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An Annotated Bibliography of Piano Concertos Written by South Korean Composers in the Twentieth Century

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UNIVERSITY OF MIAMI

AN ANNOTATED BIBLIOGRAPHY OF PIANO CONCERTOS
WRITTEN BY SOUTH KOREAN COMPOSERS
IN THE TWENTIETH CENTURY

By

Ji-Hyun Kim

A DOCTORAL ESSAY

Submitted to the Faculty
of the University of Miami
in partial fulfillment of the requirements for
the degree of Doctor of Musical Arts

Coral Gables, Florida

December 2007
The purpose of this study is to provide a systematic overview of piano concertos written by Korean composers in the Twentieth-Century, using the format of an annotated bibliography. This project is of vital significance for musicians who wish to further expand their knowledge of the repertoire in this genre. In particular, this research serves as an important vehicle for those with a special interest in contemporary works, music by Korean composers, and for those who are looking for a contemporary source outside the scope of the standard piano concerto literature. The study provides commentary on the compositional and performance aspects of each work to serve as guideline for the consideration of professional performers, teachers, and conductors.

The essay contains the works of twenty-five piano concertos by twenty-two composers; however, due to the lack of information this study will cover only nineteen piano concertos with compositional features and additional information. Most of the works are unpublished, but were collected through correspondence with the composers, as well as additional information from the Korean National Library of Congress, and online sources.

The results of this research are intended to contribute musicological and ethnomusicological documentation of unknown works, repertoire source material for
performing musicians, and bibliographic assistance in Korea to document and organize its own cultural output.

In Chapter 4, the bibliography is arranged alphabetically by the composer's last name, and each work provides the biography of the composer, date of composition, commission and/or dedication, premiere performance, number and title of movements, duration, publication information, recorded performances, published reviews, composer’s comments, and compositional features.
AN ANNOTATED BIBLIOGRAPHY OF PIANO CONCERTOS
WRITTEN BY SOUTH KOREAN COMPOSERS
IN THE TWENTIETH CENTURY

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CHAPTER 1
INTRODUCTION AND HISTORICAL BACKGROUND

South Korean composers have produced a significant number of piano concertos since the mid-twentieth century, a fact which clearly establishes the presence of Western music influences in traditional Korean music.

In order to fully understand the current prevalence of Western music in Korea, one must examine the role Western music has played in Korea’s musical development. According to Professor Gyung-Chan Min, who teaches at the Korean Art University and is well-known for his musical critiques, contributions in the field of Western music were first introduced to Korea by protestant missionaries during the late nineteenth and early twentieth-centuries. With the utilization of missionaries as teachers and hymnals for textbooks books, Western music also accompanied the spread of the Christian Church in Korea.¹ For several years, Koreans were exposed to Western music without the benefit of formally trained musicians or music teachers.

The first person who taught Western music theory in Korea was Franz Eckert. Upon invitation from the Korea government, Franz Eckert, who was the leader of the German military band was invited to teach music theory in Korea, thus he later established a Korean military band in 1901 and taught as well.²

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The first Korean composer to emerge independently was In-Sik Kim (1885-1962), who composed *Song for Student* using the Western music language in 1905, and became the first native Korean educator of Western music in 1907.³

In 1910, Korea came under Japanese rule, which cost the country its political and cultural freedom for the next thirty-five years. Japan’s colonial politics sought to suppress native tradition and force the adoption of Japanese culture; therefore, the teaching of traditional Korean music was forbidden. After 1910, some music students were permitted to study Western music in Japan. In Korea, however, all school music programs, performance venues, music recordings and music publications were dictated and controlled by the Japanese, and not one composition course or program of study was offered among the institutions in Korea until 1945, when Japan was defeated in World War II, and the occupation of Korea ended.

After the end of the World War II, Korea was divided into two countries, North and South. The invasion of North Korea by the Communist triggered the War between North Korea and South Korea in 1950. A ceasefire was declared in 1953, yet the military tension still remains high until today.⁴

As the most influential composer and musician of the time, Soon-Nam Kim was also the first Korean composer to achieve international recognition. He moved to North Korea from South Korea to evade the warrant for his arrest for violating the prohibition of his work in South Korea. He was welcomed in North Korea; however, he lost the right to compose in North Korea as well, and became a victim of politics in the 1950s. Soon-


Nam Kim was the first Korean composer who wrote a concerto for piano and orchestra in 1947.

When the Korean War’s ceasefire took place in 1953, the musical activities in South Korea increased dramatically, which ignited a widespread desire among South Korean musicians to further enhance their knowledge and to better understand all aspects of Western music. In time, these musicians began to study abroad, pursuing degrees from European and North American universities and conservatories, which led to a remarkable increase in the composition of contemporary Western music in Korea.

**Purpose of the Study**

This essay consists of five chapters. The first chapter discusses the historical background of Western music in Korea, the purpose of the study, the need for the study, and the delimitation of the study. The following chapter reviews literature relating to the development of western music in Korea, research on Korean piano concertos, and scores pertaining to this study. The third chapter describes the methodology which will be employed to complete this study including creating a data base, collection of data, and assimilation of data. The fourth chapter presents the annotated bibliography, and the conclusion follows in the fifth chapter.

The purpose of this study is to provide a systematic overview of piano concertos written by Korean composers in the twentieth-century, using the format of an annotated bibliography. As a musical form the piano concerto is one of the most popular genre in the piano literature, however, the twentieth-century piano concertos by South Korean composers are not well researched or catalogued. A comprehensive source of piano
concertos by South Korean composers of the twentieth-century does not exist. The most complete source of annotated bibliography is the *Korean Composers' Biographical Dictionary* by Sigongsa, however it covers all genres of music and the information is not always accurate. Thus, a study focusing on the piano concertos written by South Korean composers is a worthwhile undertaking. The study will provide commentary on the compositional and performance aspects of each work to serve as a guideline for the consideration of professional performers, teachers, and conductors.

**Need for the Study**

Solo performance opportunities for the concert pianist have been greatly enhanced with the inclusion of the piano concerto repertoire since the late nineteenth-century. The essence of the concerto was one of the twentieth-century’s most inexpungable inheritances, and that would have to include the wish of the virtuosos to play new works, and the enthusiasm of audiences as well. Today, the concerto literature is one of the most imperative facets of the standard piano repertoire.

This study encompasses all the piano concertos written by South Korean composers in the Twentieth-Century, both published and unpublished. This repertoire is vast and intriguing, yet it is largely unknown in and outside of Korea.

