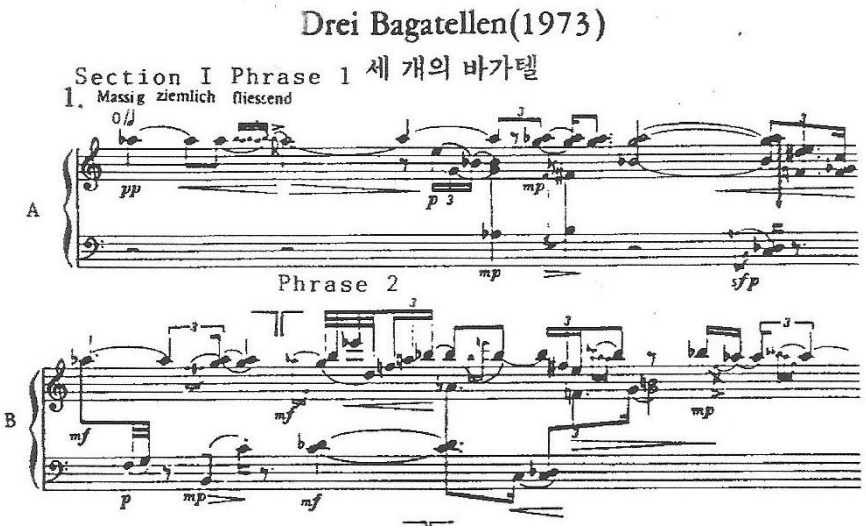
Paik has composed more than one hundred pieces, including piano solo works, chamber music, operas, orchestral compositions, and cantatas. Among his twelve piano works, *Drei Bagatellen* was written in 1973 shortly after his return to Korea from Germany. This piece comprises three bagatelles exploring music's three main elements: harmony, rhythm, and melody. Each bagatelle ends on an A-flat or G-sharp, which unifies the three movements.

In the first movement, *Mässig, ziemlich fliessend* (moderately, rather flowing), Paik builds the harmony through repetition of A-flat in the

[97] Robison, 5.

vertical compounding of notes without a specific melody line (Figure 2).[98] The second movement, *Lebhaft* (lively), is a variation on a rhythmic motive that Paik diversifies throughout the piece (Figure 3). The last bagatelle, *Sehr ruhig* (very calm), opens with an ascending chromatic scale serving as the melodic motive that drives this movement (Figure 4). Beginning in the lowest register, the motive ascends and expands in opposite directions toward the conclusion. Polyrhythms, changing meters, and extreme dynamics are employed throughout this final bagatelle.

Figure 2. Byung-Dong Paik, *Drei Bagatellen*, Beginning of the first movement



[98] Yoo-sun Kang, 63.

Figure 3. Byung-Dong Paik, *Drei Bagatellen*, Beginning of the second movement (mm. 1-6)

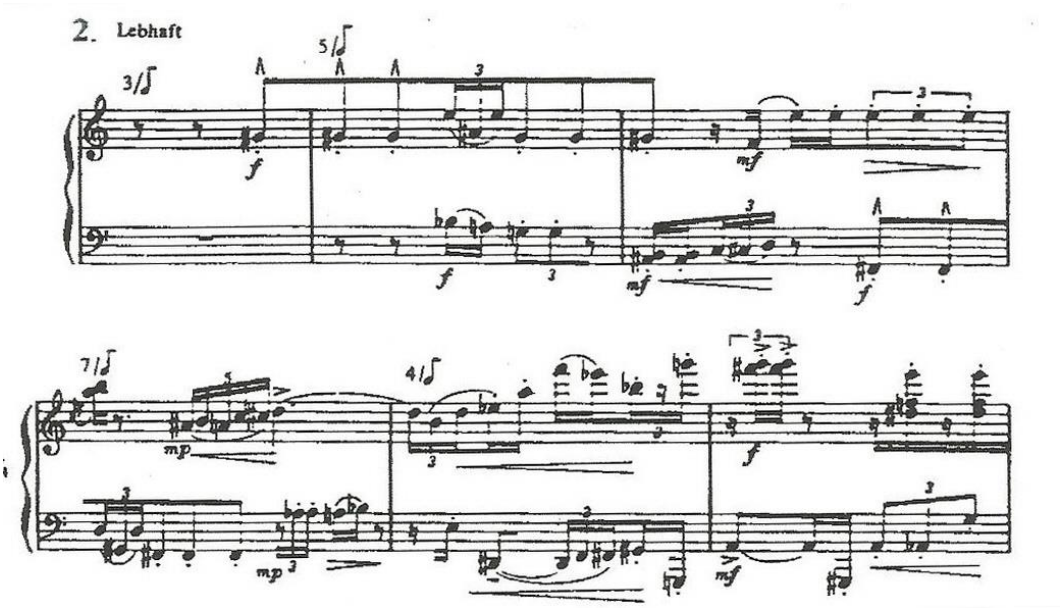
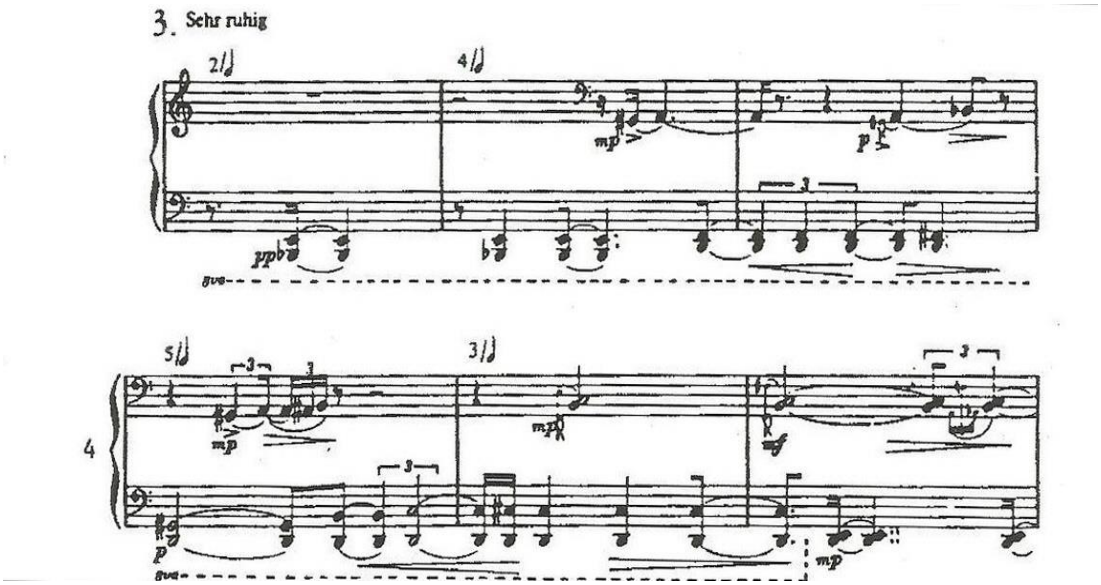


Figure 4. Byung-Dong Paik, *Drei Bagatellen*, Beginning of the third movement (mm. 1-6)



Sukhi Kang's *Apex* was composed in 1972 during his Berlin years.[99] It is one of the representative compositions of the second generation composers in its demonstration of many contemporary compositional devices in notation, such as tone clusters and various pause signs. It also creates changeable atmospheres with diverse ornaments, extreme dynamic changes, rhythmic intricacy, and a wide range of registers. It can be divided into five sections according to its musical emphases: (a) wide-skipped ornamentations on a sustained note C and tone clusters; (b) one long phrase with dynamics broadly ranging from *pp* to *ffff*; (c) a number of notes accented by staccatos and syncopated rhythms; (d) long, waved line in accelerando with a crescendo from *ppp* to *fff*; and (e) reappearance of all elements of the previous sections in the final one.

Third Generation

As twentieth-century music represented compositional diversity, Korean composers for piano accordingly integrated many different styles into their pieces and benefited greatly from the resulting freedom of expression that began in the 1980s. In 1981, a group of composers raised questions about the identity of contemporary music, which they thought represented a culture radically different from the historical reality that faced them at the time. They organized a consortium they called "Third

[99] Kyung Mi Kim, 47.

Generation" and held seminars examining previous generations' failure to develop their own unique musical cultures in their narrow focus on assimilating Western musical techniques and styles. [100] In fact, a movement to apply Korean elements to music was germinating as early as the 1960s, so it was meaningful for this "Third Generation" to congregate into a group with a common quest for Korean identity in music so they could endeavor to write compositions that reflected this identity.

The "Third Generation" attempted to do this by combining Korean and Western musical elements. By referencing Korean folk or art songs, Korean dance music rhythms and figures, traditional Korean instrument techniques and performance practices, and themes from local myths and literature, these composers manifested a new form of native music. Representative composers included Sung-Ki Kim (b. 1954), Geon-Yong Lee (b. 1947), Young-Jo Lee (b. 1943), and Chong-Son Park (b. 1942), who also widely promoted Korean music through the International Society for Contemporary Music (ICSM), the Buhm Music Festival (Pan Music Festival), the Asian Composer's League (ACL), the Korean Contemporary Music Festival[101] and other venues.

Among third-generation piano compositions, Sung-Ki Kim's *Variations sur un Thème Populaire Coréen* displays the Korean identity

[100] Choon Mee Kim, *Harmonia Koreana*, 59.

[101] Hyun-Ju Sung, "Contemporary Piano Solo Works adapted from Korean traditional musical elements" (D.M.A. diss., Arizona State University, 2009), 3.

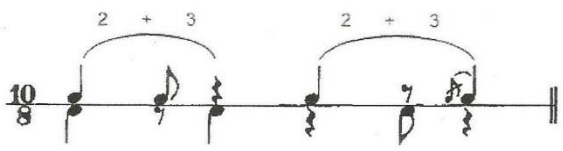
the composers pursued. Written in 1987 in Paris and published by *Paris Distingo* in 1992, this nine-minute piece consists of a theme and eight variations. [102] Although the variations employ such twentieth-century techniques as atonality, polytonality, chromaticism, irregular rhythmic structure, and extreme ranges and dynamics, they integrate aspects of Korean traditional melody, harmony, rhythm, texture and sound as well. As the title indicates, the theme is based in Korean folk style, though it does not directly use an existing folk melody; its melody and rhythm refer to *Arirang*, a quintessential Korean folk song passed down through hundreds of generations.[103]

Kim also draws rhythmic patterns from traditional Korean musical structures. The rhythmic structure of the right hand recalls *Utmori Jangdan*, which exemplifies the mixed two- and three-beat rhythms (2+3) of Korean folk music (Figure 5). The major second and perfect fourth, also derived from Korean traditional modes, dominate the entire piece.

[102] He was granted a scholarship from the French government and received the *diplôme supérieur de Composition* et *Ecritude* from *Ecole Normale de Musique de Paris*; and *Conservatoire National Supérieur de Paris*.

[103] Sung, 9.

Figure 5. Korean traditional rhythm *Utmori Jangdan*



Enjoying the individual freedom of creation that grew out of the creative spirit of the previous generations' composers, third-generation composers demonstrate rich variety, both within individual compositions and throughout their body of work. Korean female composers also became more active during this period. For example, Young-ja Lee (b. 1931) often crossed the borders between the different generations and demonstrated the characteristics of each period in her own musical expression, though she is a first-generation composer. A former professor at Ewha Womans University, founding member and first president of the Korean Society of Women Composers, and vice-chair of the Asian Composers League, she received her Doctorate in Musicology (D.E.A.) at the Université de Sorbonne in Paris in 1981.[104] At age eighty-six now, she still writes music and remains an inspiration for young Korean female composers.

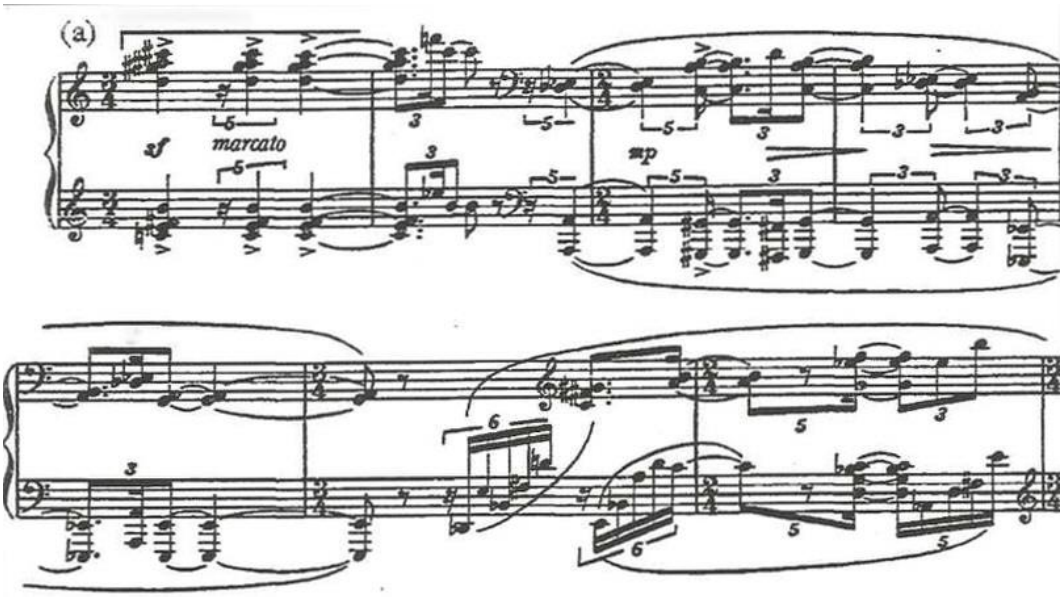
Among Lee's seven piano works, *Sonata for Piano* especially demonstrates her compositional diversity. Written in 1985 on a commission from the organizer of the seventeenth Seoul Music Festival

[104] Kyungmi Kim, 38.

and awarded the Korean Ministry of Culture's Eighth Korean Composer's Prize, the work has three movements: *Appassionato*, *Très lent et triste*, and *Très animé avec passion*.[105] The sonata integrates Korean folk elements, percussive treatment of the piano, dissonances, polyrhythms, frequent metric changes, extreme rhythmic complexity, and counterpoint.

The first movement portrays the excitement of Korean farmers' celebrations. Here Lee uses the syncopated quintuplets and *marcato* dotted triplets commonly found in Korean farmer music (*Nong-ak*), to evoke the joyous festivity of a traditional rural feast (Figure 6).[106]

Figure 6. Young-ja Lee, *Sonata for Piano*, Beginning of the first movement (mm. 1-7)

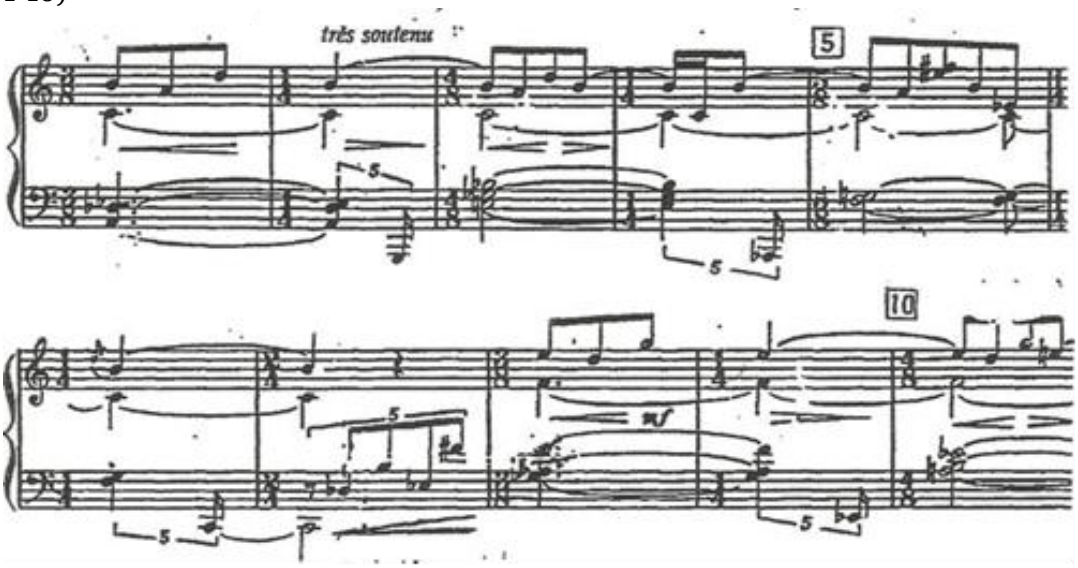


[105] Ibid.

[106] Robison, 21.

By contrast, the second movement expresses the pain and sorrow often felt by Korean women living within their traditional male-dominated culture.[107] The main melodic idea is simple, based on a pentatonic scale in G and structured in a slow, plain Korean folk style. Other compositional techniques of the movement include constant changes of meter, contrapuntal writing, and ornamental flourishes (Figure 7).

Figure 7. Young-ja Lee, *Sonata for Piano*, Beginning of the second movement (mm. 1-10)

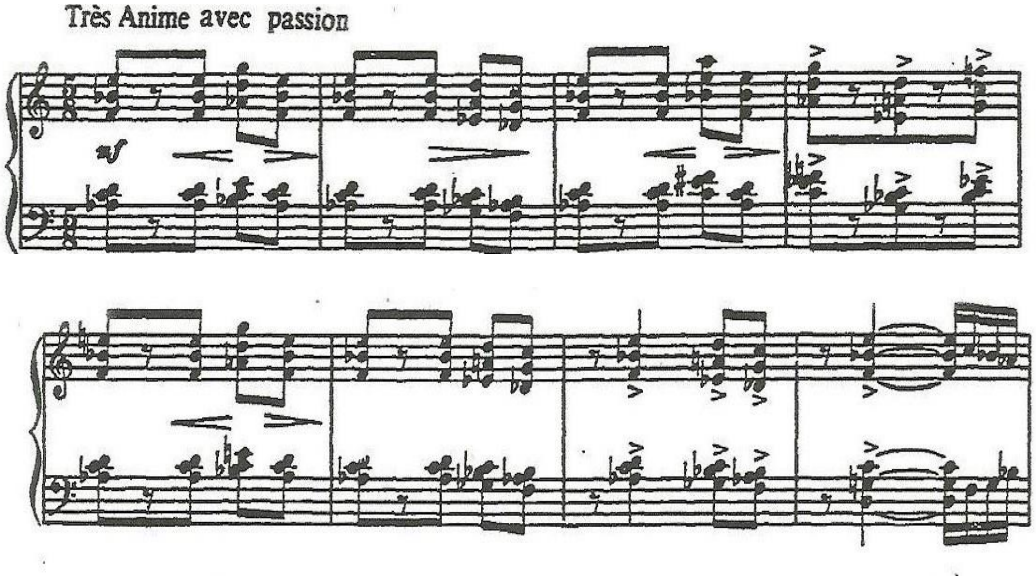


The rondo-like third movement counterweights both earlier movements in its increasingly forceful, shamanic character, portraying a blacksmith hammering hot iron in a way reminiscent of Béla Bartók's percussive use of the piano. The opening theme is dominated by pounding

[107] Ibid.

six-note chords, which go on to integrate quartal harmonies within the context of a 5/8 rhythmic pattern throughout the movement (Figure 8).[108]

Figure 8. Young-ja Lee, *Sonata for Piano*, Beginning of the third movement (mm. 1-8)



[108] Ibid.

Korean Women Composers

Since the 1980s, Korean women composers' musical achievements have increased markedly. More Korean women have received commissions for compositions that have been performed by prominent ensembles and orchestras, and many of those pieces have won international music competitions. This document will examine the origins of these strings of successes for Korean female composers: how they began to learn music, their current standings in the music industry, and the musical directions they should take next.

The musical background of the first generation of Korean female composers is similar to that of Korean male composers. First-generation females first encountered Western music only through schools established by churches or missionaries in Korea. However, as the popularity and accessibility of Western music developed more and more in that country, women who demonstrated musical talent began to learn instruments, write their own compositions, and declare music majors in college later on. Women who wanted to study music more in depth went abroad for their education, and many of them returned to Korea and taught Western music in their native country.

In the first half of the twentieth century, when Korean society was male-dominated and conservative, women had few opportunities for higher education, which yielded a very small number of female composers.

Among them was Soon-ae Kim (1920-2007), Korea's first prominent female composer.

Kim received her initial music education through American missionaries. Then she studied at Ewha College (now Ewha Womans University), the first higher-education institute for Korean women, which offered college-level music education beginning in 1937, during the Japanese occupation of Korea. Kim began with piano studies but later changed her major to composition. In 1941, she was the first Korean woman to receive a degree in composition.[109] She went on to receive a master's degree in music theory at the Eastman School of Music at the University of Rochester in the United States. When she returned to Korea afterward, she became a professor at Ewha Womans University from 1953 until her retirement.

Kim composed in many different genres of classical music: operas, symphonies, chamber music, instrumental music, and more than 150 songs. Her music was mostly lyrical and harmonious, deeply rooted in the Romantic Era of the West. In a male-dominant society that practiced discrimination against women and limited career opportunities for them, Kim earned high recognition for her compositions, became a role model for future Korean female composers, and had a great influence on their compositional styles.

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[109] Chang, *The History of Korean Music,* 115.

Following the Korean peninsula's division into North Korea and South Korea in the 1950s in the aftermath of the Korean Conflict, South Korea experienced many changes in its social environment, with substantial economic growth and assimilation of western culture, including greater interest in Western music. Accordingly, women's social status began to improve, and they were given more opportunities to receive professional education.

Eventually, a higher number of women than men became music majors at Korean colleges and universities in the 1970s. For example, in 1973, elven out of fifteen new female students majored in musical composition at Seoul National University, and one man and fourteen women entered its music department in 1974.[110] Likewise, many female college and university students decided to study overseas to receive a more comprehensive music education than Korean schools were offering at the time. This enabled these women to compose more distinguished musical works through the various opportunities and experiences now available to them in their native country, and to musically train younger students more thoroughly after returning to Korea.

According to Robison, about seventy percent of South Korean composers today are female. However, around eighty percent of the composition professors in most major Korean colleges and universities are

[110] Robison, 6.

male.[111] Nevertheless, Korean female composers continue to strive to overcome their former social disadvantages.

To further this cause, six leading Korean female composers—Sunghee Hong, Bangja Huh, Chanhae Lee, Youngja Lee, Sookja Oh, and Kyungsun Suh—founded the Korean Society of Women Composers (KSWC) in 1981. The KSWC holds annual spring and fall concerts, as well as special performances at different times of the year. Comprising more than two hundred members, the KSWC not only presents new compositions by Korean female composers active at both home and abroad, but also promotes music exchange with female composers from all over the world, partially by hosting international music conferences and festivals.

Through these and other venues, the society also helps introduce traditional Korean culture to the world at large by encouraging the incorporation of native Korean musical genres and techniques into composition and presenting traditional Korean music at international festivals. In addition, the society supports projects designed to discover Korea's future female composers, develops various cultural programs with other cultural institutions and organizations in South Korea, and plans and hosts performances of new compositions by women, emphasizing music as a contributor to the betterment of Korean society.[112]

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[111] Ibid.

[112] http://www.womancomposer.or.kr/default/corporation/sub01.php

Thanks to the dedicated efforts of pioneering female composers in Korea throughout the twentieth century, more Korean female composers are achieving national and international recognition today than at other time in history. They have made important contributions to the world of music with their own unique musical languages. For example, Unsuk Chin (b. 1961) has made a significant contribution as a Korean female composer. She has received numerous prizes including the Grawemeyer Award for Music Composition for her *Violin Concerto* in 2004, the Arnold Schoenberg Prize for her *Piano Etudes* in 2005, and the Prince Pierre Foundation Music Award for her *Gougalon* in 2010. Major orchestras such as the Berlin Philharmonic and Chicago Symphony Orchestra have performed her works worldwide.[113]

[113] http://www.boosey.com/composer/unsuk+chin

CHAPTER FOUR

Selected Solo Piano Works by Three Korean Women Composers

In this chapter, the author introduces three Korean women composers, Shinuh Lee, Jiesun Lim, and Hyo-Shin Na. The discussion includes a biography of each composer, a summary of their works, and a brief analysis of the selected piano compositions.

1. SHINUH LEE
Chorale Fantasy for piano No. 1
Comfort, comfort my people (2007/2009)

Premiere: 07 November, 2008, at Kumho Art Hall by three pianists, Jong Hwa Park, Jihye Chang, Eun-E Goh in Seoul, Korea

Publishing Information: Lee, Shinuh. 2008. *Comfort, Comfort my People*- Choral fantasy for Piano (2007/2009). Seoul: Eumag Chunchu Publishing Co.
Republished with two other chorale fantasies, titled CHORALE FANTASIES for piano. Seoul: Eumag Chunchu Publishing Co., 2013.

Recording Information: Live recording at Kumho Art Hall on 7 Nov. 2008, *The Pathway Concert Series* 2008, Music Zoo Entertainment.

Length: 77 pages, approx. 60 minutes

Contact Information: The composer can be contacted with questions about her music at shinuh@snu.ac.kr.

Composer Biography

Born in Seoul, South Korea in 1969, Shinuh Lee began her music theory and composition studies at age fifteen with Unsuk Chin, now a well-established Korean woman composer.[114] Lee studied composition with Sukhi Kang at Seoul National University from 1987 to 1991, and later with Michael Finnissy at the Royal Academy of Music (Dip. RAM in Composition, 1993), at the University of London (M.M. in Composition, 1994), and at the University of Sussex in the United Kingdom (Ph.D. in composition, 1998).[115]

In 1998, Lee returned to Korea, where she taught as a part-time lecturer at Seoul National University in 1999 and later became the first woman composer on the SNU music faculty. She is now an Associate Professor of Music there.[116]

Lee's composition style in the 1990s was often atonal and dissonant, with complex rhythms, heterophonic textures, and a daring exploration of the various sound colors of different instruments. Her musical style changed around 2000, when her compositions increasingly

[114] This biography is based on the page "Biography of Shinuh Lee" on the composer's website, http://www.shinuhlee.net/xe/biography; and the interview with the author.