This project is of vital significance for musicians who wish to further expand their knowledge of the repertoire in this genre. In particular, this research serves as an important vehicle for those with a special interest in contemporary works, or music by Korean composers, and for those who are looking for a contemporary source outside the scope of the standard piano concerto literature. This study will not only create a new
source of extraordinary repertoire for exploratory musicians, but will also benefit the contributing composers with additional exposure on an international level.

There are twenty-five piano concertos in existence written by twenty-two composers, but due to the lack of complete information, this study covers only nineteen concertos. The results of this research are intended to contribute musicological and ethnomusicological documentation of unknown works, repertoire source material for performing musicians and bibliographic assistance in Korea to document and organize its own cultural output.

**Delimitation of the Study**

This study is limited to compositions originally intended for piano and orchestra, which were written in the twentieth-century by South Korean composers. Both published and unpublished works are included. The author also includes two concertos with exceptional orchestration; one is a concerto for piano and traditional Korean orchestra and the other is a concerto for piano and choir.

The works are arranged alphabetically by composers’ last names. Each annotation includes a brief biography of the composers, which covers education, honors and awards, career overview, professional activities and a representative list of compositions. The concerto annotating begins with a list of factual information which includes title, date of composition, commission and /or dedication, premiere performance details, number of movements, approximate duration, publication information, recorded performance, and performance and published reviews. Composer’s comments relating to their concerto(s) are also included when available. Under the heading of compositional features, a brief
description of the work is given, citing form tempo, sectional languages and notable aspects of the orchestra and/or piano writing.
CHAPTER 2
REVIEW OF LITERATURE

The literature of relevance to this study is understandably limited. A century ago, when music was beginning to develop as an art form in Korea, political circumstances led to the growth of Western music in Korean culture. By the mid-twentieth century, when South Korea had emerged from political and cultural oppression, Western music dominated the interest of Korean musicians and the musical development of South Korea.

For musicians in South Korea, the passion for westernization continues to this day. As a result, the South Korean music population has produced very few doctoral papers or other research studies on the music of South Korean composers. The piano solo output of South Korean composers is particularly lacking in the areas of research and genre compilations, and this needs to be addressed as a specific field of study.

This chapter cites the resources which assisted this author in creating an annotated bibliography of the piano concertos by South Korean composers. For the purpose of this review, the source materials are divided into three areas: the development of Western music in Korea, research on Korean piano concertos, and scores pertaining to this study.
The Development of Western Music in Korea

*An Outline of Korean Artistic History*, compiled by the Korean Art Research Institute, contains documentary literature about the reform and development of Korean music. The material is organized chronologically rather than by genre, which makes this reference a valuable research tool for locating historic facts or tracing historically progressive trends.

*100 years of Korean Western Music*, by Yoo-Sun Lee, is a valuable resource for this study and a significant contribution to the research and documentation of this subject. Of particular value is the fourth chapter, which addresses Western music and its development in Korea.

Gyung-Chan Min’s *History of Korean Music for the Younger Generation*, describes the origin and development of Western music in Korea from a Korean point of view. For example, when and how Korea accepted Western music is covered. Also, the narrative answers the questions of why and how Western music developed so quickly and in such a short period of time in Korea.

*History of Korean Church Music*, by So-Shup Shin, contains material which is essential to gaining a full understanding of the role of Western music in Korea. The first Western music in Korea was church music, brought by missionaries of the Christian Church who spread religion and hymns throughout the country’s mass population.

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6 Yoo-Sun Lee, *100 Years of Korean Western Music* (Seoul: Chungang University, 1976), 514.


Therefore, Western music touched the common man in Korea before it reached the culture of Korea’s musical elite.

**Research on Korean Piano Concertos**

*An Encyclopedia of Korean Composers*, by Gyung-Chan Min, Young-Mi Lee, Yong-Whan Kim, and Choon-Mi Kim, is the first encyclopedia of this type. Approximately 900 composers are listed, with a career outline and list of compositions given for each entry. Composers, who live in foreign countries, including North Korean composers, are also listed. This is an extremely helpful source for locating the composers of piano concertos for this study. However, as it does not include composers who were born after 1970, it is an incomplete reference for twenty-first century research.

Although *A Study of Byung-Dong Paik*, written in 1995 by Kim Choon-Mi, is not the first book written about the composer, Byung-Dong Paik who is one of leading composers in Korea, however, this book contains the first systematic research on Byung-Bong Paik which dates from 1979. In addition, records of the performances of his works have been added in this revised edition.

Kyung-Mi Kim’s D.M.A. dissertation at the University of Georgia in 1996, *Repertoire of Korean Solo Piano Works Published since 1950: An Annotated Bibliography*, includes twenty-five representative piano solo works published since

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These selected pieces are the works of famous Korean composers which have already been performed numerous times.

In *A Dialogue with Composer Suk-Hi Kang,* author Hee-Gyung Lee attempts to illuminate the world of music as seen through Suk-Hi Kang’s eyes, from an interview conducted with the composer. Suk-Hi Kang is one of Korea’s leading composers, and has composed approximately 70 works since 1966.

Soon-Jung Lee’s compilation, *Korean Contemporary Piano Literature,* lists solo piano works, four hand works for one piano, two piano works, three piano works, and concertos for piano and orchestra, by Korean composers. This is a helpful source for researching Korean piano concertos. However, it focuses on well-known works rather than listing all the piano concertos by Korean composers. An appendix provides a list of published contemporary piano works by Korean composers.

In “Korean Composers in Profile,” by David Babcock, discussion of the musical viewpoints of several composers is given in an attempt to provide the reader with a basic understanding of contemporary Korean Western music.

A number of Korean composers appear in *The New Grove Dictionary of Music and Musicians;* however, the listings in these sources are far from complete. A comprehensive source of information on piano concertos by South Korean composers does not exist.

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Scores Pertaining to This Study

The reason for the insufficient sources for the music of Korea is largely due to the lack of interest and support for Korean composers by their own musicians, as Korean musicians tend to ignore the works of their own composers. Unless and until South Korean musicians develop interest, confidence and a sense of pride in their own cultural Korean and Korean Western music, this problem is likely to continue. However, the lack of information inspires this author to do this research.

This author has collected nineteen piano concertos for this study which are included in the annotated bibliography that make up the primary literature for this essay.
CHAPTER 3

METHODOLOGY

This chapter outlines the process by which an annotated bibliography of piano concertos written by South Korean composers in the Twentieth-Century has been created. The process is divided into three distinct, progressive research phases: Creating a Data Base, Collection of Data and Assimilation of Data.