[115] John O. Robison, *Korean Women Composers and Their Music* (Missoula: The College Music Society, 2012), 129.

[116] Ibid.

began to emphasize Christianity and humanity, a result of her developing Christian faith and her desire to connect her music to the human world.[117]

For example, in her violin concerto *Invisible Hands* (2000-2002), her piano concerto *Song of Joy* (2001-2003), and her elegy for strings *An Open Door* (2004), Lee has shown interest in the sin, suffering and redemption of mankind. In further exploration of ways to express these themes musically, in 2006 she embarked on a cycle which includes a Violin Fantasy, a Piano Fantasy, the *Homage* Series, and the Choral Fantasy No.1. This cycle still focused on sound colors, but with a higher level of tonality and consonance, as well as simpler rhythms and textures.[118]

Lee has received many awards from various music competitions and festivals, including the Musical Times Composers' Competition and the Cornelius Cardew Composers' Competition. She was a finalist at ISCM World Music Days, the Gaudeamus Composers' Competition, and the Leonard Bernstein International Jerusalem Composing Competition. After returning to South Korea, she received the Korean Composition Award, the AhnEakTae Composition Award, the Grand Prize for the Korean Race Composition Award and the Nanpa Music Award, as well as the Young

[117] Ibid., 130.

[118] Ibid.

Artist Today Award from the Ministry of Culture, Sports and Tourism Korea.

Lee's works have been performed by many soloists, ensembles and symphony orchestras, including the Ixion Ensemble, the Asko Ensemble, the Korean Chamber Ensemble, the KBS Symphony Orchestra, and the Seoul, Jerusalem, Suwon, Seongnam, Changwon and BBC philharmonic orchestras. Her clarinet concerto, commissioned by the Seoul International Music Festival, was premiered in 2010 by Michel Lethiec and the Korean Chamber Orchestra, conducted by Grzegorz Nowak. Lee's *Lament* for clarinet and string quartet was premiered in 2011 by Michel Lethiec and Ensemble *Opus* at the Casals Festival in Prades, France. She was also commissioned to write a piece for piano, *Alleluia,* for the pianists of the semifinal round of the Seoul International Music Competition in 2011.[119]

Lee is now Music Director of the Pathway Concert Series and Studio 2021, a new music series presented by the College of Music at Seoul National University. In 2014-2016 Lee was also invited to join the composition faculty of the Young Artists Summer Program of the Curtis Institute of Music.

[119] http://www.shinuhlee.net/xe/biography

Choral Fantasy for Piano No. 1
***Comfort, Comfort My People* (2007/2009)**

Shinuh Lee's *Comfort, Comfort My People* is the first work of her three Choral Fantasies for piano. It was inspired by the one hundredth anniversary of the great revival of Christianity in Korea, which occurred in Seoul in 2007. The work is comprised of ten movements: a *Sinfonia,* eight numbered movements, and a *Finale*. Each movement is prefaced with a title and a passage from the Bible, which provides a theme by which to interpret the music at every stage of realization of each movement (See Figure 1).

Figure 1: Topics and Biblical passages of each movement

Movements and Titles	Biblical passages	Themes
Sinfonia	Isaiah 61: 1-2	Comfort and Salvation
I. Sin: In the long, dim labyrinth of reveries	Romans 1: 21-25	Sins of Mankind
II. Chorale: 'Lord, have mercy'	Luke 5: 8	
III. Sin: Building up the finest armour around a man	Romans 1: 26-31	
IV. Sin: A brimful living chalice of despair and horror and astonishment	Romans 3: 10-18	
V. Chorale: 'Lord, have mercy'	Isaiah 6:5	
VI. The Cross of Christ	John 1: 29	Crucifixion and Resurrection of Jesus Christ
VII. Chorale: 'Christ, have mercy'	from J. S. Bach Chorale 'Christ lag in Todesbanden'	
VIII. Comfort, Comfort My People	Isaiah 40: 1-2, 5, 9	Comfort and Salvation
Finale	Revelation 21: 1-5	

Lee conceived this work with consideration for the interrelationship between textual deployment and movements. The *Sinfonia* and the *Finale*, which contain the message of comfort and salvation, are assigned to the beginning and the end respectively, and the eight movements evoking Sins of mankind, and the Crucifixion and Resurrection of Jesus Christ are appropriately placed between the Comfort and Salvation movements to convey the reaffirmation of Comfort and Salvation throughout mankind's journey from earthly sin to redemption through Jesus.

Movements I, III and IV describe various human sins, based on biblical texts, and the texts of movements II and V depict the self-realization of human sins through choral melodies. Movements IV and V, linked through *attacca* (without a break), close the first half of the work as follows: IV marks the climax of the first half through vivid depiction of human wickedness, and V evokes human helplessness and fear of one's sins under God's judgment. Movements VI and VII praise the grace of God that Jesus Christ came to the world to bear human sins and withdraw the judgment. Movement VIII articulates God's command that prophets need to deliver comfort to humanity in a loud voice.

Movements I—II, IV—V, and VI—VII—VIII are interlinked through *attacca* to ensure the narrative flow of the message of mercy for sin and as a result of the Resurrection.

In the preface to the work, Lee allows flexibility in the order of movements or the performance of selected movements, as long as the message in the texts is not disrupted.

Lee also places tempo/character indications for each movement at its beginning (Figure 2).

Figure 2: Musical characteristics of each movement

Movements	**Main features**	**Tonality/ Tonal center**	**Indications**
Sinfonia	triadic and diatonic/ gentle and stepwise moving/ Ab♩ pedal tone	A♭	*Rubato, con anima*
I. Sin	dissonances and tension/ frequent changes of tonality, meter, dynamics and rhythms	f	*Risoluto/ Molto Rubato*
II. Chorale	chorale motive/ descending chromatic chords in the L.H	c	*Inquieto* (restless)
III. Sin	tritones/ descending chromatic passages/ twelve-tone techniques	D#	*Erotico e demoniac* (erotic and demoniac)
IV. Sin	chromatic progression/ frequent use of trills, tremolos, and diminished 7th chords	b	*Grotesco e furbescamente* (grotesque and deceitfully)
V. Chorale: Lord, Have Mercy	chorale motive/ continuous use of tremolos in the LH	L.H- b R.H- c#	*Rubato, con paura* (with fear)
VI. The Cross of Christ	use of a variant of the BACH motive (B-A#-C-B) in low register	b	*Pauroso et tormentato* (frightening and tormented)
VII. Chorale: Christ, Have Mercy	based on Bach's chorale *Christ lag in Todesbanden*	e	*Lacrimoso/ Ravvivando* (tearful/ reviving)
VIII. Comfort, Comfort My People	blending of various styles	c-c#	*Con fantasia/ Elegiaco/ Confantasia e sonoro*
Finale	restatement of the motive of *Sinfonia* on half-step up	A	*Con anima/sereno*

Sinfonia

The *Sinfonia* opens with the bright, warm, deep resonance of the piano as a prelude to the message of restoration in Isaiah 61:1-2[120]:

> The Spirit of the Sovereign Lord is on me,
> because the Lord has anointed me to preach good news to the poor.
> He has sent me to bind up the brokenhearted,
> to proclaim freedom for the captives and release from darkness for the prisoner,
> to proclaim the year of the Lord's favor and the day of vengeance of our God,
> to comfort all who mourn,

The one hundred seventeen measures of the *Sinfonia* can be divided into four sections according to the individual texture of each. Each section has a different melody, and parts of some of those melodies reappear in the Coda. Most of the sections are in Ab major (See Figure 3).

Figure 3: Overall Formal Structure of *Sinfonia*

Sections	Measure	Tempi	Keys	Time
A	1-34	♩ = 80	A♭	6/4, 2/4, 4/4
B	35-93	♩ = 106, ♩ = 116	A♭	4/4
C	94-104	♩ = 72, ♩ = 92	Fm/A♭/C	3/4, 4/4
Coda	105-117	♩ = 92	A♭	4/4, 6/4, 2/4, 4/4

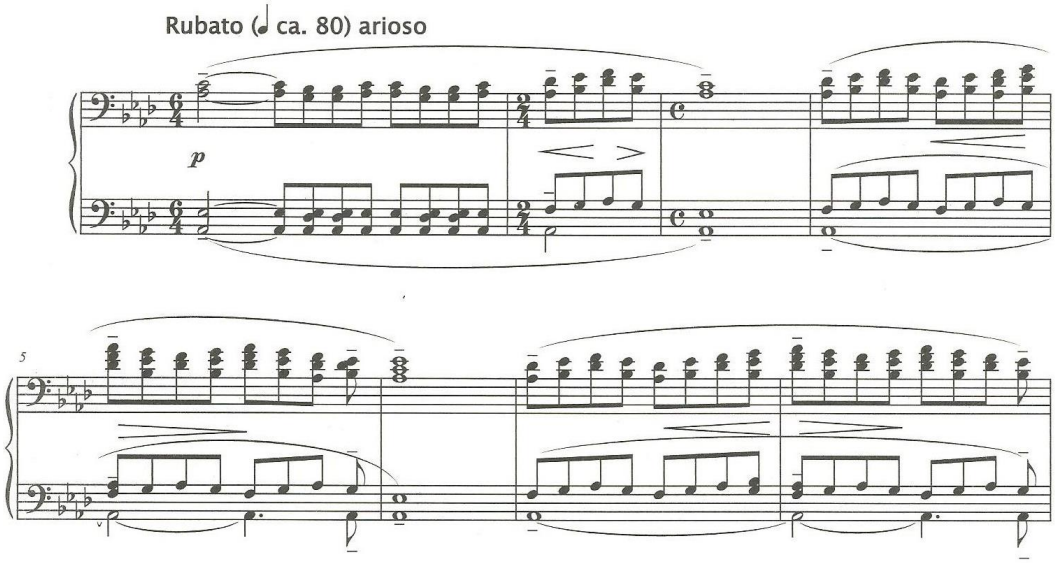
Section A (mm. 1-34) features two statements of a sixteen-measure passage, mostly comprised of triadic sounds and seventh chords. The section contains gently moving, continuous eighth notes in a stepwise motion in both hands and prolonged A♭ pedal tones in the left hand (See Figure 4). The melody displays Gregorian chant-like progression:

[120] From the composer's note for the music on her blog, http://blog.naver.com/shinuhlee/50036593877

wandering motions, some pauses on longer notes, several repetitions of musical fragments, and rhythmic singing of Bible verses in the vein of reciting tones. The meters of this section change along with the melodic movements.

The melody of section A appears throughout the entire work as a unifying device and is restated in *Finale* in a different key (A). In the *Sinfonia*, the melody is repeated in thicker textures and higher registers until it arrives at climactic A♭ chords at m. 33.

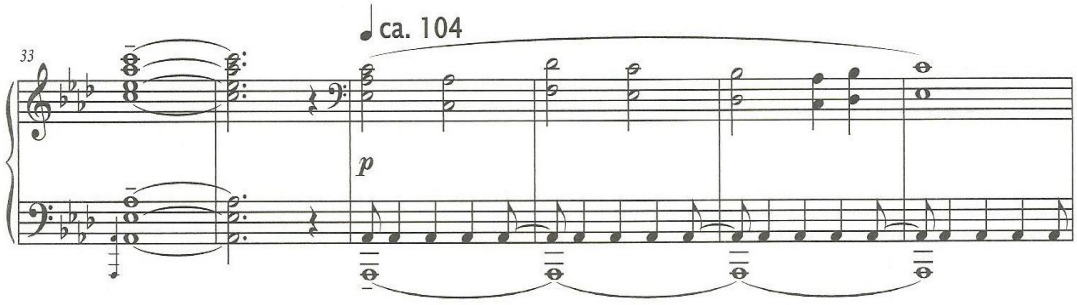
Figure 4: The Beginning of Section A (mm. 1-8)



Section B introduces a chorale-style melody, over a syncopated accompaniment of A♭ pedal tones. This melody is repeated and

transformed into a thicker texture and faster motion throughout the movement (See Figure 5).

Figure 5: The Beginning of Section B (mm. 35-38)

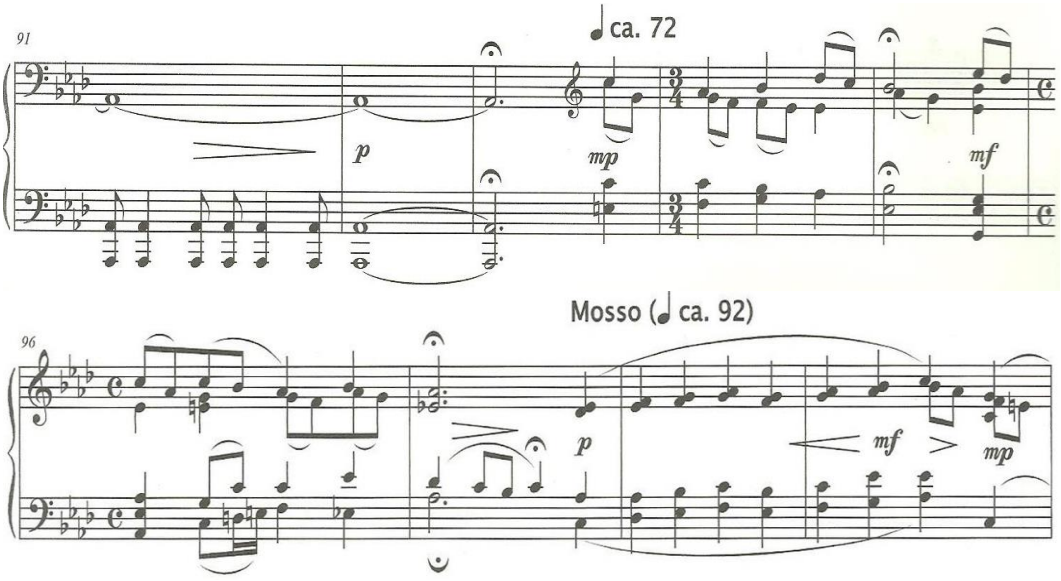


In section C (mm. 94-104), Lee inserts a chorale passage in four-measure-phrases with cadential pauses on longer notes (See Figure 6). It is transformed into two different modal harmonies later, which are linked to the Bach chorale '*Christ lag in Todesbanden,*'[121] together symbolizing Redemption from Sin through Jesus Christ in the entire work.[122] From m. 98, rhythmic augmentation of section A's melodic fragment (mm. 4-5) are presented with parallel motion between the hands, giving a hint of F minor and a cadence of C major.

[121] It is the eighth movement of the piece, *Chorale*: *Christ, Have Mercy*.

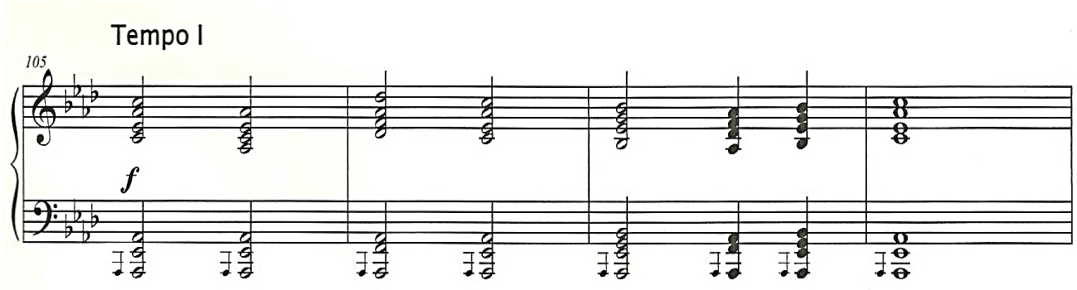
[122] From the composer's program note of the piece on her website, http://shinuhlee.net/xe/WorksBoard/380

Figure 6: The Beginning of Section C (mm. 94-97)



The Coda (mm. 105-117) partially recalls sections B and A in its reprise of the chorale-style melody from m. 35 and its conclusion of stepwise eighth-note chant-like passages that evoke the very beginning of the movement (Figure 7).

Figure 7: The Beginning of Coda (mm. 105-108)



Lee conveys the sin of mankind, as recorded in Romans 1:21-25 (see below), throughout movements I-V: "All elements such as dynamics, note value, registers, and Liszt-style pianism were used as devices to effectively depict the message of Romans."[123]

I. ***Sin*: *In the long, dim labyrinth of reveries***

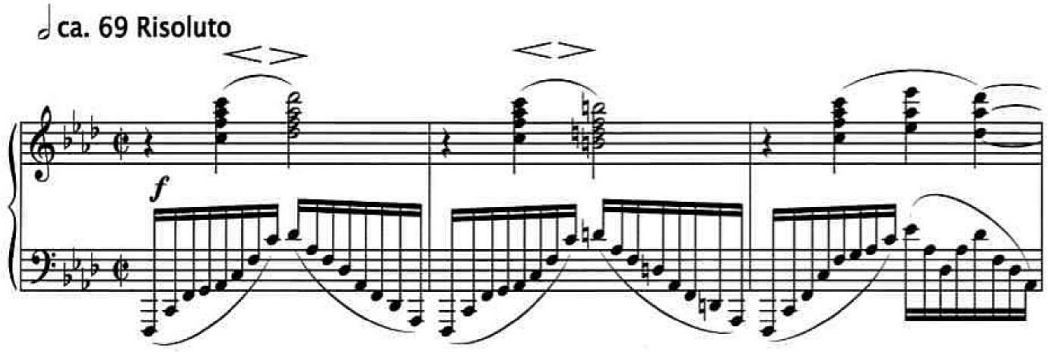
> For although they knew God, they neither glorified him as God nor gave thanks to him, but their thinking became futile and their foolish hearts were darkened. Although they claimed to be wise, they became fools and exchanged the glory of the immortal God for images made to look like mortal man and birds and animals and reptiles.
> Therefore God gave them over in the sinful desires of their hearts to sexual impurity for the degrading of their bodies with one another. They exchanged the truth of God for a lie, and worshiped and served created things rather than the Creator- who is forever praised. Amen.

Movement I can be divided into four sections (A-D) according to tempo changes and individual musical textures.

Section A (mm. 1-39) is comprised of five different kinds of musical materials (a-e), which receive equal weight in the section and appear throughout the movement. Sub-section a (mm. 1-3), in F minor, displays wide-range arpeggios in the left hand and minor-second progressions of outer notes' chords. This is illustrated in Figure 8, mm.1-3.

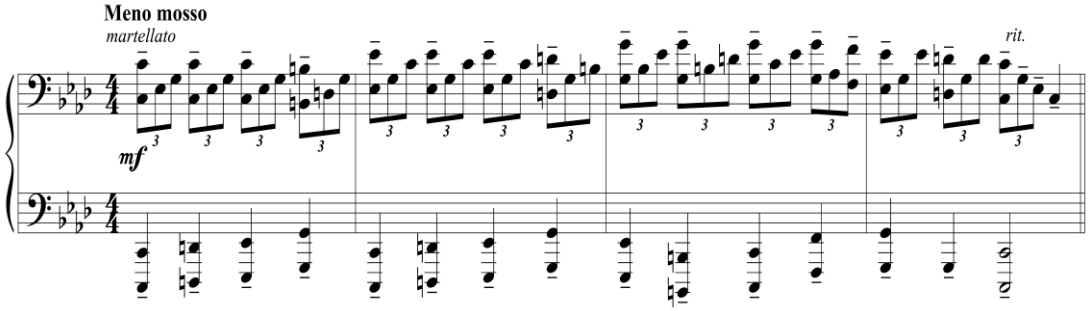
[123] From the composer's note for the music on her blog, http://blog.naver.com/shinuhlee/50036593877

Figure 8: The beginning of sub-section a (mm. 1-3)



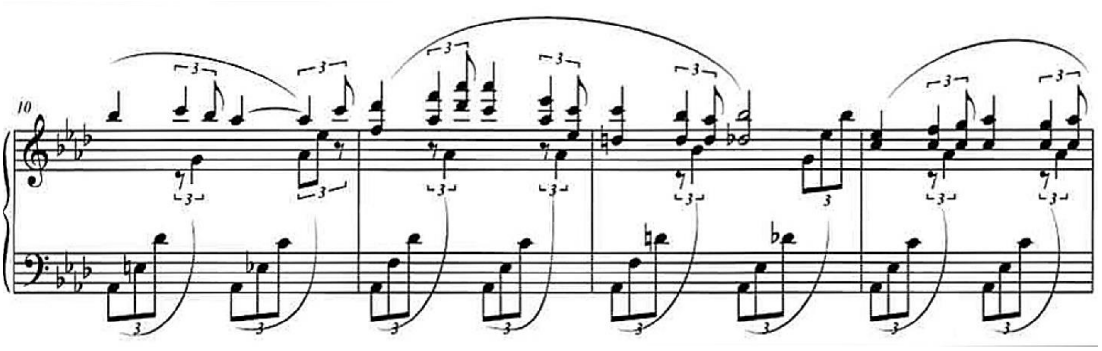
Sub-section b (mm. 5-8) presents octave progression of left hand in low register and melodies in triplets in the right hand with *martellato* indication in C minor (See Figure 9).

Figure 9: Sub-section b (mm. 5-8)



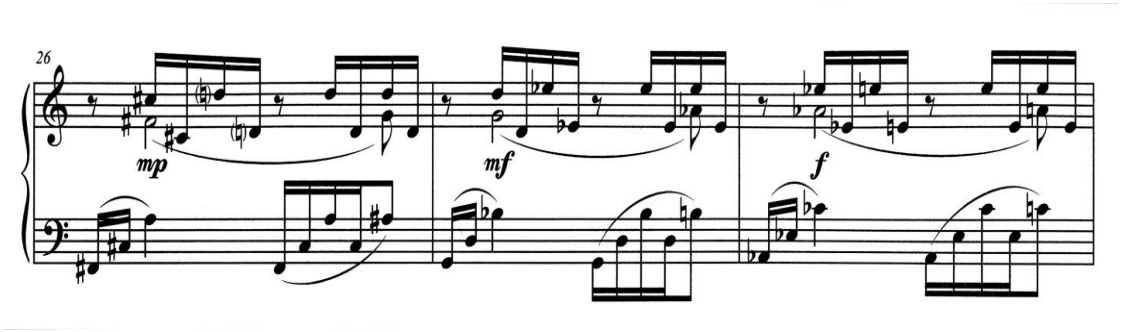
Sub-section c (mm. 10-13) displays lyrical melodies in the right hand and triplet accompaniments in the left hand in A♭ major (See Figure 10).

Figure 10: The beginning of sub-section c (mm. 10-13)



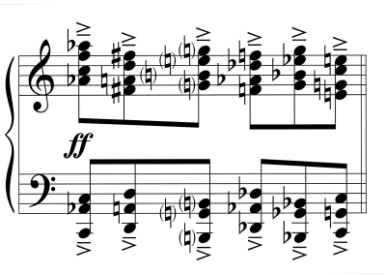
Sub-section d (mm. 26-28) shows frequently changing tonality through chromatic progressions with *stringendo* indication (See Figure 11).

Figure 11: The beginning of sub-section d (mm. 26-28)



Sub-section e (m. 31), a series of strong accented chords, displays contrary motion between both hands and appears throughout the movement as an interlinkage of all subsections (See Figure 12).

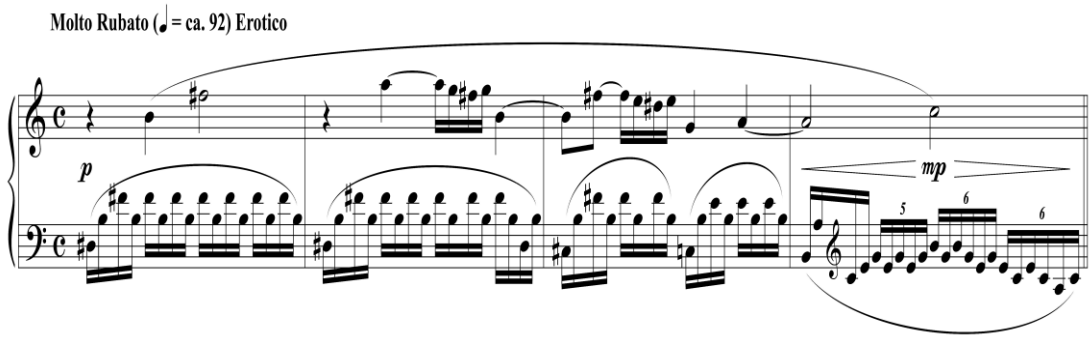
Figure 12: Sub-section e (m. 31)



The musical materials in all five sub-sections appear throughout the movement I, thereby giving it cohesion.

Section B (mm. 40-64) illustrates Lee's intention for conveying sin: for example, an indication of *Molto Rubato Erotico*, and descending bass notes by half steps. This is illustrated in Figure 13, mm. 40-43.