Creating a Data Base

Due to the lack of consolidated information with regard to this genre, the author’s first task was to assemble the data and compile a complete list of repertoire applicable to this study. To date, the most useful source for locating this information has been The Encyclopedia of Korean Composers. Most of the composers of piano works researched by the author are included here among the listings of all the instrumental and vocal works by Korean composers, however, the compilation is limited to composers who were born before 1970, and as it was published in 1999. Thus the most recent sources are also missing. Massive research is needed to insure that every possible source is found and a truly complete repertoire list is created.

The Korean National Library of Congress is another important resource for identifying works by Korean composers. The internet also has been a valuable research tool as well in locating source materials for this study. Information can be found through
RILM *Abstracts, International Index to Music Periodicals*, and *J Stores*. Other online sources include *Dissertation Abstracts*, the all-inclusive source for dissertations, and *World-Cat*, a useful data base for locating music scores, although not many Korean piano concerto scores exist. Research materials from these online sources can subsequently be obtained through inter-library loan. Personal web sites are useful for verifying and completing research, and for obtaining contact information on individual composers.

There are a number of professional organizations for Korean composers, such as the Korean Women Composers Association, the Music Association of Korea, and ISCM (International Society of Contemporary Music), plus numerous regional and local groups, which the author contacted in a final effort to complete the composer repertoire data base for this study, and to obtain the address, phone number and/or e mail address for each composer.

**Collection of Data**

This research involved the acquisition of scores, recordings and personal input from the composers, and for the most part, was conducted in South Korea. Scores and recordings were purchased, borrowed from libraries, and in the case of unpublished manuscripts, requested from the composers. In the research to date, each composer is represented by only one piano concerto, with the exception of Un-Young La, who has written three piano concertos, and Youngja Lee, who composed two piano concertos.

In order to maximize the potential for obtaining personal input from the largest number of composers, a questionnaire was employed, which was delivered in person, mailed or e-mailed to individuals. The questionnaire format was:
- Biographical sketch of composer
- Title of composition
- Date of composition
- Commission and/or dedication
- Premiere performance data, location, soloist and orchestra
- Number and titles of movements
- Approximate duration
- Publication information
- Recorded performances
- Published reviews
- Composer’s comments
- Compositional features
- Additional comments (author’s notes)

**Assimilation of Data**

Once the scores, recordings, and questionnaires had been collected, the author studied the scores and listened to the performances in order to gain personal insights into each piece. The annotations were then created from the questionnaire responses and the author’s personal observations. In the case of works for which the search was limited by unavailability of the score, recorded performance and/or completed composer questionnaire, an abbreviated annotation is given noting the limited research. The final bibliography with annotations is arranged by composers’ last names, and the annotations are organized according to the questionnaire format.
This study should provide a new source of extraordinary concerto repertoire to exploratory musicians and performers who specialize in unusual or unknown repertoire, as well as to consolidate and draw attention to a valuable body of works within the Korean solo piano repertoire.
Hurh, Bang-Ja (1943- )

Bang-Ja Hurh earned a bachelor’s degree in music composition from Sookmyung Women’s University in 1967, and a master’s degree from the same institution in 1970. She began her teaching career at Sookmyung Women’s University and Chungang University in 1972. She has been a professor of music at Sookmyung Women’s University since 1976, where she served as Dean of the College of Music from 1992 to 1994. She accepted a position as visiting professor at the University of California, Los Angeles in 1997. At present, she serves as vice president of the Korean Women Composers Association, and is a member of the Music Interchange Organization of Korea and Japan, the Asian Composers Union, and the Korean Composers Association.

Her works have earned her awards from the Taiwanese Government (1977), the Research Institute of Traditional Art in Japan (1997), and Khabarovsk in Russia (2001). She was a prizewinner in the twenty-third Best Artist in the Music Field, awarded by the Korean Art Critics Association, and the Korean Woolim Art Prize (2004). Her compositions have been performed in many international music festivals such as the Oregon Bach World Music Festival (1997), Kishiko Contemporary Festival in Japan (1999), Netherland World Choir Festival (1999), Holland World Chorus Festival (1999),
Korea and Russia Music Festival (2003), and the International Women’s Music Festival (2003).


*The Great Wall, Concerto for Piano and Orchestra*

**Date of composition:** 2002-2003

**Commission and/or dedication:** Commissioned by the Korean Philharmonic Orchestra

**Premiere:** May 7, 2003, at Yong-San Art Hall in Seoul with pianist Mi-Jung Park and the Korean Philharmonic Orchestra, conducted by Sung-Ku Joe

**Number and titles of movements:** One movement

**Approximate duration:** 12 min.


**Recorded performances:** None

**Published reviews:** None

**Composer’s comments:** None

**Compositional features:** This is a one movement piano concerto with thirty-eight distinct sections, and there are numerous tempo and meter changes throughout. Although the composer employs various types of modern notation, such as long, unmetered
passages and passages with non-specific notation (note-heads with no rhythmic
definition), her harmonic language is comparatively tame. For example, the concerto
begins with a long, unmetered cadenza-like introduction for the piano (vivo \textit{ad Lib}), with
fast, linear G pentatonic arpeggios played over a low, sustained Eb major-seventh chord.
(see Example 4.1).

Example 4.1 Bang-Ja Hurh, \textit{The Great Wall}, Concerto for Piano and Orchestra, mm. 1.

\begin{figure}
\centering
\includegraphics[width=\textwidth]{example4_1.png}
\caption{Bang-Ja Hurh, \textit{The Great Wall}, Concerto for Piano and Orchestra, mm. 1.}
\end{figure}

Most sections are varied with traditional changes of tempo, meter and mood, but
occasionally, performers will encounter unusual time signatures (such as 4/4+1/8 in
section sixteen) or sections which call for mildly aleatory performance practices.
In the first section, the five-note patterns are used to create an oriental mood, following
many traditional changes of tempo and meter; sections fourteen and sixteen add
additional interest with the absence of time signatures and indications of \textit{senza tempo} and
\textit{ad libitum} (see Example 4.2).

In section thirty five, the climax of the piece occurs in an outburst of descending chromatic scale and rhythmic accents. This section is also unmetered but includes the composer’s recommendations for the duration of each individual passage. The writing also flirts with elements of chance (see Example 4.3).

Example 4.3 Bang-Ja Hurh, *The Great Wall*, Concerto for Piano and Orchestra, mm. 133.

The piece contains a myriad of colors and mood changes throughout. The composer’s experiments with unusual types of notation and her personalized performance
suggestions add a degree of freedom to the pianist’s interpretive choices. The orchestra and piano are treated fairly equally, thus the interaction between the two is conversation-like.

**Ih, Kangyul (1953-2004)**

Kangyul Ih graduated in music composition from Seoul National University in 1979, and from the *Universität für Musik und Darstellende Kunst* in Vienna, in 1987. He taught at Seoul National University, Sookmyung Women’s University, and ChuGye University for the Arts from 1988 to 1989. He was a member of the Korean National Committee for the Asian Composers’ League, Solymok, and the International Society for Contemporary Music. He served as a full-time professor at Seoul National University from 1990 until his passing in 2004.

He was awarded the prize at the Sin-In Competition in 1979, the Korean Composition Prize in 1992, and the Yae-Um Competition in 1993. His work, *Rainy Day* for Piano and Orchestra was selected for an Art Prize of Superior Composer in 2004.

piano, and “Rainy Day” for piano and orchestra. His music is particularly well expressed in his works for piano which he largely and primarily devoted his compositions for.

*Rainy Day for Piano and Orchestra*

**Date of composition:** 2002

**Commission and/or dedication:** None

**Premiere:** May 20, 2004, at *Kum Ho* Art Hall in Seoul with pianist Hyungjun Jang and TIMP Ensemble, conducted by Woojung Choi

**Number of movements:** One movement

**Approximate duration:** 12 min.

**Publication information:** Ih, Kangyul. *Rainy Day for Piano and Orchestra.* Edited by Wangseek Park. Seoul: Soo Moon Dang, 2005

**Recorded performances:** None

**Published reviews:** None

**Composer’s comments:** The composer focuses on the depiction of raindrops, thus he chose musical materials to express these types of sounds. The piece has no formal structure, but is designed programmatically to describe a rainy day from beginning to end. The composer uses the clear, brilliant sounds of the piano, the harmonious sounds of strings, and adds sounds imitating the wind on a rainy day. As a result, he achieves contrast, harmony and unity in his writing for the solo instrument and orchestra.15

**Compositional features:** This one movement concerto is structured as an introduction and fifteen sections, and the writing describes the weather related events throughout a long rainy day. As the piece progresses, the composer uses dynamic and tempo changes

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to emphasize contrast in intensity or mood. The piece opens with orchestra alone, and the melody of the first violin depicts the pervading gloom just before rain begins to fall. This nature is developed further in the first section. In the second section, the piano part begins in a slow tempo at a pianissimo dynamic level to express the rain starting to fall (see Example 4.4). At end of this section, the storm suddenly intensifies (see Example 4.5).

Example 4.4 Kangyul Ih, *Rainy Day*, for Piano and Orchestra, mm. 41-56.
Example 4.5 Kangyul Ih, *Rainy Day* for Piano and Orchestra, mm. 57-62.
In the fourth section, the appearance of thunder is described in both the piano and orchestra parts (see Example 4.6), and then the rain pours (see Example 4.7). After the fifth section, the composer employs a twelve-tone technique. The tone row is used as follows:

A   Bb   D#   E   F#   F   C   B   C#   D   G#   G

In the ninth section, the calm before the tempest is followed by a wild storm, which escalates to the piece’s climax in the tenth section, with the use of tremolos and trills. After the climax, the rain recedes and the music grows calm again. Finally, the music draws to a close as the rain ceases.

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Example 4.6 Kangyul Lee, *Rainy Day* for Piano and Orchestra, mm. 74-76.
Kang, Sukhi (1934- )

Sukhi Kang graduated from Seoul National University in 1960, with a bachelor’s degree in music composition. He later attended the Steadtliche Hochschule für Musik in Hannover, Germany, where he studied with renowned Korean composer Isang Yun. He also attended the Technische Universitaet und Musik Hochschule, Berlin in 1975.

Since 1982, Sukhi Kang has been a professor at the College of Music at Seoul National University; he was chairman of the composition department from 1989 to 1993. He served as Music Director of the Pan Music Festival from 1969 to 1991, and Music Director for the Seoul Olympics Closing Ceremony in 1988. He has been a director of the Seoul-Berlin Festival since 1992, a visiting professor at the Electronic Studio of the Technische Universitaet in Berlin, and co-organizer of the Experimental Music Festival Inventionen in Berlin. In addition, he served as vice president of the International Society for Contemporary Music (ISCM), Korean division, from 1984 through 1990.

Sukhi Kang’s numerous honors and awards include his election for the International Rostrum of Composers in Paris (UNESCO) in 1974, the Korean National Composers’ Prize in 1978, the Korean National Composers’ Grand Prize in 1979, the
Film Music Prize of the Korean Daily News in 1979, and the Daejong Movie
Competition Prize in 1979. He has also been honored as Musician of the Year by the
Association of Korean Musicians, as well as a recipient of the Cultural Arts Prize.

In 1966, Professor Kang became the first Korean composer to engage electronic
music in his work; also significant among his early compositions are “Sketch” for piano
No. 2, “Nirmanakaya” for cello, piano and percussion (graphic notation), and “Lyebul”
for male solo, male chorus and 30 percussionists. These works were composed during the
1960’s, and at the time, his religious interest was in Buddhism, which influenced him to
seek the grounds for comparing Korean traditional sound and Western music sound.

In 1975, while in Germany, he wrote “Nong” for flute and piano, “Reflection” for
grand orchestra, “Apex” for piano, “Parody” for flute and organ, “Kleine Stück” für oboe,
cello, und harfe, “Banya” für eight spieler, “Strukturen” für vier vionloncelli, and
“Sasoel” for orchestra. His compositional style during this time was characterized by his
re-creation of the Korean style of expression using Western instruments, which was
clearly an influence from his composition teacher Isang Yun.

After 1976, Professor Kang composed “Dialogue” for viola and piano, the cantata
“Yong-Bi”, and “Dalha” for orchestra. During the 1980s, he wrote “String Quartet No. 1”,
“Symphonic Requiem”, a cantata entitled “The Rite of Sun”, “Succession” for orchestra
and “Get Back” for piano. He also composed electronic music during this period. By the
1990s, Sukhi Kang’s composition style had become more organized widely accepted and
easier to comprehend. During these years, he composed “Passacaglia” for violin and
piano, “Festival for Autumn” for orchestra, the opera “Transcendence”, and a “Concerto
for piano and orchestra.”
Concerto pour Piano et Orchestre

Date of composition: 1996-1997

Commission and/or dedication: Commissioned by Korean pianist, Kun-Woo Paik

Premiere: February 7, 1998, at Oliver Messiaen Hall with pianist Kun-Woo Paik and Orchestre Philharmonique de Radio France, conducted by Bruno Ferandis

Number and titles of movements: One movement

Approximate duration: 22 min. 32 sec.