Figure 13: The beginning of Section B (mm. 40-43)



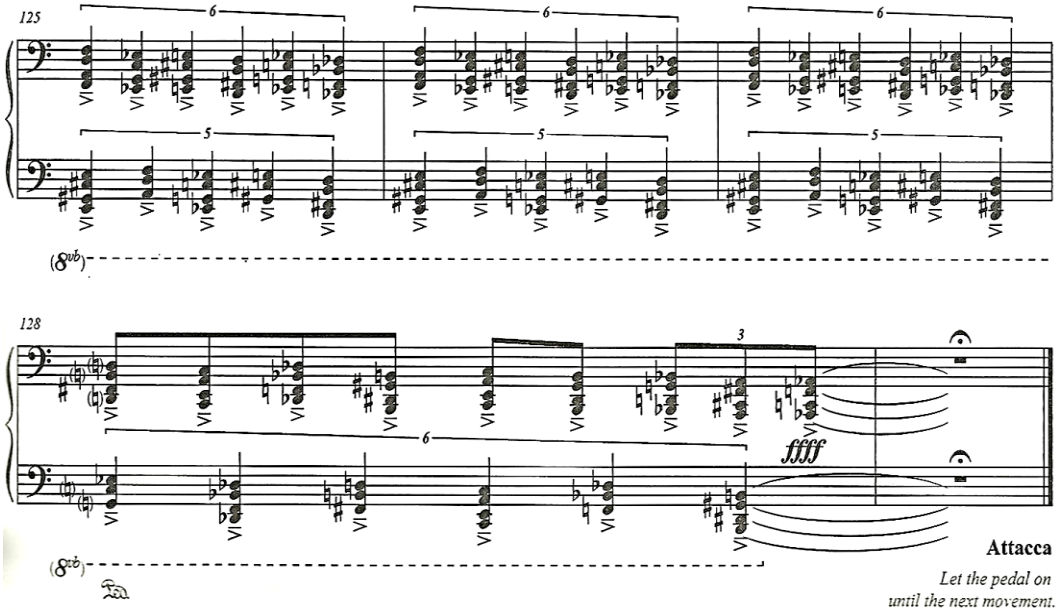
Continuing sixteenth-note accompaniments in the left hand change into quintuplets and sextuplets, and later the sextuplets come to both hands, creating the climatic passage of the section at m. 61. Other

prominent characteristics of this section are sudden dynamic changes, fast-moving passages, and chromatic progressions.

Section C (mm. 65-109) presents and develops the diverse shapes of musical materials d and e from section A.

Section D (mm. 110-129), derived from the sub-section e of section A, is dramatically developed toward the movement's climax with numerous dissonances and irresolute polyrhythmic massive chords. The final five measures of this section closes the movement with a *ffff* dynamic (See Figure 14).

Figure 14: Closing section (mm. 125-129)



Through a wide variety of musical devices and techniques, section D communicates the chaotic status of humankind's impulse to decadence,

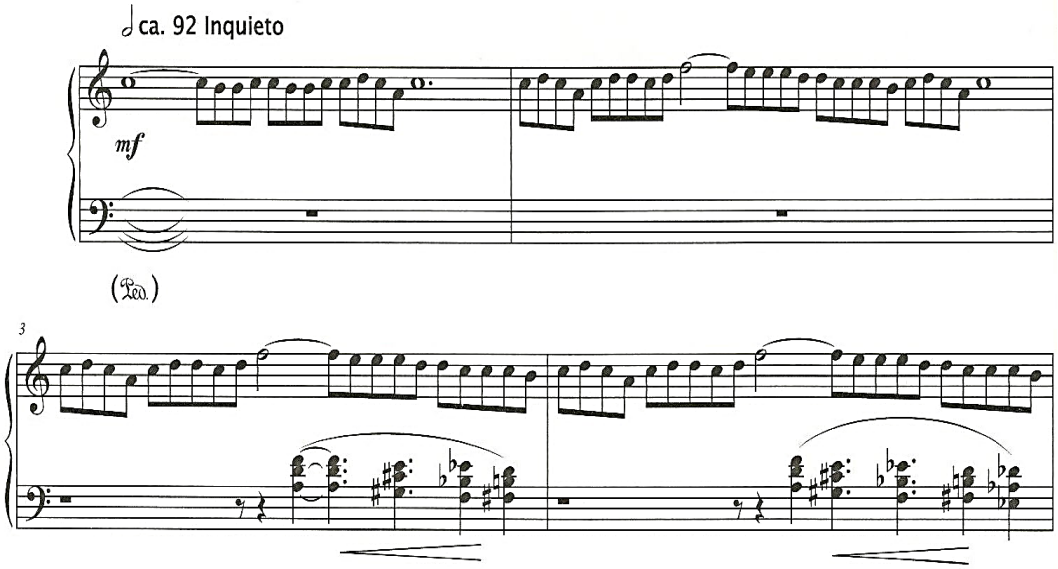
fascination to misdeed, going to the extreme in that misdemeanor, and heading for a downfall.

II. *Chorale: 'Lord, have mercy'*

"Go away, Lord; I am a sinful man!"

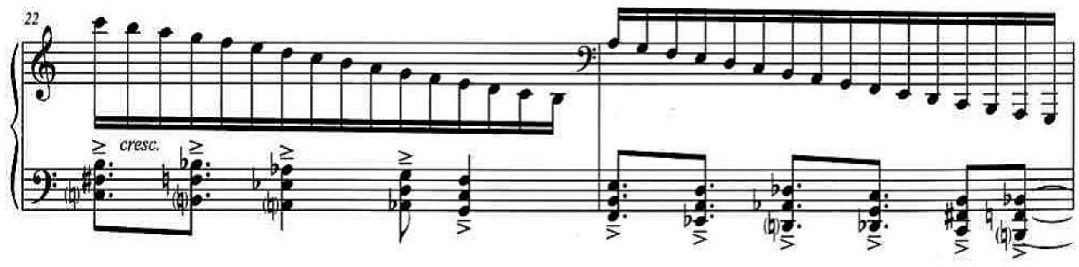
Movement II conveys the guilty conscience and anguish of sinners caused by degenerate behaviors. Linked from the previous movement *Sin* through *attaca*, this movement displays a gradual expanding texture. It begins with a chant-like conjunct monophonic melody in the middle register in the right hand, which is derived from the melodic motive of the opening of the *Sinfonia* (See Figure 15). But later, the melody is transformed into a sixteenth-note scalewise figuration in the higher register as the music progresses. The dynamics also gradually increase.

Figure 15: The Beginning of the movement (mm. 1-4)



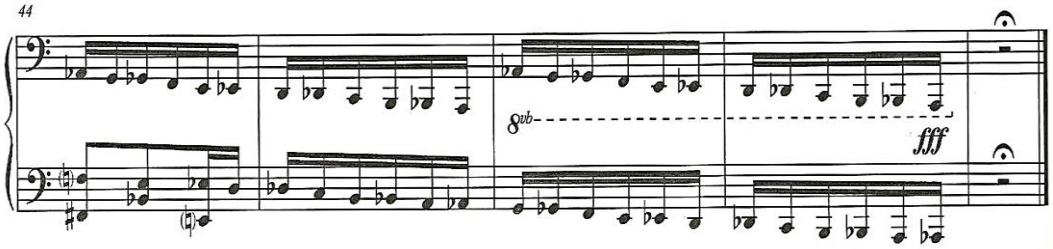
The composer places chromatically descending chords in the left hand at mm. 3-4 (See Figure 15). The chords are continually used throughout the movement with some variations, including rhythmic augmentation, diminution, and syncopated forms. Other uses of these chords, such as the continuing use of major sevenths and tritones, appear from m. 22 (See Figure 16).

Figure 16: Use of major 7th and tritones (mm. 22-23)



The movement closes with chromatic scales descending toward a strong *fff* at the end, by way of a minor second interval between the hands. This effect evokes human's falling into collapse due to sin (See Figure 17).

Figure 17: The End of the movement (mm. 44-48)

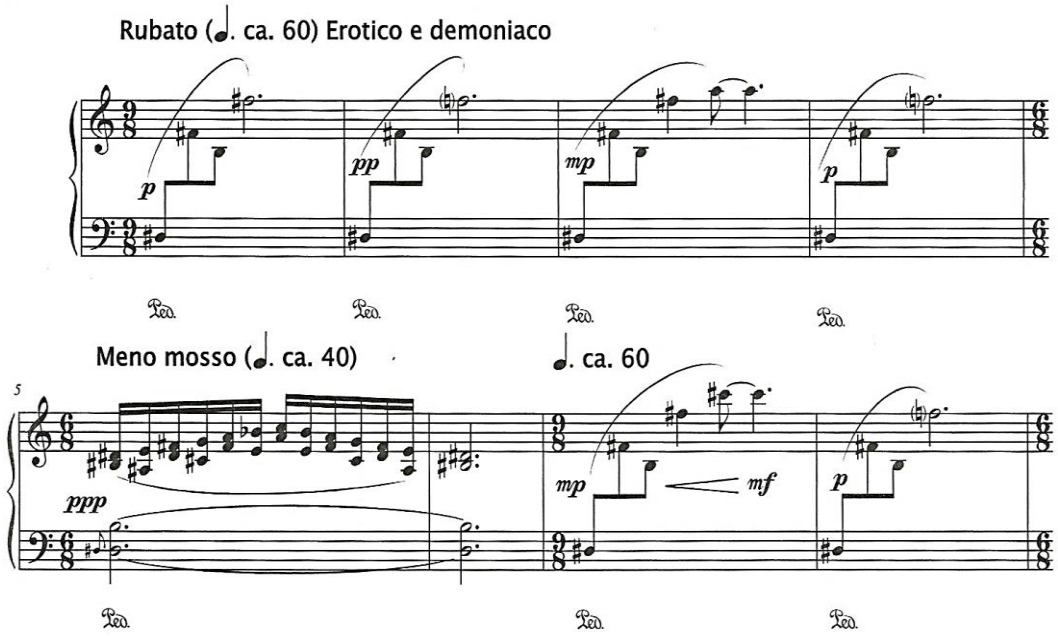


III. *Sin*: *Building up the finest armour around a man*

> Because of this, God gave them over to shameful lusts. Even their women exchanged natural relations for unnatural ones.
> In the same way the men also abandoned natural relations with women and were inflamed with lust for one another. Men committed indecent acts with other men, and received in themselves the due penalty for their perversion.
> Furthermore, since they did not think it worthwhile to retain the knowledge of God, he gave them over to a depraved mind, to do what ought not to be done.
> They have become filled with every kind of wickedness, evil, greed, and depravity. They are full of envy, murder, strife, deceit and malice.
> They are gossips, slanders, God-haters, insolent, arrogant and boastful; they invent ways of doing evil; they disobey their parents; they are senseless, faithless, heartless, ruthless.

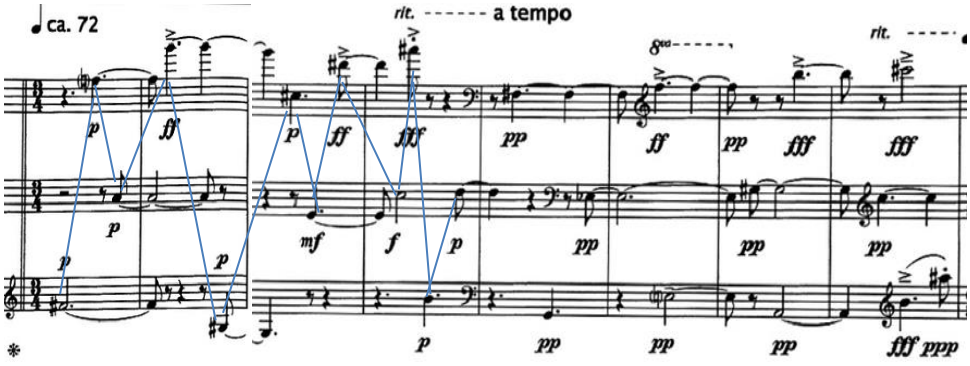
As the title signifies, this movement represents sins such as greed, immorality, and overall depravity of mankind. Therefore, this movement of 108 measures sounds dismal, grim, and bleak, featuring a conflict between F♯ and F♭ and two-voice melody that presents minor third and diminished fifth at m. 5, creating a dissonantly unstable, diabolical atmosphere. These two motives appear throughout the movement (See Figure 18).

Figure 18: The Beginning of the movement (mm. 1-8)



Another remarkable feature of the movement is its use of a twelve-tone technique from m. 16, which Lee manipulates diversely through transposition, inversion, diminution, and similar devices throughout the movement. In Figure 19, the author has drawn connecting lines between notes to more easily highlight the initial presentation of the twelve-tone row (See Figure 19).

Figure 19: The use of twelve-tone technique (mm. 16-23)



Other prominent characteristics include frequent tempo and meter changes; sudden dynamic and mood changes; and a great deal of dissonance and chromaticism.

IV. *Sin: A brimfull living chalice of despair and horror and astonishment*

'There is no one righteous, not even one;
there is no one who understands, no one seeks God.
All have turned away, they have together become worthless;
there is on one who does good, not even one.'
'Their throats are open graves; their tongues practice deceit.'
'The poison of vipers is their lips.'
'Their mouths are full of cursing and bitterness.'
'Their feet are swift to shed blood:
ruin and misery mark their ways, and the way of peace they do not know.'
'There is no one fear of God before their eyes.'

This one hundred seventy-measure movement may be the most demanding and animated of the entire set. Here, Lee uses numerous pianistic techniques: polyrhythms, frequent changes of tempo and meters, many rapid chromatic passages, leaps, wide use of registers, sudden

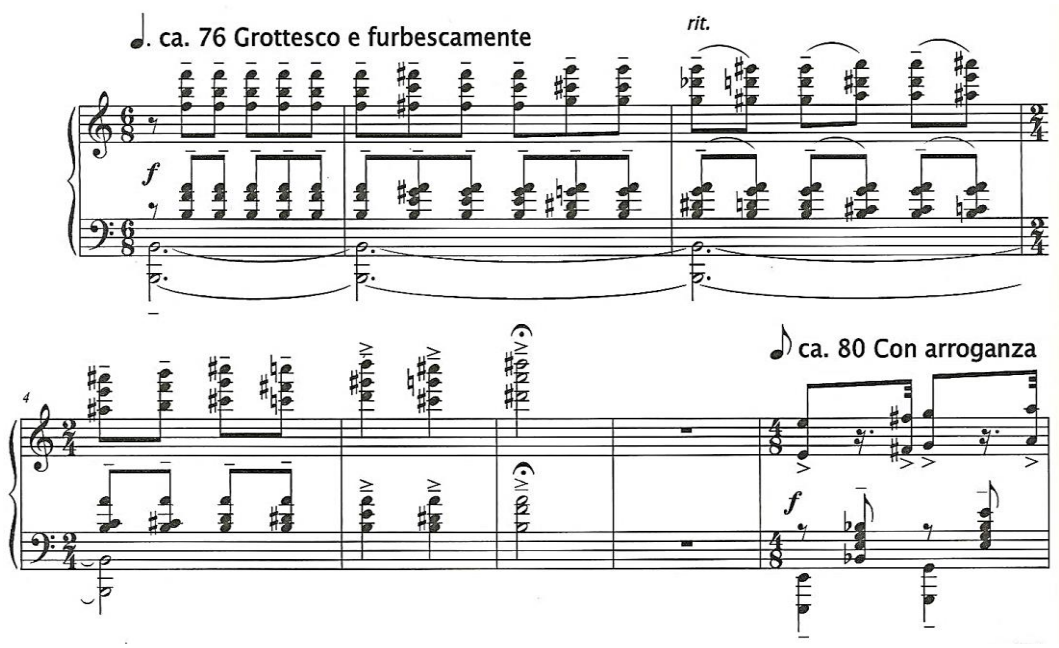
dynamic changes, etc. Tritones play a major role throughout the movement. It can be divided into seven sections according to texture, mood, and four different types of musical and/or thematic material (See Figure 20).

Figure 20: Overall Formal Structure of the movement

Sections	Measures	Main features
A	1-7	Introduction/ tritones
B	8-31	March-like melody/ diminished triads
C	32-58	Descending chromatic passages
D	59-95	Broken diminished triads
A'	96-112	Tritones
C'	113-132	Descending chromatic passages
B'	133-168	March-like melody/ descending chromatic scales

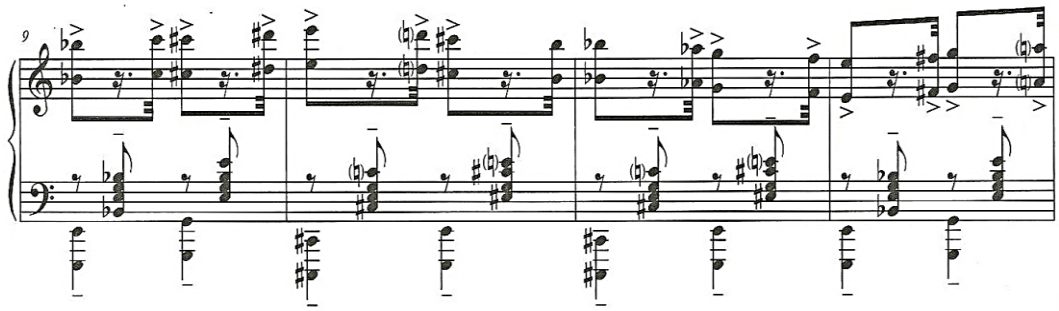
Section A (mm. 1-7) functions like an introduction of the movement. Marked *Grottesco e furbescamente* (grotesque and deceitfully), it features chromatically ascending chords with tritones in the right hand over the pedal tone B in the left hand. It reappears at m. 96 in extended form (See Figure 21).

Figure 21: The Beginning of the movement (mm. 1-7)



Section B (mm. 8-31), with an indication of *Con arroganza* (with arrogance), consists mostly of an accented, march-like, chromatic melody in the right hand over diminished chords in the left hand. The right-hand melody presents the progression of an alternation between a major second and a minor second. The section creates tension and nervousness in a rather dense texture (See Figure 21 and 22).

Figure 22: Section B (mm. 9-12)



Section C (mm. 32-58) presents two different indications. One is *Mormorando e motteggiando* (murmuring and jesting) at m. 32, which features descending chromatic passages with accents on higher notes with polyrhythms in softer dynamics, as well as a linear light texture (See Figure 23). The other is *Barbaro* (barbaric) at m. 36, which displays heterometric rhythmic patterns with strong articulations on diminished chords (See Figure 24). These two features appear throughout the section. At the end of the section, descending chromatic scales, low register, and multiple trills drive the passage into section D, the climax of the movement.

Figure 23: The Beginning of Section C (mm. 32-33)

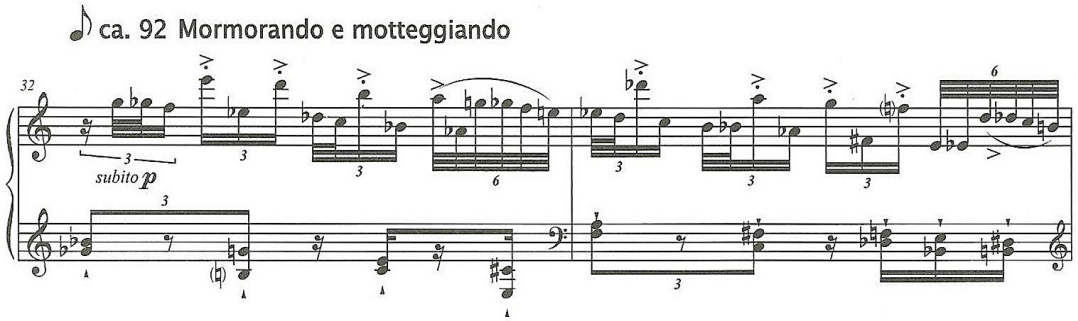
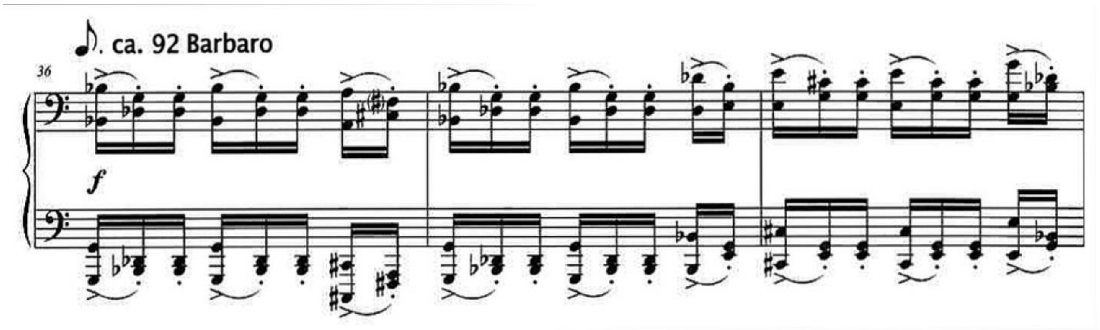
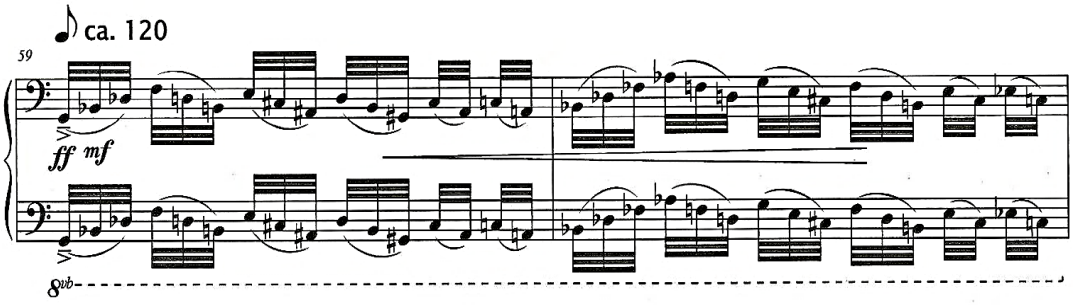


Figure 24: Second part of Section C (mm. 36-38)



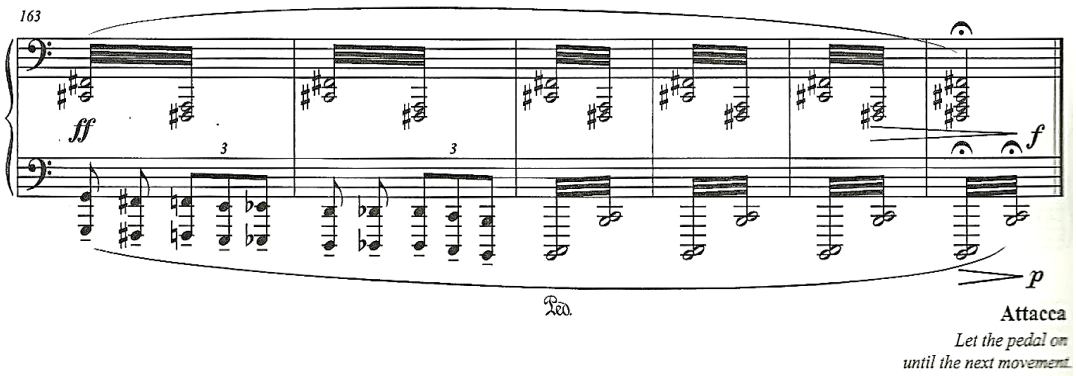
Section D (mm. 59-95) presents a series of broken diminished triads in unison between both hands (See Figure 25). The broken triads repeat like an ostinato in the left hand until the end of the section, and a plethora of tritones and major-seventh chords appears in the right hand from m. 74 onward. This effect is expanded into the climax through the use of dynamic changes, wide register, repetitions, and added notes.

Figure 25: The Beginning of Section D (mm. 59-60)



The following Sections–A' (mm. 96-112), C' (mm. 113-132), and B' (mm. 133-170)–mostly restate each section with some variations. For instance, section B' (mm. 133-168) is extended with the insertion of dissonant descending chromatic scales in both hands, which create minor seconds. It closes the movement with an F# minor chord with double tremolos below it in softening dynamic (See Figure 26).

Figure 26: The End of the movement (mm. 163-168)

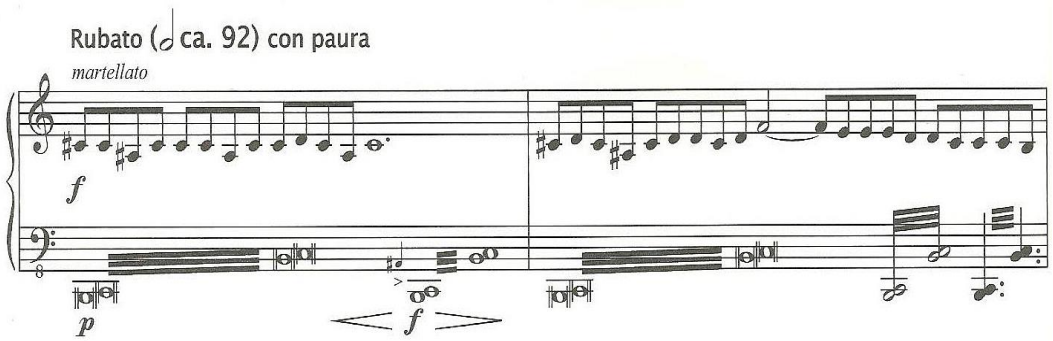


V. *Chorale: 'Lord, have mercy'*

"Woe to me!" I cried. "I am ruined!"

This short movement of eight measures is composed in a simple style but performed with loud dynamics: a conjunct melody is juxtaposed with continuous double tremolos with B tonal center in the left hand. The composer indicates *Rubato*, *con paura* (with fear) at the beginning—and no wonder: the movement contains tonal conflicts, since the melody tends to focus on C# and F, thus forming major seconds or tritones with the lowest note B in the left hand (See Figure 27).