Publication information: None


Composer’s comments: “The piece takes the idea of carrying a continuous stream of energy throughout a concentrated, diverse, intense movement. Intrigued by the vitality of Nong-ak, a Korean traditional folk music, he employed the dynamic rhythmic motions and brilliant metallic timbre produced by Jing and Kwengari, Korean percussion instruments. The harmonic language comes from the coloristic vertical aspects and sequences of chord clusters based on the overtone series. The instruments change roles continuously and the groupings vary unceasingly. Different groups of instruments are entrusted block wise with the different motives or with the various components of the

work. Accumulation of these multiple individualities and the superimposing of different lines form textural polyphony at the culmination of the piece”.

**Compositional features:** Inspired by the vitality of *Nong-ak*, a form of traditional Korean music, the five sections of this one movement work are delineated by tempo, rhythm, and sound. In the first section, (measure 1-239), the tempo is $\mathcal{J} = 120-130$, and the music is characterized rhythmically by driving sixteenth-note triples which establish and support the dynamic motion of the section (see Example 4.8).

Example 4.8  Sukhi Kang, *Concerto pour Piano et Orchestre*, mm. 22-27.

The second section extends from measures 240-314. Here the tempo ($\mathcal{J} = 110$) is more relaxed with steadily moving light notes. This section begins with the piano and string parts, and more instruments were added in the middle part so that the scale is more expansion, and the dynamic range grows from $ppp$ to $fff$ which the piano and violin play alternately.

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18 Sukhi Kang, *Concerto pour Piano et Orchestre*, Kun Woo Paik, piano; Orchestre Philharmonique de Radio France; Bruno Ferandis; 180299, 1999, CD.

In the third section (measures 314-412) the tempo relaxes further to $\frac{3}{4} = 80$, and the rhythmic patterns appear as rhythmic variations from the first section. The fast scales in both directions are used in this part to express the chaotic emotion (see Example 4.9)
Example 4.9 Sukhi Kang, *Concerto pour Piano et Orchestre*, mm. 340-342.
The fourth section, with the tempo marking $\frac{\text{d}}{\text{e}}=60-70$, is characterized by a rhythmically syncopated ostinato in the piano and pointillism in the orchestra. This is the principle rhythmic element in this section (see Example 4.10).

In the fifth section, (measures 444 -526), which employs the exiting tempo indication of $\frac{\text{d}}{\text{e}}=140$, the pieces’ earlier rhythmic motion returns, and is augmented with a richer orchestral texture. Rhythm is the defining characteristic in this section. The rhythmic combinations within four beats are transformed variously to change the overall atmosphere of each section.

The composer makes use of the rhythmic pattern with accents on the first, fifth, ninth, and twelfth notes of sixteenth note triplet groupings. This rhythmic pattern is taken from Nong-ak a type of traditional Korean music employed in prayers for good crops’ and a rich agricultural harvest. The composer has expressed his belief in traditional Korean rhythms as the source of infinity, which can be used to successfully express the concept of the flow of energy. His writing for the piano here expresses such energy.

The piano part appears continuously throughout the entire piece, except for short breaks which denote changes between sections. Rhythmic variety is a primary feature of the piano writing. In most cases the piano leads the orchestra; however, on several occasions the piano writing becomes fused and united with the orchestra.

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20 Sukhi Kang, *Concerto pour Piano et Orchestre*, Kun Woo Paik, piano; Orchestre Philharmonique de Radio France; Bruno Ferandis; 180299, 1999, CD.
Example 4.10 Sukhi Kang, *Concerto pour Piano et Orchestre*, mm. 413-420.
Keel, Ilsup (1960-)

Ilsup Keel completed his bachelor’s and master’s degrees at Seoul National University in 1990. He also earned a D.M.A. degree from Temple University in 1996. Subsequently, he taught at An-Dong University and Sookmyung Women’s University. At the present time, he is an associated professor at Kookmin University in Korea. He is a member of the International Society for Contemporary Music (ISCM) in New York, the Asian Composers Association, Changakhoe, and Solymok which are composers’ organizations in Korea.


Concerto for Piano and Orchestra

Date of composition: 1996

Commission and/or dedication: None

Premiere: October 22, 2000, at Concert Hall in Munwha Hoekwan in Seoul with Astra Orchestra, conducted by Jongil Lee

Number of movements: Three movements

Approximate duration: 19 min.

Publication information: Score available from World Cat through inter-library loan

Recorded performances: None

Published reviews: None
Composer’s comments: None

Compositional features: The first movement combines continuous chords with stepwise intervallic motion (see Example 4.11), as well as the use of perfect fourth (see Example 4.12). This movement is based on a ternary form.

Example 4.11 Ilsup Keel, *Concerto* for Piano and Orchestra, mvt. 1, mm. 5-6.
Example 4.12 Ilsup Keel, *Concerto* for Piano and Orchestra, mvt. 1, mm. 10-13.

The second movement is a theme with six variations which are played without pause, and the motive of this movement is built on the motion of fourth chords moving stepwise. The third movement is a rondo, written in an unexpectedly percussive and rhythmically accented style.

**Additional comments**: Ilsup Keel wrote this piano concerto to fulfill a requirement for his D.M.A. degree at Temple University.

**Kim, Gee-bum (1964- )**

Gee-bum Kim graduated from Seoul National University in 1987. He received master’s and doctoral degrees in composition from the University of Pennsylvania. He serves as a member of the Korean Composition Association, Solymok, the International Society for Contemporary Music (ISCM), the Korea National Committee Asian
Composers’ League, and The Korean Society at the Twenty-First Century Music. He now serves as a professor at the Kyungwon University.

He received the first prize from Dong-A Music Competition, and International Composition Competition under the sponsorship of the cultural department of Moldova. He was also awarded the Yaeum Composition Prize, and the AhnickTae Composition Prize in Korea.


**Piano Concerto No. 1**

He composed “Piano Concerto No. 1” from 1990 to 1991. However, the author was not able to collect any further information from the composer.

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**Kim, Heejeong** (1968- )

Heejeong Kim graduated from Yonsei University receiving her bachelor’s degree in composition in 1990. Upon her graduation, she moved to Philadelphia where she studied with Joseph Castaldo and began experimenting with multimedia works at the University of the Arts. She received M.M. and Ph.D. degrees in Music from the University of Pennsylvania where she studied with George Crumb, James Primosch and Richard Wernick. She also did further post-doctoral study at Harvard in 1996.
As a festival organizer, Dr. Kim has served as the executive director of the 2003 International Festival of Women in Music Today and is a current board member of the International Alliance of Women in Music in the U.S. In the role of artistic director and producer, she has directed a number of multi-media events and performances, including the opening show of Women’s World 2005, the Ninth and the Thirteenth International Congress of Women, Scientists and Engineers, the Second Green Film Festival and the 2006 International Conference of IFLAI (International Federation of Library Associations and Institutions). Recently, she has worked as a broadcast show-host, a lecturer for television, music festival organizer, board member of the International Alliance of Music and as director of multi-media productions. She is an associate professor in music composition at Sang-Myung University in Korea at present.

Kim has received several awards including the grand-prix of the Ninth MBC (Munhwa Broadcasting Corporation in Korea) Art-Song Competition, and the Twenty-Sixth Canadian Annual Film Festival.


Nocturnal Mosaic for Piano and Orchestra

Date of composition: 1996, revised in 2004

Commission and/or dedication: Dedication to the parents of the composer

Premiere: 1996, informal reading by pianist Hugh Sung with the Curtis Institute of Music orchestra

Number and titles of movements: One movement

Approximate duration: 12 min. 23 sec.

Publication information: Score available from the composer

Recorded performances: Non-commercial CD available from the composer

Published reviews: None

Composer’s comments: “A nightly scene at a small garden in Philadelphia inspired me with images of mosaic colored in various short musical themes with a recurring of a major theme. Once I pictured the images in front of my eyes, it was rather easy for me to transpose them into stream of notes. I expected with a new form, the transfiguration of short themes, to characterize the multifaceted nature of the mosaic. In this musical

21 Janggo is traditional Korean percussion instrument.

22 Kayagum is traditional Korean string instrument.
scenery, you may not be able to find dominant figures but a few hints of centripetal movements” 23

**Compositional features:** This single movement work consists of ten sections including an introduction of varying tempos and moods. The music is largely tonal. Even though the composer does not necessarily employ the use of traditional key signature, tonal centers are always present in her writing.

It starts with a dreamy mood, representing nature. The sound of the water dripping is expressed in the right with the accumulation of sustained harmony at the end of each grouping (see Example 4.13).

Example 4.13  Heejeong Kim, *Nocturnal Mosaic* for Piano and Orchestra, mm. 1-6.

The bass octaves used in the left hand always remain the same, yet every chord is changed in the right hand to express the different atmosphere (see Example 4.14).

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23 Program notes from the personal files of the composer.
Example 4.14  Heejeong Kim, *Nocturnal Mosaic* for Piano and Orchestra, mm. 150-154.

Although this is a concerto written for piano and full orchestration, it often feels more like chamber music due to the thin textures that appear in most of the instrumental writing. This is a very listenable, pleasing piece with post-romantic and impressionistic flavors.

**Kim, Hyenok (1956- )**

Hyenok Kim received her master’s degree from Sung-Shin Women’s University, and also studied at Sorbonne University in Paris. She has served as a guest professor at the Royal Academy of Music in London. At the present time, she is a professor at Kang Won University, and is vice president of the Korean Art Song Association (KASA.). She received an award from the Korean Art Song Association in 2003. She has composed many Korean art songs and an opera, *About to Blossom, Memil Flower*.

**Han for Piano and Orchestra**

Kim composed “Han” for piano and orchestra in 1997, however, due to this author’s inability to contact Professor Kim, no further information is available on the composer and her work.
**La, Un-Yung** (1922-1993)

Un-Yung La decided to pursue composition as a career after winning a composition award from *Sinchoon MoonYae* in 1939.\(^{24}\) He left Korea to study in Japan at the Tokyo International Higher Music School. He was a dean at Yonsei University, a director at Sejong University, and he also taught at Junnam University and Mokwon University in Korea. In 1974, he was granted the title of professor emeritus in the humanities department of Portland State University (Portland, OR) in the U.S.

During his career, he served as president of the Korean Contemporary Music Association, as an executive of the International Society for Contemporary Music (ISCM) in Korea, and as director of the Nanpa\(^{25}\) Commemorate Organization. He won the Seoul Munwha Award, and he was conferred with a decoration of the golden culture crown (*Kumkwan Munwha*).

Un-Yung La composed eighteen art songs, approximately one thousand sacred songs, thirteen symphonies, six concertos, three operas, fourteen chamber music works, nine cantatas, and more than eleven hundred hymns and songs for children. He is the only Korean composer who has written three concertos for piano.

He dedicated his life to the enlightenment of the Korean musical language. He devoted more than forty-two years to teaching in universities, published a series of textbooks on music theory, and left four volumes of collected essays and music criticism for research and study.

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\(^{24}\) It is annual events to pick the winner in the field of art and literature by Daily newspaper or journal office in Korea.

\(^{25}\) The organization was founded to commemorate Nanpa Hong who is a composer and forerunner of Western music in Korea.
Un-Yung La advocated modernizing native by which he meant, merging modern musical language with native Korean music. Like Bartok and Kodaly he emphasized research, discovery, and preservation in his work with Korean folk music, and he employed twentieth-century Western harmonies in his folk song arrangements to illustrate the possibilities of his new style. As Western music became rooted in Korea during the 1950s, La foresaw the future and pioneered a method which provided direction for the coming generation of composers in Korea.²⁶

Un-Yung La’s works can be divided into three compositional periods.²⁷ However, their opinions to the exact years of the three different periods are different. According to Sunwoo Jo’s article,²⁸ his first stage is from 1942 to 1957, when he believed that Western music had to be developed and utilized as background for Korean Nationalism and its music. The second period is from 1958 to 1974 when he composed his symphonies. The third period is from 1975 to 1993 when church music was written in earnest.

According to Il-Woong An, the first period, from 1942 to 1954, is defined by the influences of Debussy, Bartok and Schoenberg in his works, particularly in his use of the whole-tone scale. His significant compositions during this period are “Rhapsody” for piano (1942), “String Quartet No. 1” (1942), and “the Classic, cello Sonata No. 1” (1946).