Figure 27: The Beginning of the movement (mm. 1-2)



The composer conveys the sin of mankind, as recorded in Romans, throughout movements I-V: "All elements such as dynamics, note value, registers, and Liszt-style pianism were used as devices to effectively depict the message of Romans."[124]

VI. *The Cross of Christ*

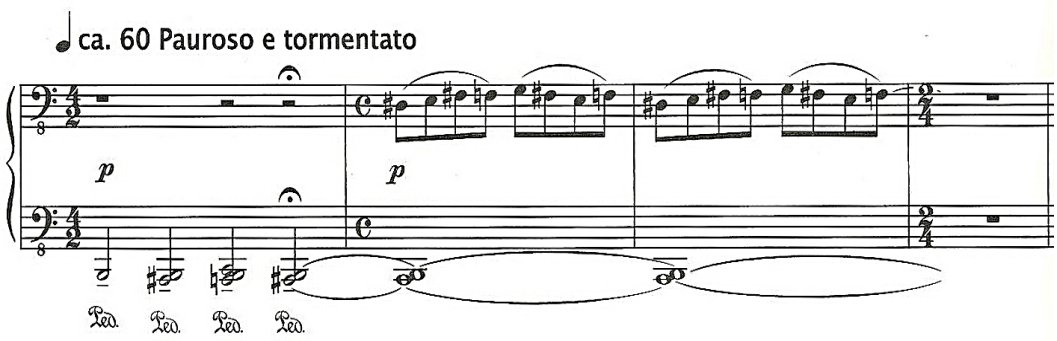
"Look, the Lamb of God, who takes away the sin of the world!"

This movement alludes to the passion and death of Christ, the crucifixion. Lee makes use of a variant of the BACH motive (B-A#-C-B),[125] infusing it with sharp dissonances in the low register of the piano. This motif appears throughout the movement (See Figure 28).

[124] From the composer's note for the music on her blog, http://blog.naver.com/shinuhlee/50036593877

[125] The original BACH motif is B♭-A-C-B♮. In German musical nomenclature, in which the note B♮ is written as H and the B♭ as B.

Figure 28: The Beginning of the movement (mm. 1-4)

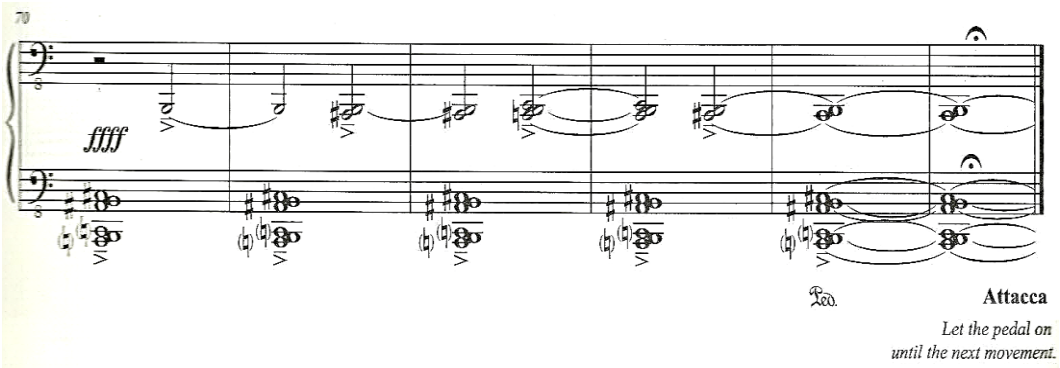


Over this sustained motif, Lee adds eighth notes that move in a circular, chromatic fashion, followed by quick arpeggios (mm. 17-24). As the B-A#-C-B motif continues, Lee reinforces the twelve-tone row from the movement III, manipulating it in various ways to symbolize the sin of humankind at the time of the crucifixion.[126]

Lee concludes the movement with forceful dissonant chords in the low registers of the piano, using another variant of the BACH motif—this time, the grouping of note is A-A#-B-C-C#—without resolution (See Figure 29). By ending the movement without resolution, Lee expresses the despair of the crucifixion.

[126] Robison, 137.

Figure 29: The End of the movement (mm. 70-75)



VII. *Chorale: 'Christ,have mercy'*

from J.S. Bach Chorale 'Christ lag in Todesbanden'

Christ lag in Todesbanden	Christ lay in death's bonds
Für unsre Sünd gegeben,	handed over for our sins,
Er ist wieder erstanden	he is risen again.
Und hat uns bracht das Leben;	and has brought us life.
Des wir sollen fröhlich sein.	For this we should be joyful,
Gott loben und ihm dankbar sein	praise God and be thankful to him
Und singen halleluja!	And sing alleluia
Halleluja!	Alleluia![127]

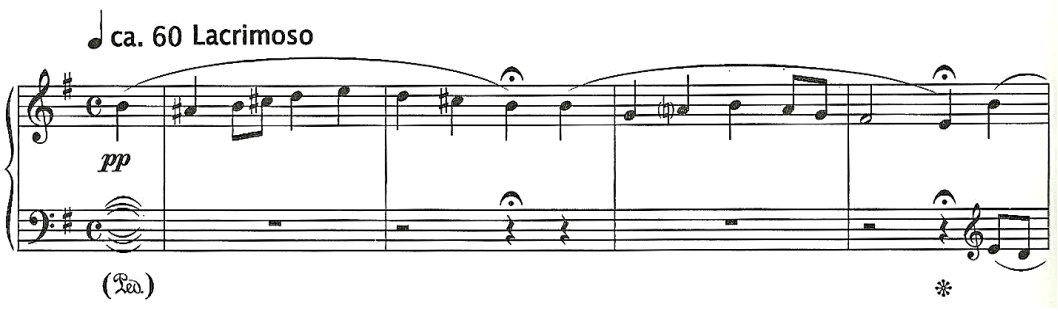
This movement is based on one of Bach's versions of the early sixteenth-century Lutheran hymn *Christ lag in Todesbanden*.[128] Lee repeats the entire chorale with expanded and elaborated shape in E minor. This movement can be divided into four sections (ABA'B').

[127] English translation was excerpted from The Bach Cantata Website (BCW), http://www.bach-cantatas.com/Texts/BWV4-Eng3.htm.

[128] Robison, 138.

Section A begins softly and monophonically with the chorale tune, then soon includes a second voice that generally moves in parallel thirds or sixths with the melody (mm. 1-8) (See Figure 30).

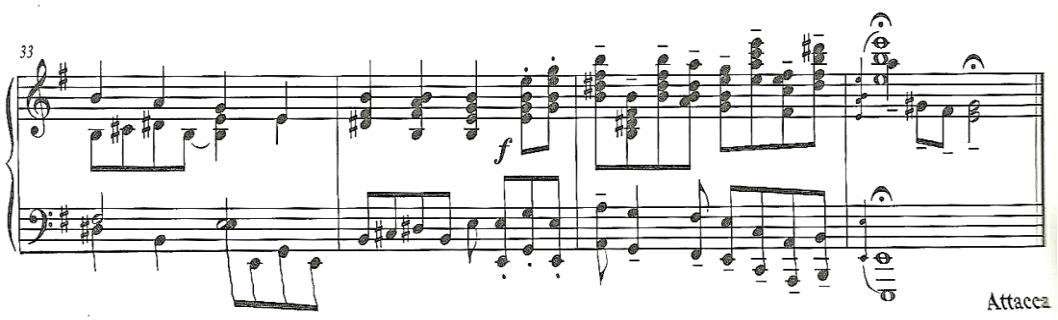
Figure 30: The Beginning of the movement (mm. 1-4)



The second portion of the chorale tune (B) is harmonized with frequent eighth notes in the bass register, although the dynamic level is still soft (mm. 9-18).

For the second statement of the chorale melody (A'), the tune's first portion is accompanied by consistent eighth-note octave figures with staccatos and triadic harmonies, along with an increase in the dynamic level. The latter portion of the second half of the chorale tune (B') is stated with a decreased dynamic level, but it changes suddenly into loud dynamics with thick harmonies. The movement concludes in E major with confidence, which embodies Christ's resurrection over death (See Figure 31).

Figure 31: The End of the movement (mm. 33-36)



VIII. *Comfort, comfort my people*

Comfort, comfort my people, says your God.
Speak tenderly to Jerusalem,
and proclaim to her that her hard service has been completed,
that her sin has been paid for,
that she has received from the LORD's hand double for all her sins……..
And the glory of the LORD will be revealed, and all mankind together will set it.
For the mouth of the LORD has spoken."……..
You who bring good tidings to Zion,
go up on a high mountain.
You who bring good tidings to Jerusalem,
clift up your voice with a shout, lift it up,
do not be afraid; says to the towns of Judah,
"Here is your God!"

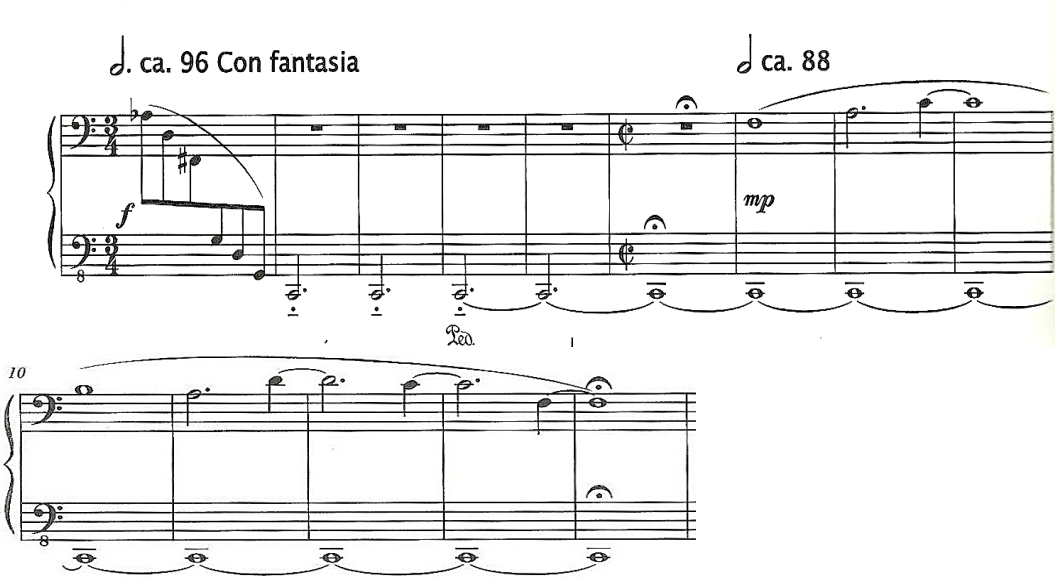
This is the longest movement, at three hundred seventy-five measures, comprising three sections and a coda. It was arranged for different settings by the composer and has been performed by various ensembles.[129] Two short motifs of section A are developed throughout the

[129] It was performed in quartet setting (piano, violin, cello, and clarinet) in 2008.

movement in the form of extension, diminution, combining, and more (See Figure 32).

Section A (mm. 1-68) begins with the indication *con fantasia*. Other features of this section are the continuous use of pedal tone C in the left hand and frequent changes of tempo and meter. The pedal tone and elongated rhythms in the right hand lend themselves to the *fantasia* nature the composer indicated at the beginning, creating an ethereal atmosphere.

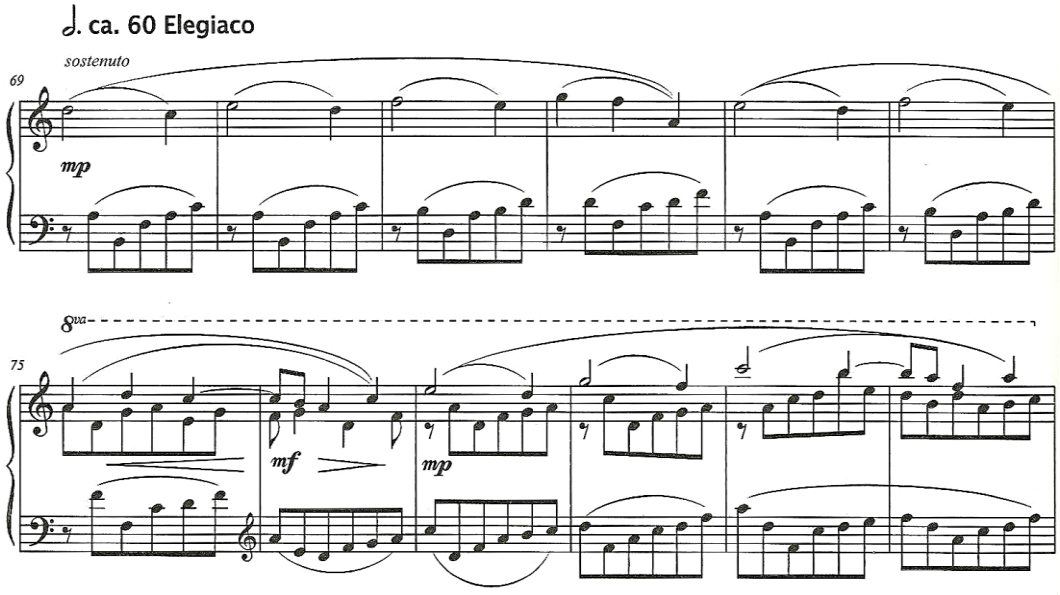
Figure 32: The Beginning of Section A (mm. 1-14)



Section B (mm. 69-278) starts with the indication *Elegiaco*. In contrast to section A, it has long, lyrical melodies and simple accompaniments (See Figure 33). Most of this section is comprised the

transformation of the two thematic ideas of section A. Other prominent features of this section are the use of ascending chromatic bass progressions (mm. 153-174) and conjunct ostinato eighth notes in the left hand (mm. 179-262).

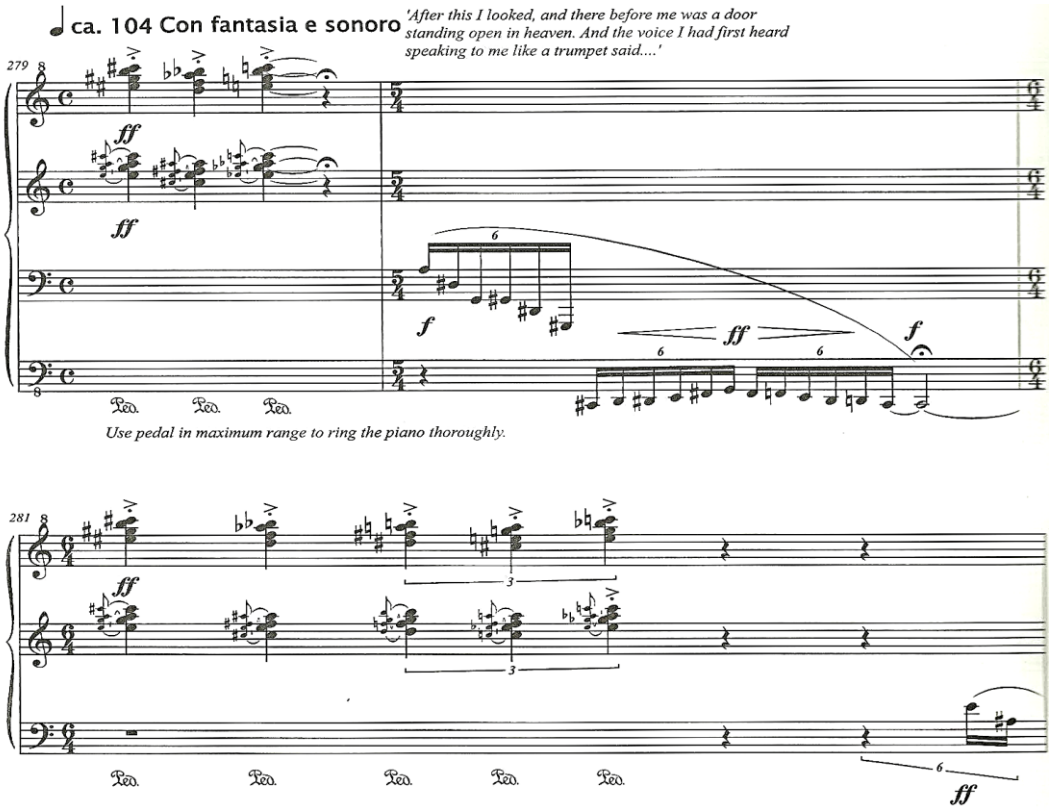
Figure 33: The Beginning of Section B (mm. 69- 80)



Section C (mm. 279-370) presents the juxtaposition of two different materials: (1) a series of dominant 7th chords, and (2) fast-moving chromatic passages (See Figure 34). These materials are gradually expanded and reach a climax at m. 362 with accented *ffff* chords. This dramatic moment depicts the text referenced at the beginning of the

section in which the biblical author hears a voice “speaking to me like a trumpet.”

Figure 34: The Beginning of Section C (mm. 279-281)



The coda (mm. 371-375) presents a reprise of the chant-like melody, originally introduced in m. 35 of the *Sinfonia*, in a new tonal center (C#), repeated four times, and closes the movement *pianissimo*. Just as quickly and dramatically as section C appears, it subsides. The tonal center C#

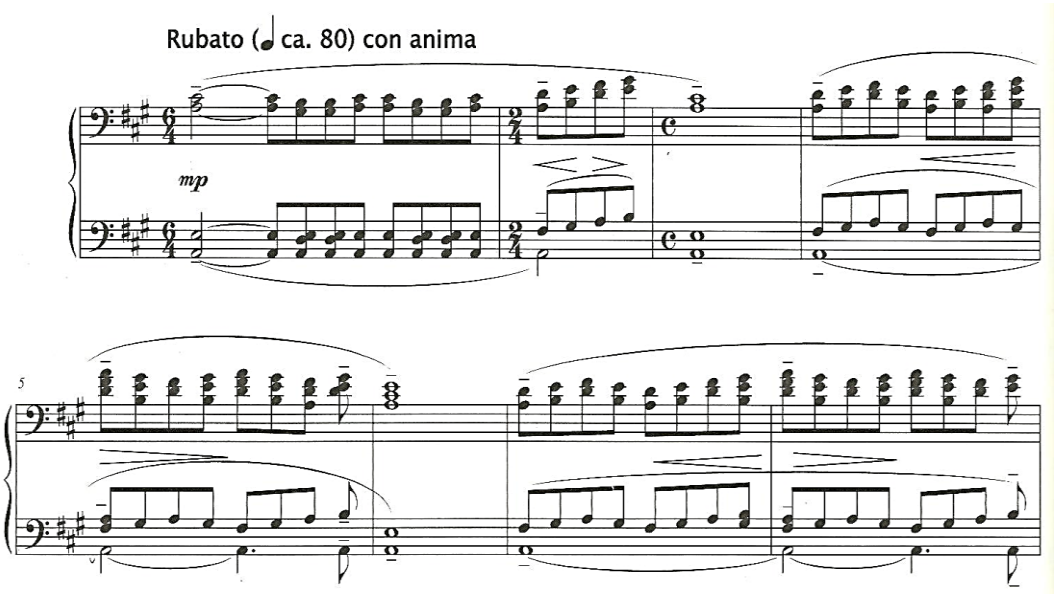
seamlessly gives rise to the A major *Finale*, which concludes the entire work.

Finale

> Then I saw a new heaven and a new earth, for the first heaven and the first earth had passed away, and there was no longer any sea. I saw the Holy City, the new Jerusalem, coming down out of heaven from God, prepared as a bride beautifully dressed for husband. And I heard a loud voice from the throne saying, 'Now the dwelling of God is with men, and he will live with them. They will be his people, and God himself will be with them and be their God. He will wipe every tear from their eyes. There will be no more death or mourning or crying or pain, for the old order of things has passed away.' He who was seated on the throne said, 'I am making everything new!'

Finale closes the work of the ten previous movements, in the form of a restatement of the melody of *Sinfonia*, which is presented in A major which is a half-step up from the original key A♭. An understated, slow-moving progression reflects the beauty of the heavens, which are spoken of in the biblical passage above (See Figure 35).

Figure 35: The Beginning of *Finale* (mm. 1-8)



Throughout the entire *Chorale Fantasy*, Shinuh Lee aims to convey the story of sin and the redemption of humankind through the Cross of Jesus Christ. To this end, Lee offers vivid musical interpretations of the biblical passages she has chosen for seven of the eight movements through various resonances of the piano, as well as a broad spectrum of pianistic techniques. She also states that the use of pedal should be referred to the text and its musical expression.[130]

[130] From the Composer's notes: The complete pieces can be performed in the order below; *IV. Sin- V. Chorale- Sinfonia- I. Sin- II. Chorale- III. Sin- VI. The Cross of Christ- VII. Chorale- VIII. Comfort, Comfort My People- Finale*. It is possible to perform only one or couple of movements (e.g. *Sinfonia*, (*III*)- *IV- V*, *IV- V-Sinfonia*, *III*, *IV*, *VI- VII*, *VIII-Finale*). Performers are advised to use pedal freely except for the parts with pedal indication, but please apply pedal referring to the text and its musical expression in music rather than direct application by the case of classical repertoires from the past.

Lee says that a performer could convey the depth of this music by reflecting deeply on the meaning of the biblical text referenced in each movement. Technical skill alone will not impart the profound Christian significance the composer seeks to deliver in this monumental work.[131]

[131] From the composer's note for the music

Additional Piano Solo Compositions by Shinuh Lee

- Chorale Fantasy for piano No. 2, *The Collar* (2013). Based on the poem 'The Collar' by George Herbert. Premiered in Seoul, South Korea, by pianist Hyo-Jung Huh in 2013.
- *Alleluia* for piano (2010). Commissioned by the Seoul International Music Competition for the semi-final round of pianists in 2011.
- *The Screwtape Letters* for piano (2007/2009). Revised version of Chorale Fantasy *Comfort, comfort my people* for piano with light and installation. Premiere at MoA (Museum of Arts), Seoul National University, South Korea, by pianist Jonghwa Park, Jungwan Bae installation and light in 2009.
- *Song of Joy* for Piano (2001). Premiered in Seoul, South Korea, by pianist Hwajyung Yim in 2001.
- *Microseries I. Pause* for Piano (1993). Premiered in London by pianist Jiun Yoong Lim in 1993.

2. JIESUN LIM
A Poem about Spring (2008)

Premiere: Semifinals of the 4th Seoul International Music Competition in Seoul, Korea, 2008.

Publishing Information: Not currently published, but copies may be obtained by made-to-order from the composer.

Recording Information: Live performances of the competition are available at http://www.youtube.com/watch?v=IPJQU-mW-Xc. and https://soundcloud.com/jiesun-lim/a-poem-about-spring.

Length: 14 pages, approx. 5' 45"

Contact Information: The composer can be contacted with questions about her music at jiesun16@yonsei.ac.kr.

Composer Biography

Jiesun Lim was born in Seoul, South Korea in 1960.[132] She graduated from Yonsei University in 1982 with the highest distinction in her class. After graduation, she studied with John Eaton at Indiana University and completed her M.M. and D.M. in composition in 1990.

Lim's music, inspired by humanities, paintings, sculptures, and other visual arts, has been performed in music festivals around the world,

[132] This biography is based on the page "Biography of Jiesun Lim" on the composer's website, http://web.yonsei.ac.kr/jiesunlim/Profile.htm and the interview with the composer by the author.

including ISCM World Music Days (Moldova), ACL (Israel, Taiwan, Tailand), Asian Music Festival (Japan), AIMS Foundation (Spain), International Music Festival of the Czech Republic, Deagu Contemporary Music Festival (Korea) and numerous New Music Festivals in Korea. Her music has been commissioned and performed by soloists, ensembles, and orchestras including Seoul International Music Competition, Hwaum Chamber Orchestra, Korean Military Philharmonic Orchestra, Ensemble Kochi, Seoul Spring Festival of Chamber Music, Clumusica, and International Conference Mass Dictatorship Project.

In addition to the various international performances of her works, Lim has been awarded many prizes that recognize her compositional voice, including the 23rd Korean National Composer Prize, the 1st Contemporary Korean Orchestra Music Award, the 1st Ahn Iktae composition Prize, Yoshiro Irino Memorial Prize, Yonsei University Outstanding Teaching Award and Yonsei University Outstanding Achievement Award. She received a grant from the Korean Culture and Arts Foundation for her work, *Scenery on the Bridge* for soprano and chamber ensemble. She was also nominated as one of "sixty leaders of Korea" by Kyunghyang Daily Newspaper in 2007.

Lim's compositional style has evolved for various reasons. In her earlier days she tried to primarily write atonal music, but big changes happened around year of 2002-2003 when she was a Fulbright Research

Scholar at the University of Michigan. It was a period of social unrest due to the Iraq war, and many relics were destroyed. She immediately became interested in the past history. As a result, she wrote a concerto for gayageum[133], a concerto called *Clash and Reconciliation in Memory of Vanished Culture*, and a chorus called *Requiem for the Lesser Known* that was commissioned by the National Chorus of Korea. The melodic limitation of the gayageum and the human voice made her think more about triadic resonance and write music with more tonality and triadic sound.[134]

Furthermore, Lim has been breaking down the boundaries between disparate subjects in order to pursue harmony, coexistence, and a balance of different elements. For instance, she has tried to apply traditional Korean musical instruments to Western music, and to write music with elements of popular music. Also, in regard to musical expression, she likes to harmoniously blend seemingly very different characteristics into a single composition. Throughout the last decade, she has written music that freely crosses the boundaries between atonality and tonality, tending to use triadic resonance freely within an atonal background.[135]

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[133] a 12-stringed Korean zither

[134] From the interview with the composer by the author.

[135] Ibid.