His Second period, 1955 to 1959, is characterized by works which combine Korean traditional music with Western music. In these works, Un-Yung La employed twelve tone techniques, folk tune melodies based on the pentatonic scale and traditional


**Piano Concerto No. 1**

**Date of composition:** 1964

**Commission and/or dedication:** None

**Premiere:** 1964, at Kook-Leep Theatre in Seoul with pianist Jang-Hae Won and KBS Symphony, conducted by Un-Yung La

**Number of movements:** Three movements

**Approximate duration:** 17 min. 43 sec.

**Publication information:** Score available from Un-Kyung Music Publishing

**Recorded performances:** None

Composer’s comments: Un-Yung La’s piano concerto is composed in a Neo Classic style. The composer commented on this concerto that its mood is light, fun and witty. Un-Yung La has explained the design of his works and how to interpret modern, non-traditional notation in his works, in “Open my Composition Techniques”. The composer regards this work as utility music resembling that of Paul Hindemith. The music is not technically difficult, making it accessible to most performers. This piece is based on an oriental melody which is harmonized with modern harmony.

Compositional features: In the first movement, the first theme of the exposition uses a Chime Chord to create the sound of Pyun-Gyung, a traditional Korean instrument of tuned stone chimes hung on a frame (see Example 4.16).

Example 4.15 Un-Yung La, Piano Concerto No. 1, mvt. 1, mm. 15-21.

In the second theme, he uses parallel fourths and fifths to express an oriental mood (see Example 4.16).

Example 4.16 Un-Yung La, Piano Concerto No. 1, mvt. 1, mm. 37-40.

In the development of the first movement, the first and second themes are developed simultaneously. He uses the first theme again as the subject of the coda.

The second movement is a Rondo. The form is A B A C, cadenza. The Rondo theme is a Korean folk tune which the composer harmonized with diminished chords, presenting another facet of oriental sound in his music (see Example 4.17).

Example 4.17 Un-Yung La, Piano Concerto No. 1, mvt. 2, mm. 147-156.
The third movements also in Rondo form, this time A B A C A D, cadenza. The movement begins with piano solo that creates a traditional oriental harmonic structure (see Example 4.18).

Example 4.18  Un-Yung La, Piano Concerto No. 1, mvt. 3, mm. 220-226.

In this movement, the composer uses a Korean folk melody and specific Korean traditional rhythm known was Gootguly (see Example 4.19). He also uses Ta-Lyung rhythm with folk melody.


This analysis is substantiated in “A Study of Composition Style of Un-Yung La through His Works,” by An, Il-Woong.  

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Piano Concerto No. 2

Date of composition: 1968

Commission and/or dedication: None

Premiere: None

Number of movements: In three movements, titled Prologue, Nocturne and Rondo

Approximate duration: None

Publication information: Score available from Un-Kyung Music Publishing

Recorded performances: None

Published reviews: None

Composer’s comments: According to composer’s notes, his second piano concerto was composed entirely using serial techniques and obligato writing. The piece’s rhythmic focus includes elements of jazz primitivism, and uses dynamic extremes to create dramatic effects in the music.31

Compositional features: In the first movement, the piano part begins with a unison melody and chord which gradually becomes expanded. He also uses similar technique to that of Shostakovich, with C major at the start, then it modulates to several different keys before it finally ends.

In the second movement, the composer harmonizes a beautiful, lyrical melody with the diatonic language of Western music. In the third movement, he alternates the time signatures between 2/4 and ¾, and from measures 259-278, a dance like scherzo is achieved (see Example 4.20).

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31 Program notes from the personal files of the composer.
Example 4.20  Un-Yung La, *Piano Concerto No. 2*, mvt. 3, mm. 259-264.

The piano part is written entirely by using six note patterns, C, E, Eb, F, G, Ab, and Bb (see Example 4.21).

Example 4.21  Un-Yung La, *Piano Concerto No. 2*, mvt. 3, mm. 279-298.

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**Piano Concerto No. 3**

**Date of composition:** 1992

**Commission and/or dedication:** None

**Premiere:** None

**Number of movements:** In three movements, titled *Prologue, Passacaglia,* and *Toccata*

**Approximate duration:** 11 min. 68 sec.
Publication information: La, Un-Yung, 1992. *Orchestral Masterpiece Collections of Korean Contemporary Composer No. 28s-Piano Concerto No. 3.* Lee, Jae-Ho, Ki-Seek Kim, Seoul: Ye-Dang Publisher.\(^{32}\)

Recorded performances: None

Published reviews: None

Composer’s comments: None

Compositional features: In this piece, the composer treats the piano part as an obligato of the orchestra part. He uses traditional Korean instruments, such as Jang-Gu, Book, Gganggaly, Jing, Yangkum which increases the interest and effectiveness of the piano concerto. Also, he employed traditional Korean rhythms, such as Doduly, Gootgury, Semachy Jang-Dan. The rhythm is inspired by the sound of water dripping. He treats the piano as a percussion instrument, and uses cluster chords which are played either fff or ppp.

In the beginning of the first movement he uses six notes; C, Db, E, F, G, and Ab, in keeping with the oriental styles (see Example 4.22). The second movement is written as a set of variations using only the six pitches from the first movement.

Example 4.22 Un-Yung La, *Piano Concerto No. 3*, mvt. 1, mm. 15-18.

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Lee, Chong-Hee (1956- )

Chong-Hee Lee received a bachelor’s degree in music composition in 1980 and a master’s degree 1983 from Chung-Ang University in Korea. She earned a second master’s degree in orchestral conducting from Michigan State University in 1987, and a doctoral degree in composition, also from Michigan State University, in 1992. She has been a guest professor at the Ecole Normale de Musique de Paris, and at the present time, she is a professor at Chung-Nam National University in Korea.

Chong-Hee Lee has received several awards from the Thirteenth Choral Music Festival in Seoul and the Fifteenth Nan Pa Music Festival in 1983. She also won first prize in the Honors Concerto Competition at Michigan State University in 1989.


Behind the Mask, Concerto for Piano and Orchestra

Date of composition: 1992

Commission and/or dedication: None

Premiere: None

Number of movements: One movement

Approximate duration: 11 min

Publication information: Score available from the inter-library loan
Recorded performances: None

Published reviews: None

Composer’s comments: “When the composer wrote Behind the Mask, she was struggling with the thought of two faces of a human being. There are two opposing forces, essential elements of human nature, within each of us. We would like to be able to choose what is revealed of ourselves to the world, but we can never escape the truth of our dual nature. Therefore, the composer has chosen two contrasting motives to represent these opposing faces. One is a good face, and the other is the negative face of a human.”

Compositional features: This is a one movement piano concerto consisting of twelve sections. The first section (mm.1–40), introduces an essential idea which is developed further throughout the piece.