She spent the 2012-2013 academic year in Kyoto as a Visiting Research Scholar at the International Research Center. In 2013, she accepted Indiana University's invitation to be a Distinguished Alumni Composer for master classes, and her *Secret of Golden Color: Klimpt's Confession* was performed at IU's New Music Ensemble Concert. In 2014-15, she composed numerous orchestral and chamber works, including *Icarus*, as a Residence Composer for the Hwaum Chamber Orchestra, sponsored by the Arts Council Korea.

For the Hwaum project[136], Lim composed more than twenty-four compositions with various settings of instruments. For the project, she created program music based on a wide variety of well-known and multi-cultural stories and artistic productions. The composer often presented an introduction when premiering her work in order to better communicate with her audience.[137]

In addition to her creative activities as a composer, Lim published a book, *Contemporary Music in Films,* which was nominated as the 2014 Sejong Outstanding Scholarly Book by the Korean Publishing Foundation.

[136] The Hwaum Project calls for the creation of contemporary music inspired by paintings, stories and/or any artistic productions. It is performed by the Hwaum Chamber Orchestra and sponsored by the Arts Council Korea. More than 150 contemporary compositions have been written through the Hwaum Project since 2002. Jiesun Lim is one of its residence composers.

[137] From the interview with the composer by the author

Lim has been a professor at Yonsei University since 1996. Currently, she also serves as the executive director of the Korean Society of Twenty–First–Century Music.

A Poem about Spring (2008)

A Poem about Spring was commissioned for the Fourth Seoul International Music Competition as the semifinal piece for the piano portion of the competition. Eight of thirteen semi-finalists in the competition chose this piece and had about three months to prepare it.

The initial motive of the work was spring. Because the competition was held in April, Lim developed a number of musical motives representing images of spring. These include trills, a lively melody, fast improvisational figurations with open parallel fifths, fast-moving passages, wide leaping motion, and frequent meter changes. All of these elements aim to evoke images of nature stirring back to life after winter, such as birds chirping, the blossom of flowers, or a gentle breeze. Lim states, "I used a high level of piano techniques for this piece because it was for a competition, and also because it was supposed to communicate with the audience. I will be happy if the various colors of springtime would be conveyed to people through it."[138]

[138] From the composer's comments about the music on her website, http://web.yonsei.ac.kr/jiesunlim/Music.htm.

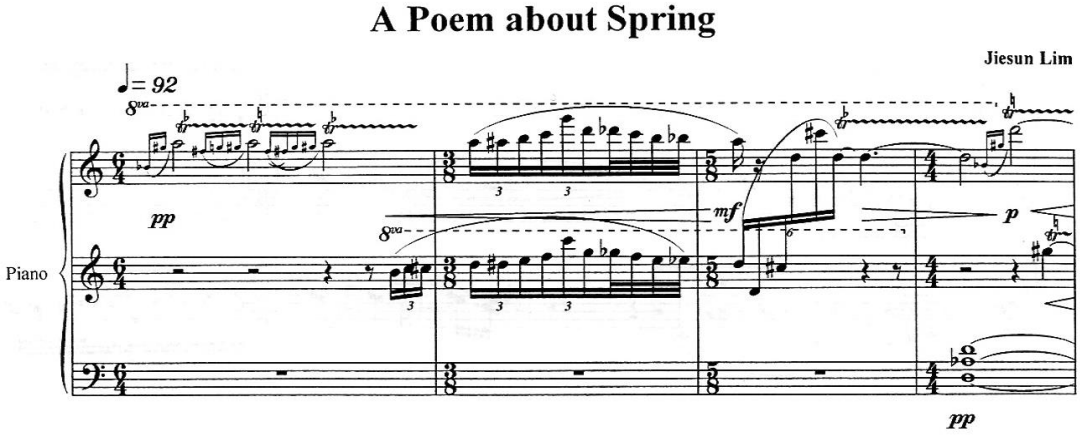
Indeed, such colors are conveyed in the contrasting sections found throughout the piece. The *Poem* can be divided into eight sections according to tempo, texture, mood, tonal center, and four types of musical material and/or mood changes (See Figure 1). The placement of section C' and D' immediately after sections C and D creates an elongated middle section within the piece characterized by familiar themes. Then, Lim creates somewhat of a recapitulation by placing section A' immediately after section D', although it is not until the closing section B' that material from every other section is repeated and brought together for a strong finish.

Figure 1: Overall Formal Structure of *A Poem about Spring*

Sections	Measures	Tempi	Tonal Center
A	1-21	♩ = 92	D
B	22-46	♩ = 92	D - A - E
C	47-55	♩ = 52	E – B♭
D	56-83	♩. = 84	D – E♭
C'	84-92	♩ = 60	E♭
D'	93-101	♩. = 84	Gb/ E♭
A'	102-119	♩ = 92	D
B'	120-132	♩ = 80	A - D

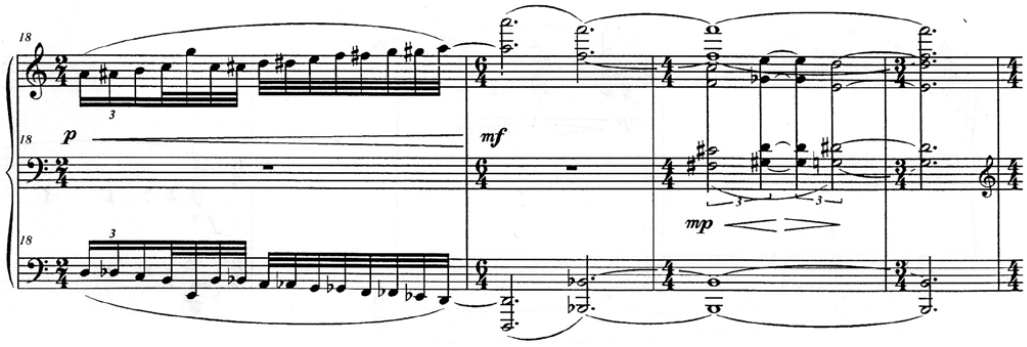
Section A (mm. 1-21) starts with a *pp* trill on *A* leading to rapid chromatic passage alternating with slow vertical chords, juxtaposing active and calm atmospheres (See Figures 2 and 3).

Figure 2: The Beginning of Section A (mm. 1-4)



The interval of a perfect fifth, often written to include neighbor tones, pervades the entire work. As in Figure 2 the sixteenth-note figurations often move chromatically in parallel fifths, or in contrary motion, as in Figure 3, creating brilliance and excitement.

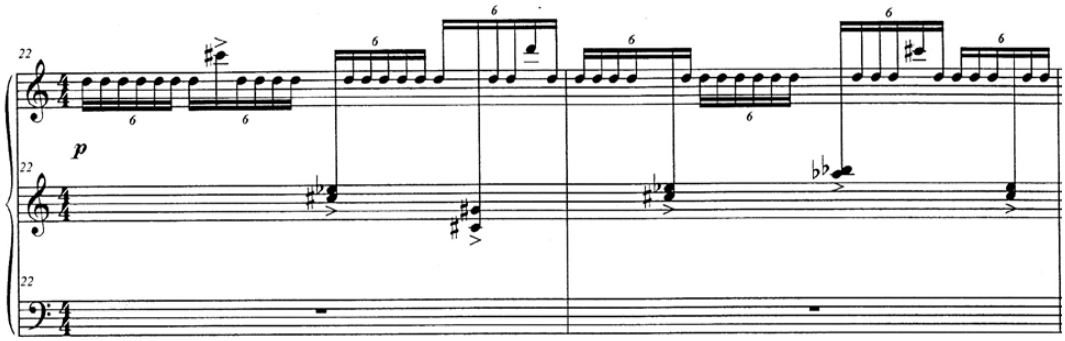
Figure 3: The End of Section A (mm.18-21)



Section B (mm. 22-46) consists mostly of fast repeated notes, interspersed with harmonically clashing notes and dyads (See Figure 4).

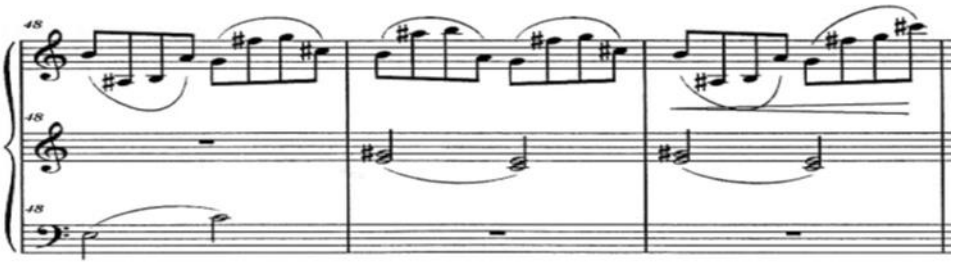
The accented notes on different beats create rhythmic excitement and syncopation. The repeated notes modulate gradually in perfect fifths from *D* to *A* to *E*.

Figure 4: The Beginning of Section B (mm.22-23)



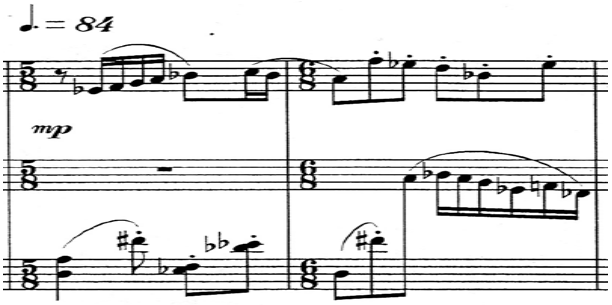
After a pause (m. 46) the slow section C (mm. 47-55) introduces a sense of calm and relief. The right hand walks in eighth notes in wide and disjunct motion decorating the triadic harmonies in the left hand. This is illustrated in Figure 5, mm. 48-50.

Figure 5: The beginning of Section C (mm. 48-50)



From section C there is a brief two–measure transition to section D (mm. 56-84), a lively, dynamic dance in changing meters. This is illustrated in Figure 6, mm. 56-57.

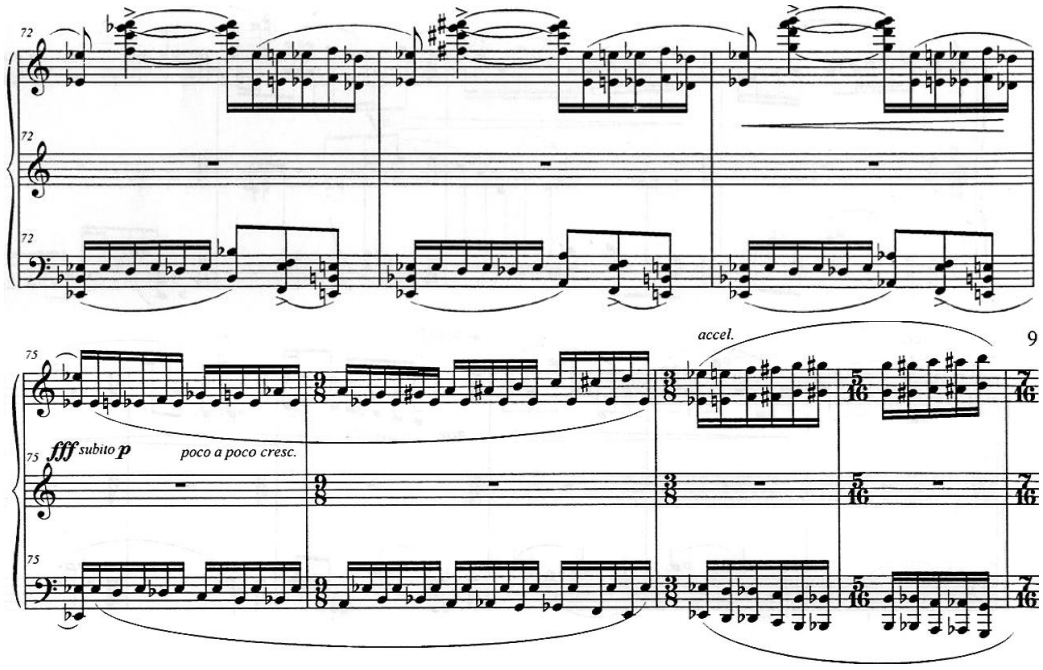
Figure 6: The beginning of Section D (mm. 56-57)



Section D (mm. 56-83) features a modal melody (E♭ Lydian) in the right hand with a mostly triadic accompaniment in the left, beginning with *mp* and building gradually to *fff*. The opening motives are transformed into more expanded texture by using a number of octaves, frequent meter changes, and tempo changes as the music develops and the volume increases, fostering the mood of excitement.

Other prominent features of this section include imitation, contrary motion in sixteenth notes, many neighbor tones, and sudden changes in dynamic and meter, all of which create excitement (See Figure 7).

Figure 7: Section D (mm. 72-78)



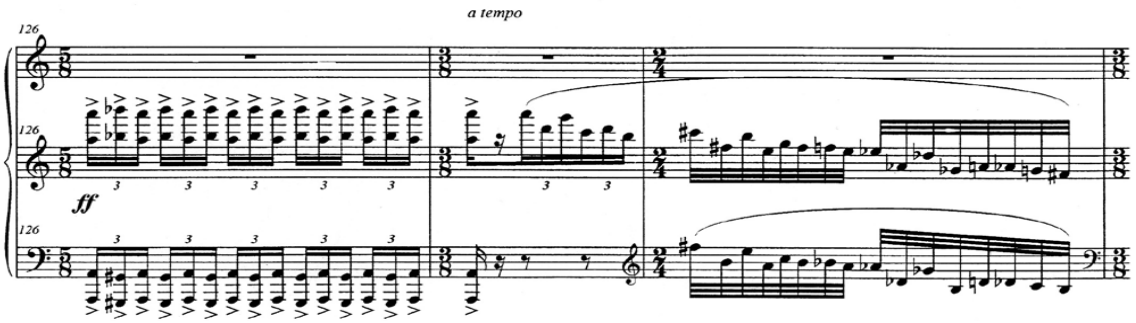
Section C' (mm. 84-92) conveys a return to a sense of calm and relief after the fast-moving passionate passages of sixteenth notes of section B.' The primary difference is that longer notes (half notes and quarter notes) are written in a softer dynamic (*pp*), creating a brief transition to section D'.

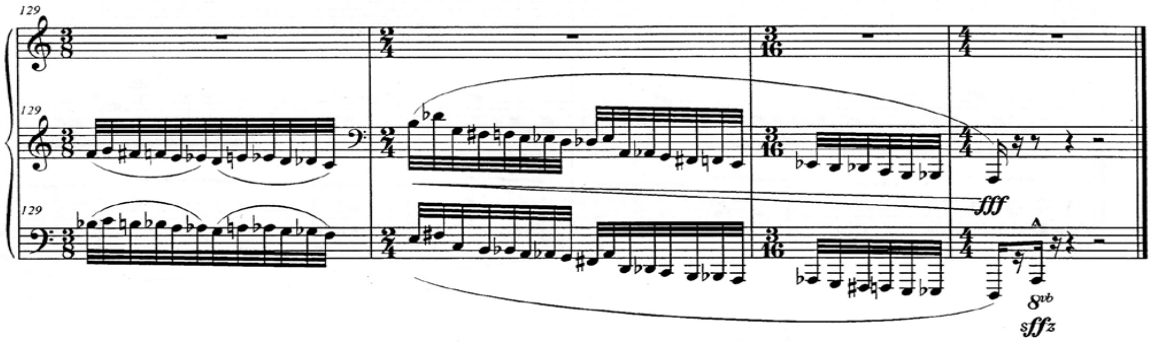
Section D' (mm. 93-101) is much shorter and less active than the original section D (mm.56-83). It starts with a dynamic dance but hesitates to move forwarded, characterized by alternating the dance with *ritardandos* and longer note values (dotted half notes). It sets up a transition by driving sixteenth notes back to the trills of section A'.

Section A' (mm. 102-119) is shorter than section A (mm. 1-21) and features a different progression: the trills start on *D* and most of the figurations are in a lower register, with even slower vertical chords at the end. The section closes with trills starting again on *A*, and section B' concludes the end the piece.

The final section B' (mm. 120-132) works as a combination of all the sections' most significant elements. It begins softly at m. 120 with fast repeated notes on *A*, but descending triplets starting on *A* in the left hand are expanded to octaves and build up excitement with *cresc.* and *accel.* at mm.121-24. The imitative sixteenth notes at mm. 124-25 recall section D. This progression leads to the climax of the whole work with *ff* chromatic neighbor tones in octaves, which turn out to be the same notes as the trills at the beginning of the piece (See Figure 8). The rapid descending chromatic figures that follow, in perfect fifth at mm. 127-132, are an expanded form of the figuration at m. 6, driving to the lowest note *A* on the piano played *fff*, concluding the work.

Figure 8: End of the piece (mm. 126-132)





Throughout the piece the composer regularly uses pitches *A* and *D* as tonal centers, with neighbor tones and perfect fifths (or the reverse, perfect fourths) common to every section. These motives unify the piece and connect all sections despite a great deal of alteration and variety.

A performer should be skillful at handling the wide-ranging sonority of the piano such as sudden changes of dynamic and texture; extensive use of registers; rhythmic excitement; the changing moods; and energetic drive to the climactic passages, while conveying "various colors of springtime" as the composer's intention. Lim also adds her comments to performers, "First of all, it is very important to play the score precisely. It would be great if a player's own interpretation and feelings are on top of it. Also, I wish the player could execute *rubato* style and express emotional parts very well, like where it sounds ready to explode."[139]

[139] From the interview with the composer by the author

Additional Piano Solo Compositions by Jiesun Lim

- *Fantasia on a Theme of Chopin* (2009) for piano solo. Premiered in Seoul, Korea by pianist Mi-Ran Song in 2009.
- *Ice Flower* (2006) for piano solo. Premiered in Seoul, Korea by pianist Bong-Ae Shin in 2006.
- *Spiritual Dance* (2004) for piano solo. Premiered in Seoul, Korea by pianist Cheol-Hee Yoon in 2004.

3. HYO-SHIN NA
Near and Dear (2012)

Premiere: 14 September, 2012, by pianist Thomas Schultz at *Bargemusic* in New York City.

Publishing Information: Published by Lantro Music publishing in 2013. Available at www.lantromusic.be.

Recording Information: Not currently available.

Length: 18 pages, approx.

Contact Information: The composer can be contacted with questions about her music at hyoshinnaemail@aol.com.

Composer Biography

Hyo-shin Na was born in 1959 in Seoul, South Korea.[140] After studying composition at Ewha Woman's University in Korea, she came to the United States in 1983 for graduate study in composition. She studied at the Manhattan School of Music (M.M. in composition, 1985) and the University of Colorado at Boulder (D. M. A. in composition and Music Theory, 1988).

During her studies in the States, Na met John Cage, Frederic Rzewski, Christian Wolff and Yuji Takahashi, and encountered the music

[140] Except where otherwise noted, this biography is based on the entry of "Biography of Hyo-shin Na" on Hyo-shin Na's website, http://www.hyo-shinna.com/html/biography_long.html.

of Colon Nancarrow. At the same time, she made return trips to Korea to hear and study traditional Korean music while also taking a broad interest in the music of other regions of Asia.

Before she composed her *Variations* for piano in 1990, she remarked about her motivation to seek a new way with disparate subjects.

> I'd come to US as a graduate student in 1982, planning to stay for only a few years. When I made the difficult decision to remain in this country for a longer time, I was also struggling with musical issues: my relation to Korean and European music, an attempt to find my own voice as a composer. After listening to a great deal of traditional Korean music, I realized I'd found the road that would lead me away from the music of the West, but the distance between this traditional music and the western "new" music I'd been writing was too great and I had no idea how to get from one to another.
> I was on my own. I found myself rejecting everything I wrote that reminded me of something my teachers would like. It took me two years to write *Variations*.[141]

In her *Variations*, Na avoided writing a theme, although a set of variations must have a theme in a conventional way. Instead, she wrote two notes—an interval.

> I decided against development, and wrote continuous variations on the interval in five big sections. Instead of including all 12 available pitches in the piece, I used 5. I stumbled across the connection between the Asian pentatonic scale (5 notes - C/D/E/G/A) and the western "circle of fifths" (a relationship of five notes or five keys - C-G-D-A-E).
> The texture of my piece was transparent, lacking the expected accumulation of notes that would form harmonies. Since I'd heard the almost constant ornamenting of notes in Korean music, I wrote a lot of grace notes that made the piece sound less fixed and square.[142]

[141] http://www.hyo-shinna.com/Writings/Variations/variations.html

[142] Ibid.

As a result, her *Variations* has a transparent texture with continuous, subtle changes in the sound without any conventional culmination or climax.[143]

However, she realized that she was being called a "Korean style composer" by reason of her use of traditional Korean elements and that this label was too limiting. Na commented:

> I gave up European contemporary musical language, which I had been studying and practicing, and composed *Variations* after two years of work, at the age of thirty. Beginning with this work, the title "Korean style composer" began to follow me. Although it was a positive comment, I was trapped in the title "Korean" and tried to escape from this title.
> Through such pieces as *The Wind Has no Destination*, *Akhmatova's Muse*, *Brancusi's Studio*, and *Walking, Walking*, I found myself being free of the "Korean" trap. [144]

Later, Na indicated her stance at the time she wrote her *Blue Yellow River* (2000) in a composer's note for one of her recordings.

> I wrote The Music in 1988, after I'd been living in the U.S. for five years. During this time, my "de-education" had begun with my first serious studies of Korean music. I had started to move away from the international (European) new music language and the sound of western instruments. Now, more than a decade later, I find that I'm no longer trying to write Korean music; nor am I trying not to write Korean music. When I write something new for traditional instruments, it might not be so "Korean"; but then, isn't this just a continuation of the old Korean music, which never stayed the same for very long in any case?[145]

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[143] http://www.hyo-shinna.com/Writings/Fragmentary_Study/fragmentary_study.html.

[144] Jeong-Hwa Park, "Analytical Description of Four Piano Compositions by Hyo-Shin Na: Variations, Rain Study, Piano Study 3, and Walking, Walking" (D.M.A. diss., Arizona State University, 2008), 10.

[145] http://www.gugakcd.com/shop/?doc=cart/item.php&it_id=TOPCD044&PHPSESSID=5833d9b9dffdb19792addef4c0bb5264

A musicologist Boudewijn Buckinx[146] wrote about her music as a part of reviews for Na's recordings.

> *I am no longer trying to write Korean music; nor am I trying not to write Korean music.* This is a remark that Hyo-shin Na made some five years ago. I consider this musical wisdom. Of course, the composer will never be able to forget her Korean background, much less her American education, because others will not allow her to do so. There is no escape. As soon as one writes for kayageum, the question arises what a kayageum might be. Nevertheless, this is not the question that one should ask in relation to a work of art. It is simply not relevant. Imagine a commentary on a Beethoven sonata that highlights the fact that the piano is a Western instrument. More important are the manner in which the material means are used and the end that they are used for, as well as what skills are employed to reach the intended goal. The inner freedom and the poetic subtleties in Hyo-shin Na's art music, for instance, can only be responded to by playing it and listening to it. The opposition between European-American so-called new music, on the one hand, and Korean so-called traditional music, on the other, is also not self-evident. After all, as she states herself, Korean music is constantly evolving, and European new music, I might add, has also emphasized continual renewal. Paradoxically, her position between two cultures is the one that seems the most natural to me. She may be Korean-American in the United States and American-Korean in Seoul, but she is after all just herself and surely will be recognized as such by future generations.[147]

Na has written for Western instruments, for traditional Korean instruments, and for a combination of Western and Asian (Korean and Japanese) instruments. One of the examples for these instrumental combinations is her *Akhmatova's Muse* (2001) for flute, oboe, piri (a Korean double-reed instrument), taegeum (a Korean large bamboo transverse flute), and 25-string kayageum (a modernized type of the traditional Korean zither-like twelve-string instrument).

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[146] He has written many articles and several books, especially on music after 1950, including a book on his own music, which is extensive and contains 1001 Sonatas for Violin and Piano and Nine Unfinished Symphonies.

[147] http://www.dramonline.org/albums/hyo-shin-na-all-the-noises/notes

Her music for traditional Korean instruments is recognized by both composers and performers in Korea (particularly by the younger generation) as being uniquely innovative. Her writing for combinations of western and eastern instruments is unusual in its refusal to compromise the integrity of differing sounds and ideas; she prefers to let them interact, coexist and conflict in the music.

In Korea, Na has twice been awarded the Korean National Composers Prize, and in the West she has been commissioned by the Fromm and Koussevitzky Foundations among many others. Her music has been played worldwide by ensembles as varied as the Barton Workshop, the San Francisco Contemporary Music Players, the Kronos Quartet, and the Korean Traditional Orchestra of the National Theatre. Portraits concerts, consisting solely of her music, have been presented in Amsterdam by the Barton Workshop (2006), in Seoul *JeonGaAkHoe* (2009) and Buam Arts (2009), at Texas A&M University, (2007), and in San Francisco and Santa Cruz, California by the New Music Works (2012). She is now working on pieces for the San Jose Chamber Orchestra for the 2015-16 concert seasons.

Na is the author of the bilingual book *Conversations with Kayageum Master Byung-ki Hwang* (Pulbit Press, 2001) and the translator into Korean of Christian Wolff's article '*Experiments in Music around 1950 and Some Consequences and Causes Social-political and*

Musical' (Soomoon-dang Press, 2008). Her music has been recorded on the Fontec (Japan), Top Arts (Korea), Seoul (Korea) and New World Records labels (US) and has been published in Korea and Australia. Since 2006, her music has been published exclusively by *Lantro Music* (Belgium).

Near and Dear (2012)

> Hyo-shin Na had three playful pieces in her *Near and Dear*. But in each of these extended connected bagatelles, she hid (like animal hidden in a child's page of a jungle) music which sounded Korean, or, in the second piece, those emblematic barcarolle rhythms. It was digitally difficult, Mr. Schultz ran through it with joy, and Hyo-shin Na, in the audience for this premiere, was obviously as we all were delighted with Mr. Schultz. (Excerpt from the concert review by Harry Rolnick[148] for *Pianist Thomas Schultz at Bargemusic, New York City*)[149]

Near and Dear, a collection of three short pieces for solo piano, was commissioned by the Elaine and Richard Fohr Foundation as a birthday present for Richard's wife, Elaine. It was premiered by Thomas Schultz in New York City in 2012 at *Bargemusic*.

The first piece consists of eleven pages of lively, rhythmically complex unmeasured music whose ending turns suddenly quiet and intimate. The grace notes, dotted rhythms, pedal points, and asymmetrical five-beat phases of the second piece give it a folk-dance character. The

[148] Harry Rolnick is an American author, editor, and music critic. He is also a New York correspondent for ConcertoNet.com, a classical music review site.

[149] http://www.concertonet.com/scripts/review.php?ID_review=8682

final piece, which is the shortest, recalls the first one in its rhythms and repeated notes, although melodic passages are now more conjunct and tinged with pentatonicism. As the third piece progresses, its texture thins and its tempo slows, until the work's two melodic lines converge on a single minor second. Thus *Near and Dear* ends on the smallest interval possible that yet preserves the melodies' independence. (John Smalley[150])

All three pieces have no meter indication and no bar lines.

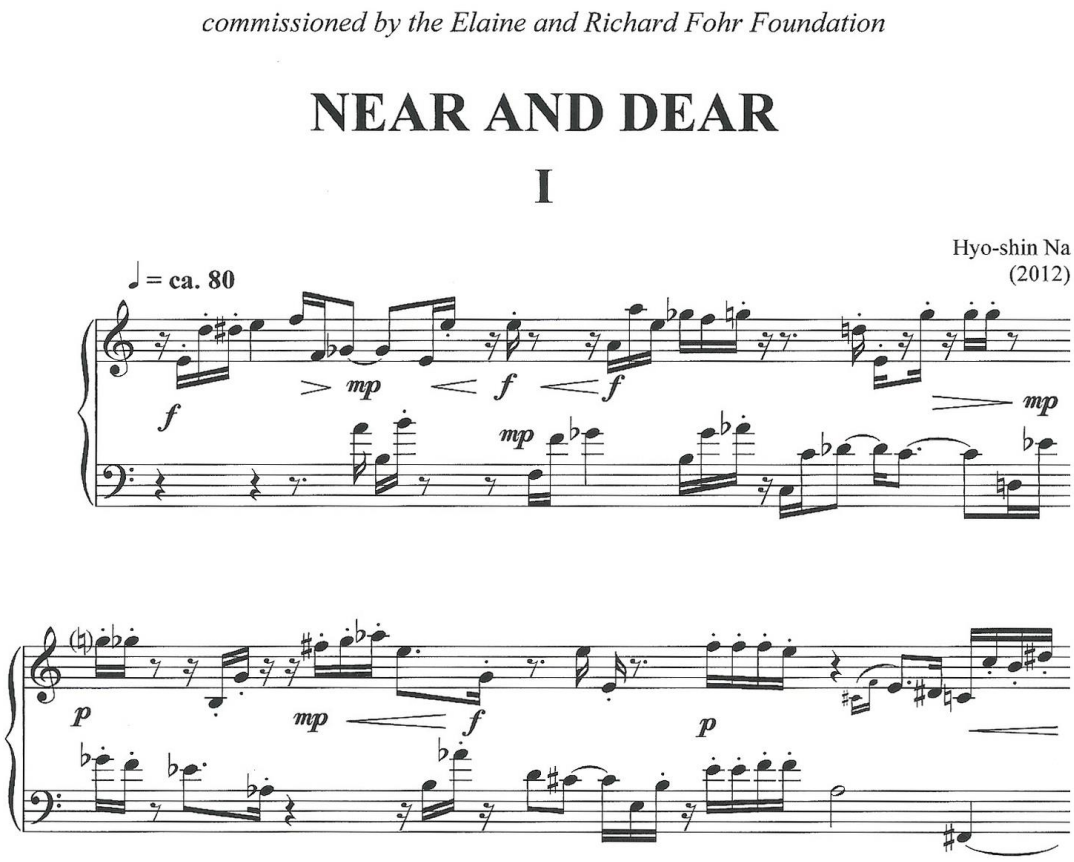
I

The first piece can be divided into four sections (A-B-C-D) according to the tempo changes. Its most outstanding characteristic is the contrasting display of musical ideas, such as chromatic conjunct progressions and disjunct motion; techniques of staccato and legato; levels of dynamics; and fast-moving rhythms and long-note values.

Section A has pitch E as a tonal center with many fast chromatic passages, frequently changing dynamics, octave progressions, augmented triads, and minor seconds and major sevenths (See Figure 1).

[150] John Smalley holds an M. Phil. in Historical Musicology from Columbia University, where he taught for six years. He has performed as vocal soloist. In 2009, he was awarded a prestigious Shenson Performing Arts Fellowship. He regularly lectures on music and the arts.

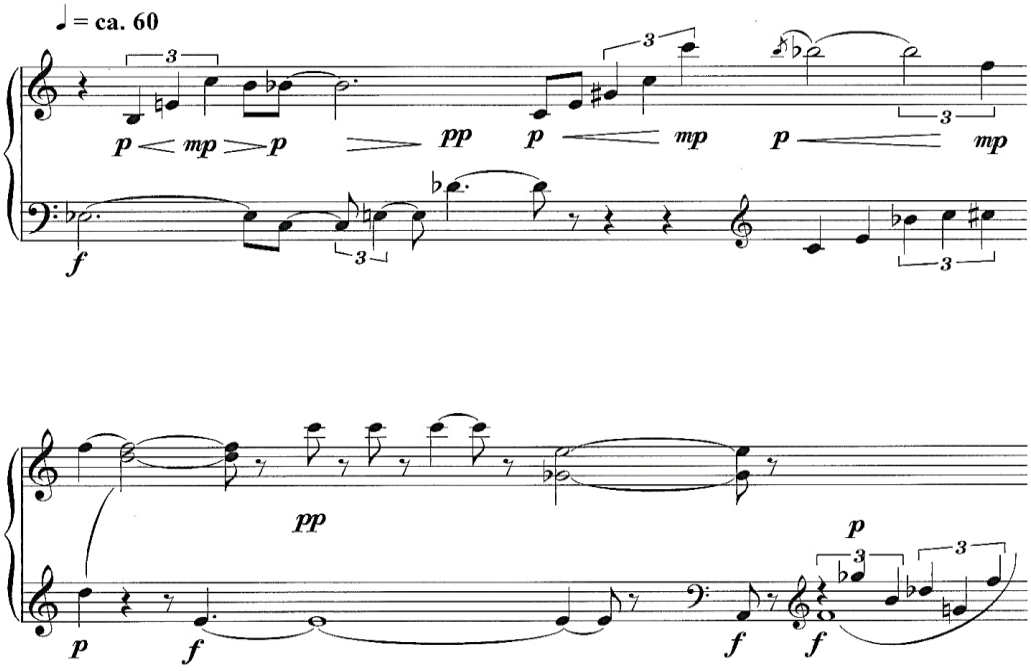
Figure 1: The Beginning of Section A



As the music progresses, its dynamics get softer and longer-value notes and triplets appear, foreshadowing section B.

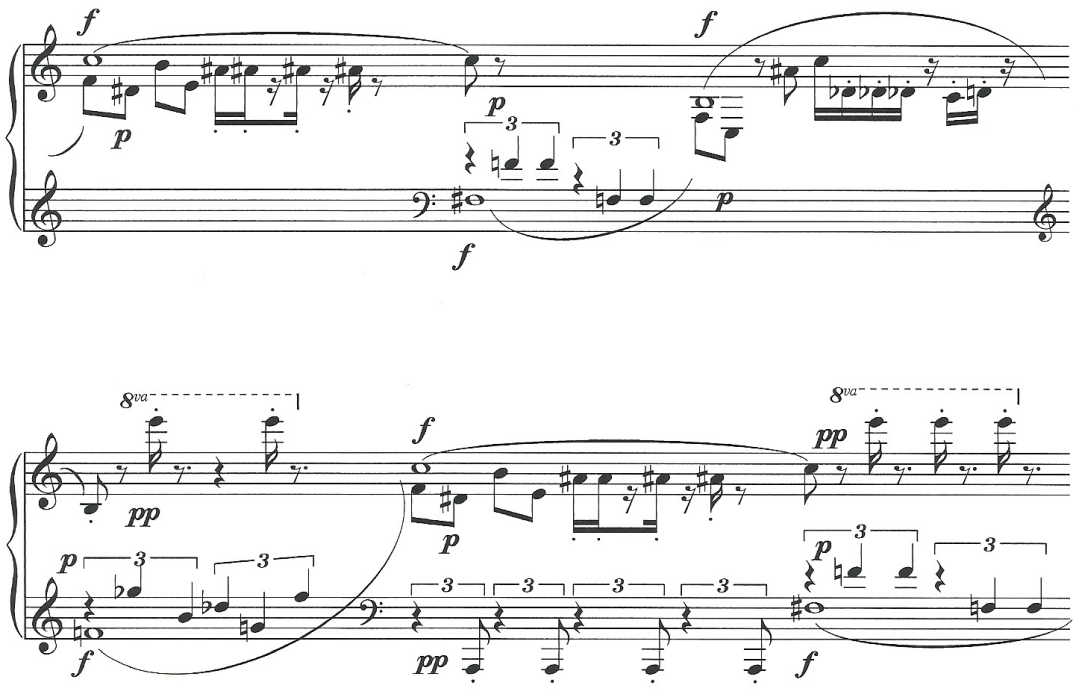
Section B is presented in slower tempo (q = ca. 60) with longer note values (See Figure 2).

Figure 2: The Beginning of Section B



A series of forte whole notes (F-F#-F♮-F#-G in the left hand, C-B-C-B-D in the right hand) are presented in octave displacements throughout almost all of the sections. The dialogs between these whole notes create mostly minor seconds (major sevenths) and the perfect fifths. Accompanying these notes are softer recurring patterns: triplets in the left hand, and eights and sixteenths in the right hand. Altogether this sounds like conversation between two different voices (See Figure 3).

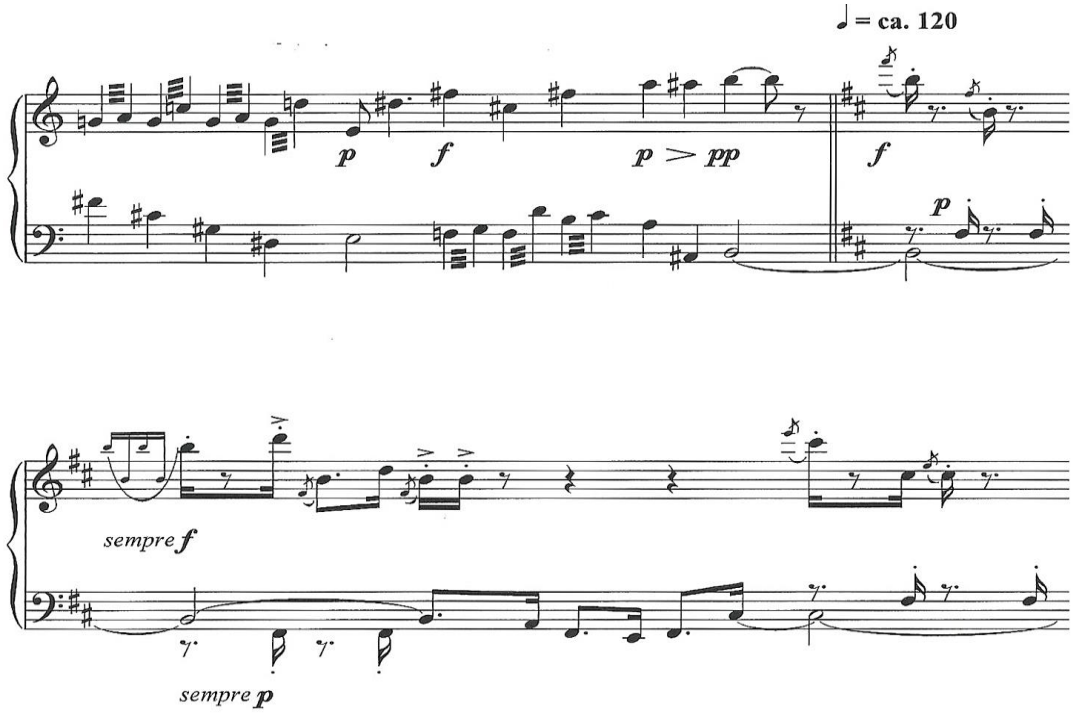
Figure 3: The middle part of Section B



Other prominent features are contrapuntal melodies between the hands, use of higher register in the right hand; and the appearance of grace notes, which are greatly used in section C and one of the folk-dance characteristics. As section B concludes, it introduces tremolos of thirty-second notes, which provide an efficient segue into section C.

Section C is presented in the fastest tempo (q = ca. 120) of the movement. The rhythm is animated by accented notes, staccatos, grace notes, and continuous dotted rhythms. These rhythmic characteristics give a hint of traditional Korean music and they foreshadow their use in the second piece (See Figure 4).

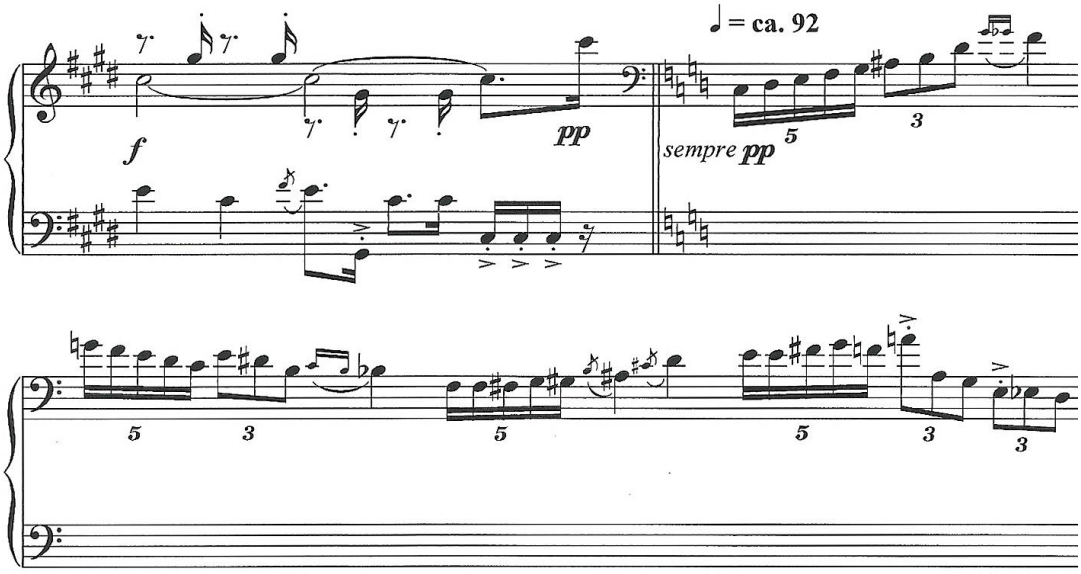
Figure 4: The Beginning of Section C



As the music progresses, the tonal centers of this section keep changing with the elongated half notes (B-F#-E-A-C#-E-G#) in the bass, and the dynamics of the section jump frequently from louder (*f*) to softer (*pp*). These frequent changes help create the dramatic climax of the piece.

The coda-like section D closes the piece with soft dynamic (*pp*), and moderate tempo (q = ca. 92). The conspicuous characteristics of this section are the use of conjunctive and chromatic quintuplets and triplets of melodies. Scalar fragments rise and fall in the right hand alone in the tenor register of the piano (See Figure 5).

Figure 5: The Beginning of Section D



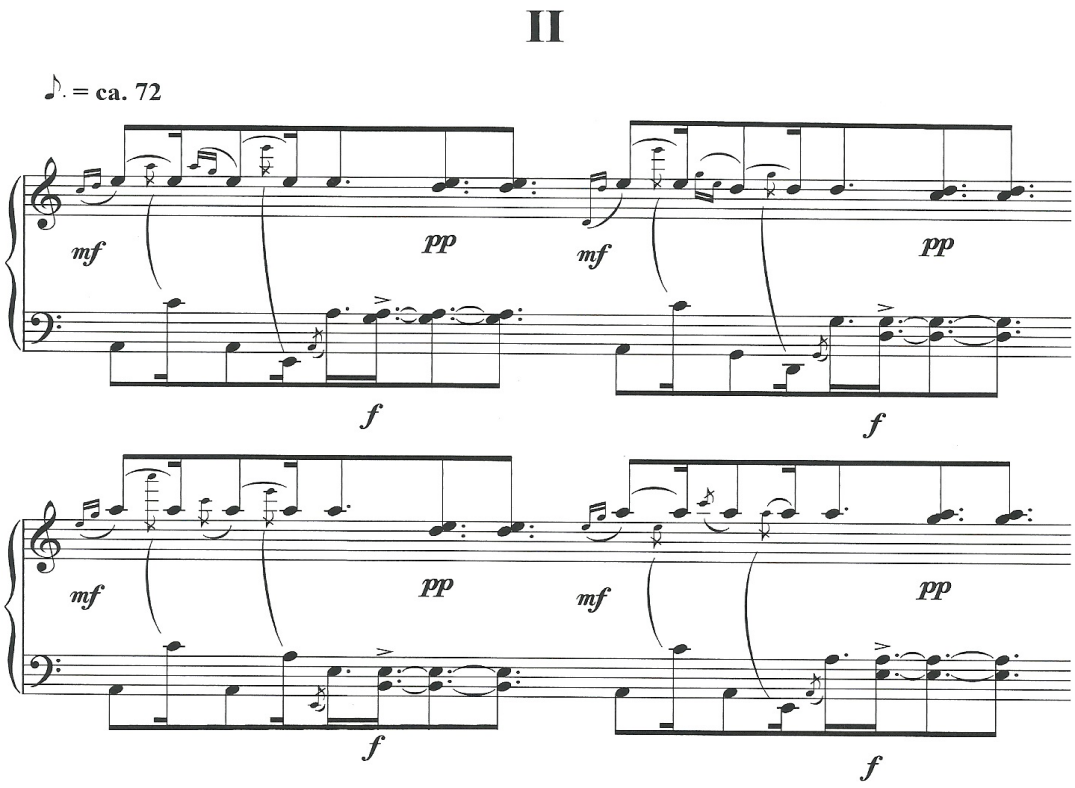
Finally the hands come together in contrapuntal fragments mixed with highly dissonant chords. At the last moment, everything relaxes in a clear root-position B flat minor harmony played in harmonics (in a tritone relationship with the opening E of the piece).

II

The most outstanding characteristics of the second piece are the use of traditional Korean musical elements including transformed folk-music rhythmic patterns, Korean pentatonic modes, and grace notes. It also presents dotted rhythms, frequent dynamic changes, gradually increasing repetitive rhythmic activity, and mood changes through the sections.

The second piece can be divided into two sections by tempo and musical characteristics. The first section is in moderate tempo (e. = ca. 72) with a tonal center A. Na noticeably employs traditional Korean musical elements in this section, especially in its rhythm and mode, although she does not use them as they are, but creates her own way (See Figure 6).

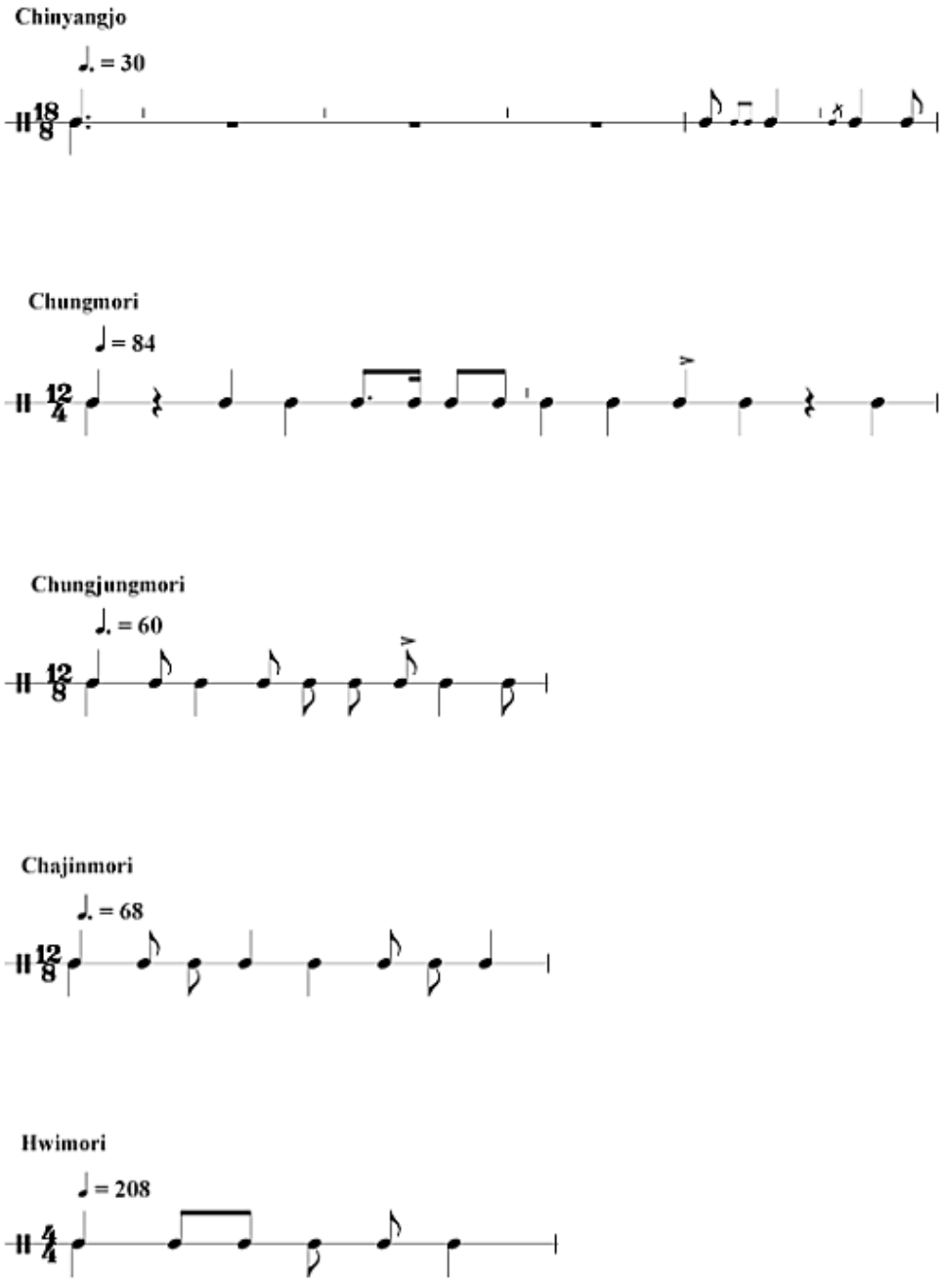
Figure 6: The Beginning of Section A



In the second piece, Na incorporates the rhythmic element of *Jangdan* from traditional Korean music. Rhythm is one of the most important ingredients of traditional Korean music. Among other rhythms, *Jangdan* is the term used to describe a group of set rhythmic patterns of varying length, which, through repetition, form the basis of extended improvisations and variations.[151] A rhythmic pattern is repeated for a whole section and it is typically played by traditional Korean percussion instruments. Figure 7 illustrates several basic examples of *Jangdan*.

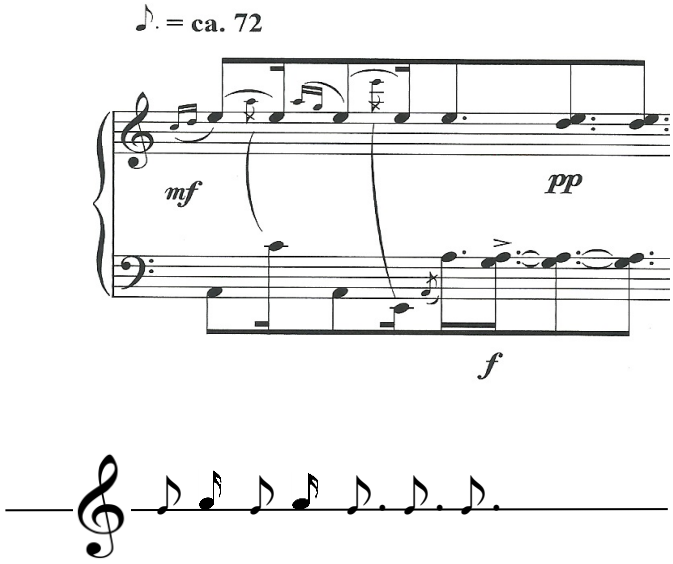
[151] Nathan Hesselink. "Jangdan revisited: Korean rhythmic patterns in Theory and Contemporary Performance Practice," *Studies in Korean Music*, vol. 24 (1996): 144-145.

Figure 7: Traditional Korean rhythmic patterns of *Jangdan*



Na creates her own rhythmic patterns using *Chungmori* Jangdan. *Chungmori* is based on a four-beat frame as a whole, but the rhythmic pattern Na created is an extended five-beat frame (See Figure 8).

Figure 8: Na's rhythmic pattern



Na embellishes the pattern with grace notes on the first three beats in a loud dynamic, with echoic resonances on the following two beats in soft dynamics. This pattern appears throughout the section. It gives a hint of 5/♪. for the section.

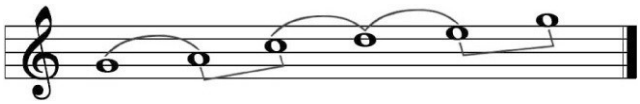
Na uses a number of grace notes in the section. She once stated about the grace notes in her writing when she composed her *Variations* (1990), "Since I'd heard almost constant ornamenting of notes in Korean music, I wrote a lot of grace notes that made the piece sound less fixed and

square."[152] In a similar way, Na used a number of grace notes in the section.

Na also used Korean pentatonic scales as another traditional Korean musical element for the section. According to the *Akhak Kwebom*[153] (1493), the Korean scale was originally pentatonic, consisting of five tones. With the five tones, traditional Korean modes are formed. Modes are identified according to genres and vary from region to region, but two principal modes are most common: *P'yŏngjo* and *Kyemyŏnjo*.[154] *P'yŏngjo* refers to the sol-mode, a minor third and three major seconds whereas *Kyemyŏnjo* refers to the la-mode, two minor thirds and two major seconds. Western ears tend to perceive *P'yŏngjo* as a major mode, while *Kyemyŏnjo* suggests the minor mode (See Figure 9).[155]

Figure 9: Traditional Korean musical modes

P'yŏngjo



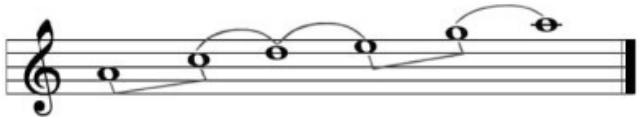
[152] http://hyo-shinna.com/Writings/Variations/variations.html.

[153] *Akhak Kwebom* is a treatise on traditional Korean music in nine volumes from the Chosun Dynasty (1392-1910). It discusses and illustrates in detail all aspects of the music of Korea.

[154] Sahun Chang, *Gukak-Chongron* (Introduction of Traditional Korean Music). Seoul: Sekwang Press, 1985, p. 77.

[155] Yoonchung Chang, "Korean Traditional Elements and Contemporary Compositional Techniques in Hyowon Woo's Choral Music As Reflected in Gloria" (D.M.A. diss., University of North Texas, 2012), 6.

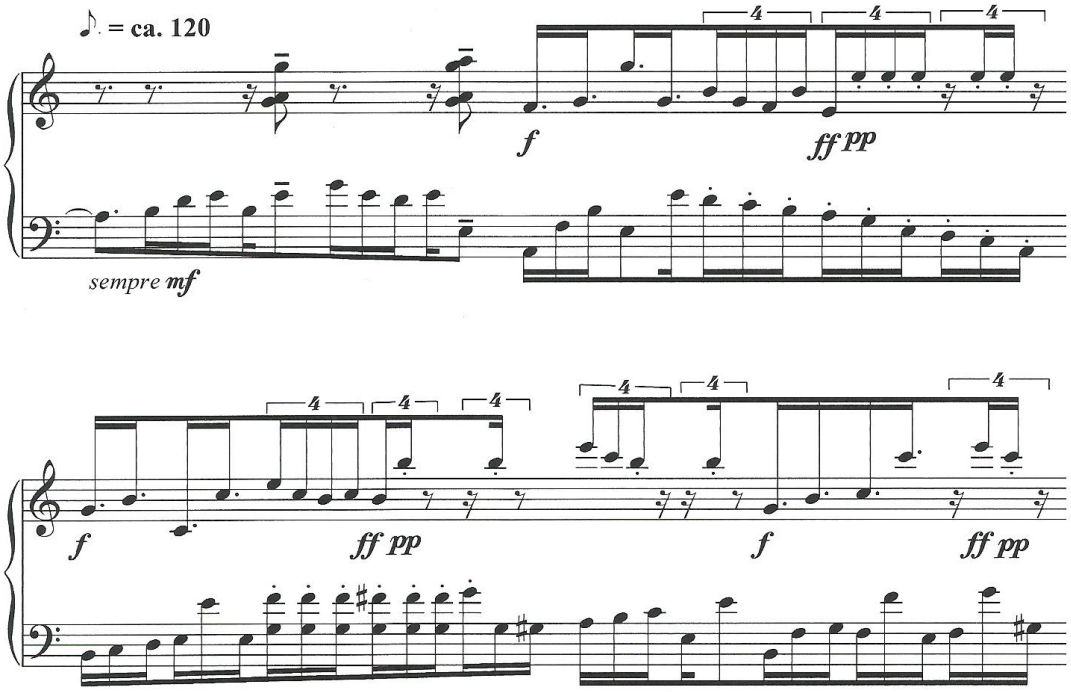
Kyemyŏnjo



Na used A- *Kyemyŏnjo* (A-C-D-E-G) and E- *Kyemyŏnjo* (E-G-A-B-D) modes in complex ways throughout the section.

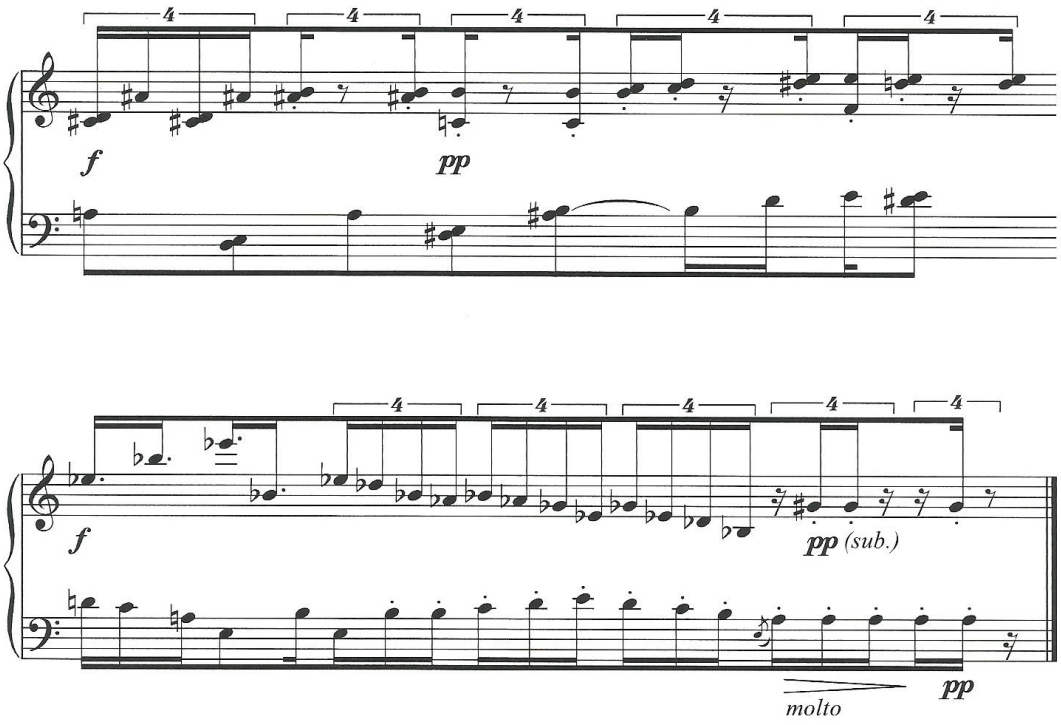
The second section is presented in a faster tempo (e. = ca. 120). It uses a number of quadruplets and quintuplets, showing changeable moods by using sudden changes of dynamics. There are polyrhythmic activities between both hands as well as articulation changes. The section drives to a climax using repetitive, percussive fast notes (See Figure 10).

Figure 10: The Beginning of Section B



The intervals of major second and major seventh create tension throughout the section. The section closes on minor seconds between the hands at a soft dynamic *pp* (See Figure 11).

Figure 11: The End of Section B



III

The third piece is through-composed and much shorter than the first two pieces. It juxtaposes several musical ideas from the first and second pieces and adds a coda. It is distinguished by a contrasting display of musical ideas, including:

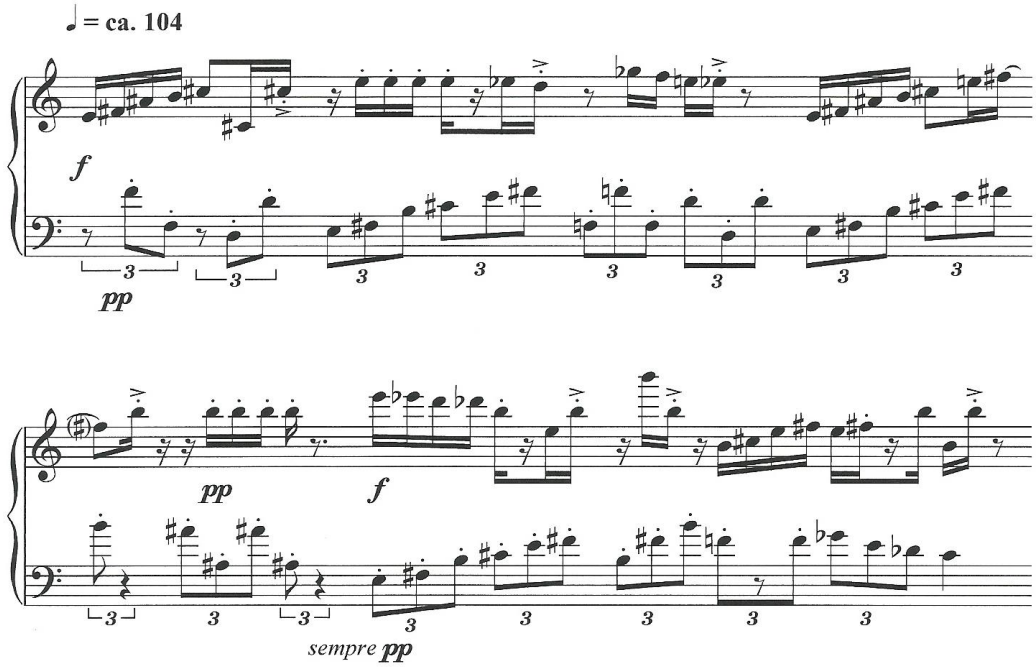
- chromatic conjunct progressions and disjunctive motion;
- techniques of staccato and legato;
- levels of dynamics;
- significantly different rhythmic activity between the hands.

At the beginning of the piece, in the right hand, Na presents patterns similar to those initiating the first piece:

- chromatic and disjunct sixteenth notes
- staccato repeated notes.

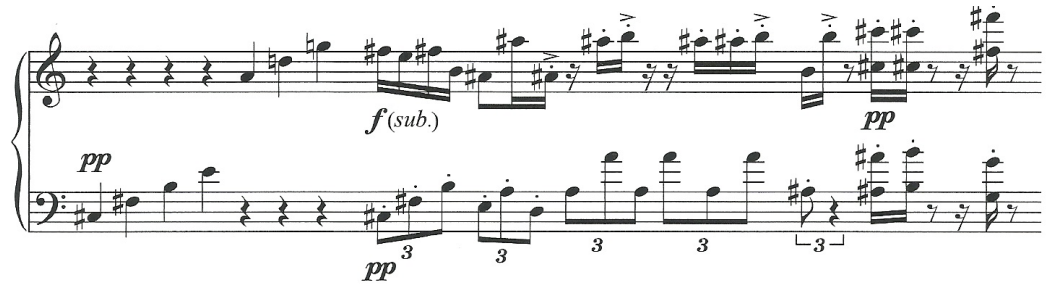
The left hand, meanwhile, uses continuous triplets with many perfect fourths and octaves. Fragments of pentatonic scales are also used in both hands (See Figure 12).

Figure 12: The Beginning of the Third Piece



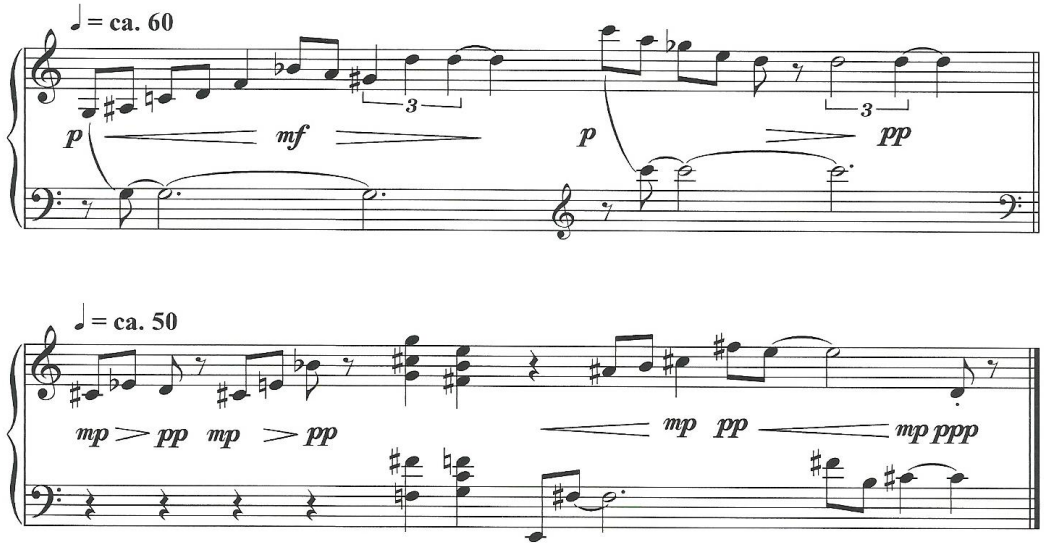
In the middle of the piece, a series of ascending quarter notes appears. It moves in perfect fourths and functions like a bridge, drawing in octaves in both hands (See Figure 13).

Figure 13: The Middle of the Piece



The coda ends the piece with slowing tempos, closing it slowly and softly with longer note values and a thin texture (see Figure 14). The final two notes form a minor second, similar to the two notes that conclude the second piece.

Figure 14: The Coda



Additional Piano Solo Compositions by Hyo-shin Na

- *Meadow Study* (2016). Premiered in San Francisco, by pianist Thomas Schultz in 2016.
- *After Walking* (2014). Premiered in Belgium, by Daan Vande Walle in 2015.
- *Elaine's Song* (2012). Not premiered.
- *Sea Wind* (2010). Premiered in San Francisco, by Thomas Schultz in 2010.
- *A Portrait* (2008). Premiered in Seoul, South Korea, by Thomas Schultz in 2008.
- *Walking, Walking* (2003). Premiered in New York City, by Thomas Schultz in 2004.
- *Sleeping Muse Study* (2002). Premiered in New York City, by Steven Cantor in 2002.
- *Piano Study 3* (2001). Premiered in Pasadena, by Susan Svrcek in 2002.
- *Piano Study 2* (2001). Premiered in Vienna, by Thomas Schultz in 2001.
- *Rain Study* (1999). Premiered in San Francisco, by Thomas Schultz in 2000.

- *Piano Study 1* (1997). Premiered in Standford, by Thomas Schultz in 1998.
- *Variations* (1990). Premiered in Oakland, by Thomas Schultz in 1990.

CHAPTER FIVE

Conclusion

Summary

This study examines a contemporary solo piano work by each of three Korean women composers: Shinuh Lee, Jiesun Lim, and Hyo-shin Na. All of these works have premiered at a significant event; some have been professionally published and recorded. Composer biographies comprise a substantial part of the study.

The study's purpose is to highlight contemporary Korean women composers and their solo piano compositions in order to document their significance to contemporary piano literature, as current literature contains few studies of Korean female composers' works, and few of those works have been published. The Korean women composers explored in this study were located and carefully selected through numerous online resources, dictionaries and encyclopedias about composers, and articles, as well as recommendations from professional musicians and composers.

Among the three piano solo works discussed here, Chorale Fantasy No. 1 *Comfort, Comfort My People* (2007/2009) by Shinuh Lee and *Near and Dear* (2012) by Hyo-shin Na have been published. *A Poem about Spring* (2008) by Jiesun Lim can be obtained by contacting the composer. A professional recording of Lee's *Comfort My People*, recorded by pianist

Hyojung Huh, is available for purchase. A live performance of Lim's *A Poem about Spring* was recorded at the Fourth Seoul International Music Competition. All three pieces have had significant premieres.

In addition, the author's interviews with the composers reveal their insights into their music and South Korea's contemporary music scene in general.

Overview of the Document

The first chapter explains the need for the study and its purpose, limitations, procedures and organization. The chapter also presents a short discussion of related literature, as well as a brief background of the development of Western music in South Korea and the concurrent rise of female Korean composers. Although South Korea has assimilated Western-style music into its culture for only a few decades, musical activity in that nation has flourished, and many Korean musicians have received recognition in international music scenes. Female Korean composers have received increasingly more international recognition through awards, commissions, reviews, grants, and concerts in cities across the globe.

Chapter two presents a brief discussion of the history of Western classical music in South Korea, including its genesis, propagation, and eventual prominence in South Korea and the world.

Chapter three discusses three generations of Korean composers and their piano compositions. It also introduces the first prominent Korean female composer and highlights various accomplishments of female Korean composers.

Chapter four introduces the three contemporary Korean women composers and their solo piano compositions for analysis. It includes a biography of each composer and a summary and description of each of their selected works:

- Shinuh Lee, Chorale Fantasy *Comfort, comfort my people* (2007-2009)
- Jiesun Lim, *A Poem about Spring* (2008)
- Hyo-shin Na, *Near and Dear* (2012)

Other significant piano works by each composer are also mentioned.

A Synopsis of the Composers

Most Korean composers have followed Western trends in music, but they have been creative with their compositions in a variety of ways since the 1980s; hence female Korean composers' musical achievements have increased markedly. They have won many significant international competitions as their music has been commissioned and performed by prominent performance groups. The selected composers for the study are representative examples of this period in Korean musical history.

These composers all grew up in South Korea, began to learn Western music at an early age, and studied abroad, where they were

exposed to various musical styles. Atonal, complex music fascinated them in their early days, but their compositional styles evolved in many ways.

Shinuh Lee's musical style changed around 2000, when her compositions began to reflect more feeling, not just technique, and began to emphasize Christianity and humanity, a result of her developing Christian faith and her desire to connect her music to the human world. She often focuses on sound colors, but with a higher level of tonality and consonance, as well as simpler rhythms and textures.

Jiesun Lim once tried to write mostly atonal music, but she changed her style during the period of social unrest when the Iraq war destroyed many ancient relics of Iraqi history. This prompted her to compose with a tonal, triadic resonance. Consequently, throughout the last decade she has written music that freely crosses the boundaries between atonality and tonality.

Hyo-shin Na also wrote several modern compositions but struggled to determine the nature of her relation to Korean and European music and to find her own voice as a composer. After listening extensively to traditional Korean music, she incorporated traditional Korean elements into her compositions. As a result, she was called a "Korean style" composer, a title she considered too limiting. Later she said, "I'm no longer trying to write Korean music, nor am I trying *not* to write Korean music." She thus tried to develop her own personal style.

Before beginning this study, the author assumed that the featured composers might differ from other countries' composers in some ways because these composers were Korean. It turned out that their differences did not come from their origins or nationalities, but from their individual personalities and experiences. Their compositions are inspired by their own everyday lives: art, literature, events, people, religion, and various sources they may consult. It is hard to categorize or label these composers with any particular compositional style, for each is different. Their works make important contributions to the world of music with their own unique musical languages.

A Synopsis of the Compositions

The solo piano compositions featured in the study were located by consulting Google, WorldCat, and other online resources; the *New Grove Dictionary of Music and Musicians;* the *Norton/Grove Dictionary of Women Composers;* the *International Encyclopedia of Women Composers;* various books; and recommendations from the composers themselves. The final list of selected works represents various compositional styles and their contrasting characteristics.

The longest selected work, Shinuh Lee's *Chorale Fantasy Comfort, Comfort My People,* represents the late Romantic period in musical style. Lee conveys the story of sin and the redemption of humankind through the Cross of Jesus Christ with vivid musical interpretations of biblical

passages through diverse piano resonances and a broad spectrum of pianistic techniques.

As the title implies, Jiesun Lim's *A Poem about Spring* develops numerous musical motives representing images of spring, including trills, a lively melody, rapid improvisational figurations with open parallel fifths, fast-moving passages, wide-leaping motions, and frequent meter changes. Lim creates kaleidoscopic moods and depicts various springlike scenes with modern musical languages. She regularly uses tonal centers with neighbor tones, a number of dissonances, chromatic passages, and perfect fifths common to every section. She also employs a wide-ranging sonority at the piano: sudden changes of dynamic and texture, extensive contrast of registers, rhythmic excitement, changing moods, and energetic drive to the climactic passages.

Hyo-shin Na's *Near and Dear* comprises three short pieces within a transparent texture of continuous, subtle changes in the sound with no conventional culmination or climax. The work's most noticeable characteristics are the use of traditional Korean musical elements, including transformed folk music rhythmic patterns, Korean pentatonic modes, and grace notes in the second piece.

These three solo piano compositions exemplify the wide variety of musical styles these Korean female composers employ. Their unique, original approaches to composition enable them to transcend both

Western and Eastern musical tradition and trends, making them distinctive figures on the musical stage in both South Korea and the world.

Recommendations for Further Study

More research on the music of contemporary Korean women composers should be conducted. Here are some recommendations for sources to enable further study:

1. A more extensive annotation or compilation of piano works by Korean female composers should be published.
2. Media resources should be created to allow the streaming of audio files or the downloading of Korean women composers' music and information about the composers.
3. Recitals of Korean women composers' piano solo compositions that include lectures with in-depth analyses of the pieces should be presented. The author hopes to perform some of these pieces in recitals in the near future.

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III. *Sin*- https://www.youtube.com/watch?v=p4yQU2FJ6q0
IV. *Sin*, V. *Chorale*- https://www.youtube.com/watch?v=I-iUrVjOnmo
VI. *Interlude*, VII. *Chorale*- https://www.youtube.com/ watch?v=L_6kedsZKQQ
VIII. *Comfort, comfort my people*- https://www.youtube.com/ watch?v=YMlqt_2ibHI.

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APPENDIX A

INTERVIEW GUIDE FOR COMPOSERS

Verification of Personal Information

1. Birth date, place
2. Citizenship
3. Post-secondary Education, location, dates
4. Degree and concentration, and year graduated, if applicable
5. Awards, grants, and/or prize records
6. Years of piano study, if applicable
7. Current profession
8. Family

General Questions for composer

1. What composers influenced you and what were their effects on your compositional style?
2. How do you describe your philosophy and/or style as a composer?
3. Did any aspects of your cultural background in Korea influence your music? If so, how?
4. Can you give me a history of your compositional styles, if applicable?
5. Are there any particular instruments you prefer to compose for?

Questions regarding the selected piece

1. Where and when was this piece composed?
2. Where and when was this work premiered, by whom, and for what occasion?
3. Was this a commissioned work?
4. Is a professional recording of this piece available for purchase? (Please provide performer's name and purchase information, if applicable)
5. Is a published score available for purchase?(Please provide purchase information, if applicable)
6. What was your specific inspiration(s) behind the work, if applicable?
7. How long did it take to write this piece? What was the initial motive or conception for it?
8. Is this work programmatic in any way?

9. Is there any aspect of this work that you would like to bring to the attention of performers or students? (Form, structure, difficulties, interpretation, specific performance needs, etc.)
10. What do you consider to be the essence of this piece, in terms of message, feeling or image it aims to express, and/or the source of its inspiration?
11. Do you have any suggestions or recommendation for pianists who play this piece?

Personal Thoughts on music in Korea

1. Have you ever composed with any native Korean musical elements?
2. What are your general thoughts on the current and future state of contemporary classical music in Korea?
3. As a Korean woman, have you found any difficulties working in and out of Korea?

Supplementary questions

1. What kind of music are you planning to write in the future?
2. What was your most memorable recent event in your daily life?
3. What is the goal of your life and career as a composer?
4. Other comments?

APPENDIX B

Example of Initial Email Sent to Potential Composers

Dear _____:

My name is Sookin Park and I am currently a DMA candidate in piano performance at the University of Oklahoma. I'm writing you in regards to my doctoral document.

I'm planning to write my document on the subject of Korean women composers. As you may imagine, it is difficult to find information about Korean women composers, even though some of them have achieved international reputations. My goal is to introduce Korean women composers and their compositions to performers, students, and teachers, in the hope that these composers can gain more appreciation and recognition from wider audiences, and that their new music will be played, performed, and exposed throughout the world.

The title of my doctoral document is *A Study of Selected Solo Piano Works by Three Korean Women Composers from 2008 to 2012*.This project will examine three exemplary Korean women composers and analyze one piano composition by each of them. This study will be conducted under the supervision of my advisors, Dr. Ed Gates, Dr. Jeongwon Ham, and Dr. Barbara Fast, all Professors at the University of Oklahoma.

I would like to include you as one of the composers in this project. As I mentioned, I would analyze one of your piano works. Additionally, with your permission, I would conduct an hour interview by phone or Skype on your compositional techniques, approaches and influences. The interview would be recorded and transcribed, and I would send the transcribed interview to you for your approval; you would be allowed to amend any of the information in the interview.

If you are available to participate in this study, please respond. I would be pleased to answer any questions you may have. It would be an honor for me to work with you. I look forward to hearing from you soon. Thank you.

Sincerely,

Sookin Park
(Contact Info)

Appendix C: Shinuh Lee Interview

Verification of Personal Information

1. Birthplace, birth date
   • Seoul, South Korea, 1969.

2. Citizenship

   • South Korean

3. Post-secondary education, degree, concentration, and year graduated, if applicable

   • Seoul National University (B.M. in Composition, 1991)

   • Royal Academy of Music (Dip. RAM in Composition, 1993)

   • University of London (M.M. in Composition, 1994)

   • University of Sussex in the United Kingdom (Ph.D. in composition, 1998)

4. Awards, grants, and/or prize records

   • Royal Philharmonic Society Prize for Composers

   • Cornelius Cardew Composition Prize

   • Musical Times Composers' Competition

   • Gaudeamus International Composers' Competition

   • Korean Composition Award

   • AhnEakTae Composition Award

   • Korean Race Composition Award

   • Nanpa Music Award

5. Current profession

   • Professor of Music, Seoul National University, South Korea

General Questions for the Composer

1. What composers influenced you, and what were their effects on your compositional style?

   • A composition by Professor Sukhi Kang at Seoul National University. He was a friend of my dad, and I met him for the first time during my second year in middle school. Since I started being taught by him, I believe that I received the greatest influence from him among the influences I've got from specific people on specific professions so far. I could accept modern music naturally, because I was introduced to it through Professor Kang when I was relatively young and had no bias against music.

2. How do you describe your philosophy and/or style as a composer?

   • My directions for composing keep changing through various concerns, but now I think music itself should be the purpose. While I struggled to express certain things before, only struggling for them is not enough now, and they should be what they are. As soon as I try hard to express something, I find myself forcing my effort, which strays my composition far from the essence of music. Even though I write music by ridding my mind of extraneous thoughts—which renders my mind ripe enough to compose fluently and genuinely—I would say that inspiring people with music and delivering my thoughts through notes are my current directions.

3. Did any aspects of cultural background influence your music? If so, how?

   • As music education focuses mostly on Western European composers, in the beginning I was heavily influenced by Western European composers. Later, however, I was influenced by Eastern European composers, such as Penderecki from Poland, who reflected their lives and thoughts on music. By observing the paths of such Eastern European composers, I could find my own path through studying and contemplating. In addition, Korean elements that I was born with sometimes appeared in my music, even though they were not intended.

4. Can you give me a history of your compositional styles, if applicable?

   - I've been influenced by my teacher, Michael Finnissy, since I have studied in England. He is a composer who is largely favor of heterophonic texture in music, and I had similarities too. Such characteristics were expressed through Western ways and contributed to my unique style. But I gradually became concerned with my own style a lot. Any composer becomes concerned with his or her own style.

     Personally, by studying the Bible in my first year of my Ph.D. program, I got to think a lot about my life and music. Instead of simply writing music, I thought that there should be a purpose in music, and that it was important to achieve it through music. Along with those thoughts, I think my musical style has been changed. I try to convey my thoughts and/or any inspirations from the Bible through my music, and I think my music follows the meaning of texts and messages.

5. Are there any particular instruments you prefer to compose for?

   - To be honest, I don't think any instrument can beat a human voice. So I prefer writing cantata and oratorio genres. But I like to write solo, duo, or orchestra music with other instruments, too.

Questions Regarding the Selected Piece

1. Where and when was this piece composed?

   - The first version for solo piano and ensemble was composed in 2007, and the complete version for piano was composed in 2009.

2. Where and when was this work premiered, by whom, and for what occasion?

   - The first version for solo piano and ensemble was premiered in 2008 at Kumho Art Hall in Seoul by three pianists and performers, and the complete version for piano was premiered in 2009 at

MoA (Museum of Art) of Seoul National University by the pianist Jong Hwa Park with installation and light by Bae Jung Wan.

3. Was this a commissioned work?

   • No.

4. Is a professional recording of this piece available for purchase? (Provide performer's name and purchase information, if applicable.)

   • Korean pianist Hyojung Huh's CD recording of the *Chorale Fantasy* cycle under Polish recording label DUX was released in the fall of 2014.

5. Is a published score available for purchase? (Provide purchase information, if applicable.)

   • Yes. The first version was published in 2008, titled *Choral Fantasy for Piano* (2007/2009), at Eumag Chunchu Publishing Co. in Seoul, and the second version with two other chorale fantasies, titled *Chorale Fantasies for Piano*, was published in 2013 at Eumag Chunchu Publishing Co. in Seoul.

6. What was your specific inspiration(s) behind the work, if applicable?

   • Since I wrote my orchestral piece *Psalm 20* (1994/96, revision 1998), messages in the Bible were the most important element and theme in my works. Since then, I wrote many pieces that were inspired by various parts of the Bible. These are *Four Biblical Scenes* (2004) for clarinet and strings, Violin Fantasy No. 2—*Laudate Dominum* (2006), Wind Quintet No. 2—*Homage to Thomas* (2007), and my recent work, *Lament* (2010) for clarinet and string quartet.

     However, after my second wind quintet, I found it was not so relevant and not enough in length to express such huge biblical messages and inspirations only in a piece or in a short duration, so I determined to write pieces for piano in series. I thought the piano was the instrument that could endure its scale besides the symphony orchestra.

This work is the first part of the series.

7. How long did it take to write this piece? What was the initial motive or conception for it?

   - I have decided to compose Bible stories since 1996. I could not include all the Bible stories that I wanted to write if I focused on commissioned works. This music does not have any commissions and was planned by me. Also, I think that the depth of the Bible cannot be put in a 10-minute work and the small ensembles that can include depth are limited. I thought the piano was the instrument that could endure its scale besides the symphony orchestra. It took almost one year to complete with careful consideration for choosing any one notes.

8. Is this work programmatic in any way?

   - Not necessarily. This title was inspired by the Book of Romans, which talks about the sin and salvation of humans in the Bible I chose for the first time. All consolations become true when the Gospel of Christ is truly understood—in other words, when people are saved through the Cross.

9. What do you consider to be the essence of this piece, in terms of message, feeling or image it aims to express, and/or the source of its inspiration?

   - In 2000, I wrote “Invisible Hand” under the strong inspiration that I got before my father passed away. Witnessing how a person on the verge of death had a change of heart became a powerful motivation. But this piece rather started from the intention to return to the Bible. By thinking deeply over every single note with the messages from the Book of Romans, I had to keep revising and studying it and struggle with it. It was not easy at all.

10. Do you have any suggestions or recommendation for pianists who play this piece?

- Messiaen said that a choral prelude by Bach cannot be played without being able to understand the text of the Bible. Players will be able to play my music from various interpretations or from their own perspectives.

  However, they will be able to reach the depth of the Bible with this music by thinking and studying hard about the meaning of the texts in each movement and through practice for a long time. They will not be able to understand the true message that I seek to deliver only with their technical skills. A music piece cannot be complete only through superficiality or analysis, and I think it is right to make philosophical, spiritual, and aesthetic approaches.

Personal Thoughts on Music in Korea

1. Have you ever composed with any native Korean musical elements?

   - "Analogy," one of the pieces of *'Pot'ae-p'yong*, which I wrote in 1997, has Korean elements, but they were not intended. However, I want to write Korean music one day. In some aspects I feel very fortunate that I was born in Asia. The subjects of classical and romantic music of Western Europe have been used a lot. I think there are many elements that can be found in Asia.

2. What are your general thoughts on the current and future state of contemporary classical music in Korea?

   - While they often followed the trend of popularity and thought before, I believe they now write what they want with each of their own individuality. But I still think they should get recognized in the world first to be recognized in Korea.

3. As a Korean woman, have you found any difficulties working in and out of Korea?

   - Before, I thought I could create works as much as I wanted as a composer while living an ordinary life. But I have realized that it is not easy to maintain my daily life, focus on composing music,

and publish my works at the same time as a wife, mom, and teacher.

Supplementary Questions

1. What was your most memorable recent event in your daily life?

    - Last year, for one of the Modern Music series at Seoul National University, I had an opportunity to invite Sofia Gubaidulina, one of the representative female composers of Russia, listen to her performances, and have a talk with her. She is currently 83 years old and is contemporary with Penderecki. She is one of the composers that I admire, and I was influenced by her a lot while hosting her. I felt that she was far from the present age that focuses on things outside pure music. She kept saying, “You should be able to buy [it] with the least amount of money,” and “You should concentrate.” In addition, the way she thought that she had to write music despite her old age, strove to focus, and tried to concentrate only on music by putting herself far from this complicated and crazy world were impressive and challenging.

2. What is the goal of your life and career as a composer?

    - My goal as a composer is to make music, which itself should be the purpose. Also as I mentioned earlier, I would say that inspiring people with music and delivering my thoughts through notes are my purpose as a composer.

Appendix D: Jiesun Lim Interview

Verification of Personal Information

1. Birth date, place
   • Seoul, South Korea, 1960.

2. Citizenship
   • South Korean

3. Post-secondary education, degree, concentration, and year graduated, if applicable
   • Yonsei University (B.M. in Composition, 1982)
   • Indiana University (M. M and D. M. in Composition, 1990)

4. Awards, grants, and/or prize records
   • Residence composer of Hwaum Chamber Orchestra sponsored by Arts Council Korea
   • Distinguished Alumni Composer at Indiana University
   • Visiting Research Scholar at International Research Center for Japanese Studies, Kyoto Japan
   • Yonsei University 2008 Outstanding Teaching Award
   • Be nominated as '60 Korean New Leaders' by Kyunghyang Daily Newspaper
   • Yonsei University Outstanding Achievement Award
   • The 23rd Korean National Composer Prize (Orchestra)
   • Yonsei University Outstanding Achievement Award
   • Fulbright Research Scholar at University of Michigan
   • The 20th Korean National Composer Prize (Chamber Music)
   • The 1st Contemporary Korean Orchestra Music Festival
   • The 1st Ahn Eak-tai composition Prize
   • Yoshiro Irino Memorial Prize

5. Years of piano study, if applicable
   • About 10 years

6. Current profession
   • Professor of Music, Yonsei University, South Korea

General Questions for composer

1. What composers influenced you, and what were their effects on your compositional style?

   • I don't think I can particularly pick one person, but I like contemporary composers.
   I'm not following specific musical expressions of any particular composer, but I listen to compositions of many composers. While I listen to and study them, they could be built up in my mind, and I think their music can affect any sounds that I want to express. However, I have never tried to imitate any musical expression.

2. How do you describe your philosophy and/or style as a composer? Has there been any change in your compositional style?

   • Throughout the last decade, I have written music that freely crosses the boundaries between atonality and tonality. Though it is modern music, I don't pursue a complete atonality or something that returns to tonality, like neotonality. I tend to use triadic sound freely within atonal backgrounds; however, these are not functional major triads of tonality.

   In earlier days, I tried to write mostly atonal music, but my compositional style has changed a lot since the time I was a Fulbright Research Scholar at the University of Michigan during its 2002-2003 academic year.
   It was a period of social unrest due to the Iraq war, and many relics were destroyed. It made me interested in the past spontaneously. As a result, I wrote a concerto for gayageum [a 12-stringed Korean zither], a concerto called *Clash and Reconciliation in Memory of Vanished Culture*, and a chorus called *Requiem for the Lesser Known* that was commissioned by the National Chorus of Korea. The melodic limitation of the gayageum and the human voice made me think more about triadic resonance and write music with tonality and triadic sound.

3. You are known to pursue harmony, coexistence, and balance from different things. Is that your motto and your aim as a composer?

• You can say that. Now the world has a cosmopolitan atmosphere, and different things have to coexist. You cannot stick to one thing. Thinking of harmony, I tried to apply Korean traditional musical instruments to Western music. Also, in the aspect of musical expression, I like to blend harmoniously seemingly very different characteristics, such as tonic and atonic music, into a single composition.

4. Do you intentionally use elements of Korean traditional music in your composition?

   • Since I am Korean, I have Korean sentiment that could appear inadvertently in my composition, but I don't like to plainly show Korean melodies or any characteristics of traditional Korean music as it is.

5. Are there any particular instruments you prefer to compose for?

   • I don't prefer any particular instrument. However, I like piano and have many opportunities to write piano music by commissions. Piano music is not easy to write, but I can try many things and show very detailed subtle melodies and even orchestra sound. I also like strings, and clarinet and oboe, among wind instruments.

Questions regarding the selected piece, *A Poem about Spring*

1. Where and when was this piece composed?

   • It was composed in Seoul, South Korea in 2008.

2. Where and when was this work premiered, by whom, and for what occasion?

   • It was premiered by semifinals of the 4th Seoul International Music Competition in Seoul, South Korea in 2008.

3. Was this a commissioned work?

   • Yes, it was commissioned for the Fourth Seoul International Music Competition as the semifinal piece for the piano section.

4. Is a professional recording of this piece available for purchase? (Please provide performer's name and purchase information, if applicable).

   • There is no professional recording of this piece, but live performances of the competition are available at http://www.youtube.com/watch?v=IPJQU-mW-Xc; and https://soundcloud.com/jiesun-lim/a-poem-about-spring.

5. Is a published score available for purchase? (Provide purchase information, if applicable.)

   • It was in the website of the Seoul International Music Competition, but it isn't there now. Made-to-order is available, though.

6. How long did it take to write this piece? What was the initial motive or conception for it?

   • It took me about three months. It was commissioned for the Seoul International Music Competition. Because the competition was held in the spring (April), the initial motive was *spring*. I developed a number of musical motives representing images of spring.

7. While you were doing the Hwaum Project,[156] in many cases music was created based on known stories or artistic productions. It seems that you tried to communicate that with the public. Was that the conception for the project, or do you prefer program music? If you do, does that apply to *A Poem about Spring* as well?

   • It is not easy to talk about modern music without program music. Composers often reveal the source of music in the program whenever they are inspired to do so. In the Hwaum Project, I followed stories from art or picture books. Thus, it spontaneously became program music. *A Poem about Spring* is not considered as

[156] The Hwaum Project calls for the creation of contemporary music inspired by paintings, stories and/or any artistic productions. It is performed by the Hwaum Chamber Orchestra and sponsored by the Arts Council Korea. More than 150 contemporary compositions have been written through the Hwaum Project since 2002. Jiesun Lim is one of its residence composers.

a program music. It just has a feeling of spring, because I wrote it in the spring.

8. In your *Icarus*, you wrote scenes of myth, as we can recognize sounds that express geometrical movements such as rise and drop. Did you apply the same idea to *A Poem about Spring*? Do you have any message to deliver through it?

   • I used some geometrical movements for *Icarus,* because the work is based on the Greek myth of Icarus. But in *A Poem about Spring*, I generally tried to express things I feel about spring, because there was no visual or storytelling content. Therefore, the figures representing images of spring including trills, a lively melody, fast improvisational figurations, fast-moving passages, wide leaping motion, and frequent meter changes could be in *A Poem about Spring*.

9. Do you have any suggestions or recommendations for pianists who play this piece?

   • First of all, it is very important to play the score precisely. It would be great if a player's own interpretation and feelings are on top of it. Also, I wish the player could execute *rubato* style and express emotional parts very well, like where it sounds ready to explode.

Personal Thoughts on music in Korea

1. What are your general thoughts on the current and future state of contemporary classical music in Korea?

   • I think it is very diverse now. Modern music used to be widespread, when many composers were writing atonal music or something different-sounding from the past, but now Korean music has gone beyond that. Actually, there are many composers who write program music.
   In addition, the boundaries between classical and public music have collapsed in terms of genre. I even write music with elements of popular music.

Now music is very diverse. It is not like it was previously, categorized as modern music or program music, or classical music or public music. I think the atmosphere has changed to accept different things.

2. You have used Korean traditional musical instruments for chamber music many times. Have you ever used them as musical elements for piano music?

   • No, I haven't done that.

3. Have you ever had any difficulties as a female composer in Korea?

   • No, I don't have any difficulties simply because I am a woman. I don't think I'm considered a female composer, but just a composer.

Supplementary Questions

1. Are you planning to write any piano music any time soon?

   • I normally write music when I have commissions, because I have many commissions now, so I haven't decided to write any solo piano music yet. However, I have two piano pieces in my mind and I would like to write a piano concerto someday.

2. You said that you want to write a composition that can be remembered by generations to come. Is that your goal as a composer?

   • You can say that. In modern music, musical works are often never played again since their premieres. However, music can stay alive by being continuously played. My piano pieces or other musical works are sometimes reproduced by other projects. I think they can be alive and remembered by someone as they are played.

3. What was your most memorable recent event in your daily life?

   • I stayed in Budapest and Vienna for around four weeks this summer and appreciated many artistic paintings. There was a painting that Salvador Dali drew on a small card, and its story was

impressive. I thought that I would like to write music with the impression I have received.
Also, I would like to write music based on other myths like my *Icarus*.

4. Other comments?

   • You can find my music on the website of SoundCloud.[157]

[157] https://soundcloud.com/jiesun-lim

Appendix E: Hyo-shin Na Interview

Verification of Personal Information

1. Birth date, place
   - Seoul, South Korea, 1959
2. Citizenship
   - United States of America
3. Post-secondary education, degree, concentration, and year graduated, if applicable
   - Ewha Woman's University (B.M. in Composition, 1982)
   - Manhattan School of Music (M.M. in Composition, 1985)
   - University of Colorado, Boulder (D.M.A. in Composition and Music Theory, 1988)
4. Awards, grants, and/or prize records
   - Korean National Composers' Prize (Korean traditional music field, 1994)
   - Fromm Music Foundation Grant
   - Asian American Arts Foundation Fellowship
   - Koussevitzky Music Foundation Grant
   - Korean National Composers' Prize (Western-style music field, 2003)
5. Years of piano study, if applicable
   - From the age of 6
6. Current profession
   - Composer

General Questions for composer

1. What composers influenced you and what were their effects on your compositional style? In your writing, you mentioned that Cage, Nancarrow, and Feldman are most influential composers to you.[158] I think they are associated with indeterminate, chance, experiment, and aleatory in music. Do you prefer to include these factors for your compositions?

   • The music of Cage, Nancarrow, Feldman was something unique and totally different from "European new music" I was familiar with as a composition student. There are no direct influences from these composers in my own music.

2. How do you describe your philosophy and/or style as a composer? I found some sentences in your writing and it sounds like your motto as a composer: "a composer searching for sounds yet unknown (in the imagination), discovering possible sounds (in the workroom), and hearing the realized sounds (in the world)."; "Fishing for the unknown (excerpted from Xi Kang's poem) requires a composer wakefulness and a mind open to what it doesn't know and hasn't experienced." Are these two sentences can sum your philosophy and/or styles up as a composer?

   • No. That was a quote from a Chinese poet Xi Kang.

3. Did any aspects of your cultural background in Korea influence your music? If so, how?

   • "I sometimes think about the way music is similar to life. Korean folk music comes from the people, land, weather, and language of a certain part of the country and sounds direct and undisguised. It reminds me of a saying that goes something like: "There are false stories, but no false songs." Korean court music makes no overt effort to sound beautiful. We might also consider the characteristic of court music where many people play the same melody, without worrying about being exactly together, and with no one dominating, as a way people might live together harmoniously."

[158] http://www.hyo-shinna.com/Writings/Variations/variations.html

I often remember these aspects of Korean music while composing.

4. Can you give me a history of your compositional styles, if applicable? I think many composers have changes in their compositional style due to their certain circumstances, thoughts, events, and/or unexpected things in their daily life. In your case, you had studied, composed in the European way, and later, tried to escape from what you have learned. As an attempt to find your own voice, you began to discover Asian music, learn Korean music, and write music with traditional instruments. However, at this point, I assume no one can tag you a composer who writes Korean music. Actually I am very impressive with your broad ways to think, embrace, and execute for composing with any possibility. I have great respect for you. Are you content with your compositional style now? And are you going to keep going forward with it?

   • I don't think about a compositional "style" when writing a piece of music. My focus is to bring out the character of each piece I'm writing. I deal with each note of each piece rather than writing my music in a certain style.

5. Are there any particular instruments you prefer to compose for? I understand you like Kayaguem and Koto very much. Is there any reason? Also I was wondering what you think about the piano.

   • I work by commissions. If I write a lot for certain instruments it's because musicians of those instruments have commissioned me to write the music.

   Piano is my first instrument. As a child I chose to learn piano – I wasn't introduced to the instrument by my parents or anyone else. I still like the instrument a lot and would like to write more music for it.

Questions regarding the selected piece

1. Where and when was this piece composed?

   • It was composed in San Francisco in 2012.

2. Where and when was this work premiered, by whom, and for what occasion?

   - It was premiered by Thomas Schultz at Bargemusic in New York City in 2012.

3. Was this a commissioned work?

   - It was commissioned by the Elaine and Richard Fohr Foundation

4. Is a professional recording of this piece available for purchase? (Please provide performer's name and purchase information, if applicable)

   - No

5. Is a published score available for purchase?(Please provide purchase information, if applicable)

   - Yes. It was published by Lantro music in 2012.

6. What was your specific inspiration(s) behind the work, if applicable?

   - I wrote the three short pieces in "Near and Dear" in honor of the 70th birthday of Elaine Fohr.

7. How long did it take to write this piece? What was the initial motive or conception for it?

   - My initial idea was to depict three different aspects of Elaine Fohr's character.

8. Is this work programmatic in any way?

   - No

9. Is there any aspect of this work that you would like to bring to the attention of performers or students? (Form, structure, difficulties, interpretation, specific performance needs, etc.)

• The first piece consists of eleven pages lively, rhythmically complex unmeasured music whose ending turns suddenly quiet and intimate. The grace notes, dotted rhythms, pedal points, and asymmetrical five-beat phases of the second piece give it a folk dance-like character. The final piece, which is the shortest, recalls the first one in its rhythms and repeated notes, although melodic passages are now more conjunct and tinged with pentatonicism. As the third piece progresses, its texture thins and its tempo slows, until the work's two melodic lines converge on a single minor second. Thus Near and Dear ends on the smallest interval possible that yet preserves the melodies' independence. (by John Smalley)

Personal Thoughts on music in Korea

1. As a Korean woman, have you found any difficulties working in and out of Korea?

• Making a living as a full time composer isn't easy anywhere, I feel, but I don't think I've had extra problems because I'm a Korean woman composer.

Supplementary questions

1. What kind of music are you planning to write in the future?

• Currently I'm working on two duos - and after this, I'll be working on a new work for Earplay in San Francisco.

Appendix F: IRB OUTCOME LETTERS

The UNIVERSITY of OKLAHOMA

Institutional Review Board for the Protection of Human Subjects

Approval of Initial Submission – Expedited Review – AP01

Date: April 13, 2016 **IRB#:** 6713

Principal Investigator: Sook-In Park, DMA

Approval Date: 04/13/2016

Expiration Date: 03/30/2017

Study Title: A STUDY OF SELECTED SOLO PIANO WORKS BY THREE KOREAN WOMEN COMPOSERS FROM 2008 TO 2012

Expedited Category: 6 & 7

Collection/Use of PHI: None

On behalf of the Institutional Review Board (IRB), I have reviewed and granted expedited approval of the above- referenced research study. To view the documents approved for this submission, open this study from the *My Studies* option, go to *Submission History*, go to *Completed Submissions* tab and then click the *Details* icon.

As principal investigator of this research study, you are responsible to:

- Conduct the research study in a manner consistent with the requirements of the IRB and federal regulations 45 CFR 46.
- Obtain informed consent and research privacy authorization using the currently approved, stamped forms and retain all original, signed forms, if applicable.
- Request approval from the IRB prior to implementing any/all modifications.
- Promptly report to the IRB any harm experienced by a participant that is both unanticipated and related per IRB policy.
- Maintain accurate and complete study records for evaluation by the HRPP Quality Improvement Program and, if applicable, inspection by regulatory agencies and/or the study sponsor.
- Promptly submit continuing review documents to the IRB upon notification approximately 60 days prior to the expiration date indicated above.
- Submit a final closure report at the completion of the project.

If you have questions about this notification or using iRIS, contact the IRB @ 405-325-8110 or irb@ou.edu. Cordially,

Lara Mayeux

Lara Mayeux, Ph.D.
Vice Chair, Institutional Review Board

The UNIVERSITY of OKLAHOMA

Institutional Review Board for the Protection of Human Subjects

Approval of Continuing Review – Expedited Review – AP0

Date: February 07, 2017 **IRB#:** 6713

Principal Investigator: Sook-In Park, DMA **Approval Date:** 02/07/2017 **Expiration Date: 01/31/2018**

Expedited Category: 6 & 7

Study Title: A STUDY OF SELECTED SOLO PIANO WORKS BY THREE KOREAN WOMEN COMPOSERS FROM 2008 TO 2012

Based on the information submitted, your study is currently: Active, open to enrollment. On behalf the Institutional Review Board (IRB), I have reviewed and approved your continuing review application. To view the documents approved for this submission, open this study from the *My Studies* option, go to *Submission History*, go to *Completed Submissions* tab and then click the *Details* icon.

As principal investigator of this research study, you are responsible to:

- Conduct the research study in a manner consistent with the requirements of the IRB and federal regulations 45 CFR 46.
- Obtain informed consent and research privacy authorization using the currently approved, stamped forms and retain all original, signed forms, if applicable.
- Request approval from the IRB prior to implementing any/all modifications.
- Promptly report to the IRB any harm experienced by a participant that is both unanticipated and related per IRB policy.
- Maintain accurate and complete study records for evaluation by the HRPP Quality Improvement Program and, if applicable, inspection by regulatory agencies and/or the study sponsor.
- Promptly submit continuing review documents to the IRB upon notification approximately 60 days prior to the expiration date indicated above.
- Submit a final closure report at the completion of the project.

You will receive notification approximately 60 days prior to the expiration date noted above. You are responsible for submitting continuing review documents in a timely fashion in order to maintain continued IRB approval.

If you have questions about this notification or using iRIS, contact the IRB @ 405-325-8110 or irb@ou.edu. Cordially,

Lara Mayeux, Ph.D.
Chair, Institutional Review Boar