Further material is created variously through: light contrapuntal textures, and colorful passages characterized by high trills, flutter tonguing, string harmonics, and tremolos. The piano occasionally participates in the orchestral texture, and at other times, it introduces new material such as tone clusters, light, rapid passages and jagged motives.

All pitch choices, however, were drawn randomly from a twelve-tone series created by the composer. The motives represent the different faces contrasting consonant, flowing legato material (nice face, see Example 4.23) with strong accented, forceful writing (negative face, see Example 4.24).

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33 Chong-Hee Lee, “Behind the Mask, Concerto for Piano and Orchestra” (Dissertation diss., Michigan States University, 1992), 1-82.
The two motives struggle to gain dominance, but neither is completely successful; fragments of both ideas continue to reappear until the struggle reaches an agitated climax in the concluding measure of the piece. 34

34 Chong-Hee Lee, “Behind the Mask, Concerto for Piano and Orchestra” (Dissertation diss., Michigan States University, 1992), 1-82.
Example 4.24  Chong-Hee Lee, *Behind the Mask*, Concerto for Piano and Orchestra, mm. 120-124.
Lee, Chul-Gu (1962-)

Chul Gu Lee graduated from HanYang University receiving both bachelor’s and master’s degrees in composition. He was awarded the Korean Music award and the Yechong Art Award in 2006. At the present time, he is a professor at Soongsil University, Hyupsung University, the University of Seoul, and Dankook University.


Into the Uttermost Part of the Earth, Concerto for Piano and Orchestra

Date of composition: 2004

Commission and/or dedication: Dedication to the family of Pastor Horace Grant Underwood

Premiere: August 14, 2004, at Seoul Art Center with pianist Jun Kim and the Seoul Tutti Festival Orchestra

Number and title of movements: In three movements, titled Prayers for Determination, A Shepherd’s March, The Fruit of the Mission

Approximate duration: 12 min. 9 sec.

Publication information: Score available from the composer

Recorded performances: Non-commercial CD available from the composer


Composer’s comments: The composer heard the news that Ilwhan Won, a third
generation of missionary of the Underwood family had died. This loss inspired the composer to write a piece about the devoted life of missionary.35

This work is based on the bible version “But you will receive power when the Holy Spirit comes on you; and you will be my witnesses in Jerusalem, and in all Judea and Samaria, and to the ends of the earth.”36 Although Christianity was introduced in Korea only about one hundred and twenty years ago, its widespread development was startling. Like the message found in John 12:24 in the bible, “I tell you the truth, unless a kernel of wheat falls to the ground and dies, it remains only a single seed. But if it dies, it produces many seeds,” it is only through the missionaries efforts that the Korean people have found Christian deliverance and salvation. Therefore, the massage this music about the devoted life of the Underwood family is to evangelize the word of God. The title of this concerto comes from the Bible.

**Compositional features:** The omnipotence of God is often referred to as the alpha (α) to omega (Ω), which is the first and last letters of the Greek alphabet. Thus, the composer represents alpha with the C, as the first note of the scale, and omega with B, the last note of the scale, and the scale from C to B becomes the basis of the music. The work is programmatic, and it is used to symbolize the missionary.

In this movement, the missionary finds himself unequal to his task and is need of resolution; therefore, he prays for the strength and ability to perform his duties. The melody represents the missionary’s prayers for determination, and appears in the piano part. All twenty-four chromatic scales are used to symbolize God (see Example 4.25).

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36 Verse (Act1:8) the bible.
Example 4.25 Chul-Gu Lee, *Into the Uttermost Part of the Earth*, Concerto for Piano and Orchestra, mvt. 1, mm. 19-23.

After the scales, the first theme is stated. It starts strongly, however the mood is nervous to indicate the uneasy feelings of the missionary (see Example 4.26).

Example 4.26 Chul-Gu Lee, *Into the Uttermost Part of the Earth*, Concerto for Piano and Orchestra, mvt. 1, mm. 24-27.

The second movement, the missionary finally arrives in Korea around 1885. The composer expresses the missionary’s first impressions of Korea by creating mysterious oriental sounds of Korea in the orchestra part. To describe the missionary walking down the unfamiliar street with an exciting gait, the composer uses 2/4 meter in the piano part (see Example 4.27).
Example 4.27  Chul-Gu Lee, *Into the Uttermost Part of the Earth*, Concerto for Piano and Orchestra, mvt. 2, mm. 50-53.
The third movement, first the missionary prepares for his cultivation of the Godsend, which is expressed in the piano part (see Example 4.28).

Example 4.28 Chul-Gu Lee, *Into the Uttermost Part of the Earth*, Concerto for Piano and Orchestra, mvt. 3, mm. 22-25.

Next, he sows the seed and worked diligently for Christianity. Finally, he gives all the glory of his labors to God. Therefore, the third movement expresses the missionary’s affection for the farmers.

At the missionary grows old and weak, the piano plays slow moving chords in the low range of the instrument to depict his aging figure. The melody, however express his thanks to God for successfully completing his mission. This melody resembles the prayers of the missionary (see Example 4.29).
Example 4.29 Chul-Gu Lee, *Into the Uttermost Part of the Earth*, Concerto for Piano and Orchestra, mvt. 3, mm. 94-99.

Usually, the piano part is more dominant than the orchestra in a piano concerto. In this work however, due to the piano’s role signifying the humble life of a missionary, the piano part is less dominant over the orchestra than commonly seen in the piano concerto literature.

**Lee, Gui-Sook** (1966-)

Gui Sook Lee holds a B.A. degree from Dongduk Women’s University and M.A. degree from Yonsei University, as well as M.M. and D.M.A. degrees from Ohio State University. She was a guest composer in residence at the Korean Women Composers Festival and Symposium at the University of South Florida (2005). At present, Dr. Lee is a visiting professor at Dongduk Women’s University, and she also teaches at Sungshin Women’s University. She is a member of the Korean Society of Women Composers, the Korean National Committee for the Asian Composers’ League, the Korean Society for twenty-first Century Music, the International Society for Contemporary Music, the Contemporary Music Society in Seoul.
Dr. Lee’s chamber music pieces were selected for the Seoul Music Festival competition in 1996, 1997, and 1998, and were awarded a prize every year. In addition to the awards she has received for her chamber music, Dr. Lee was also awarded the Grand Prize for her *Orchestral Canvas* for Orchestra (2001) at the Eighth Annual Ann Eaktai Composition Competition, the Grand Prize for her *Motion* for Piano and Orchestra (2001) at the Fourth Annual Han-Min-Zok Competition Festival. The Ann Eaktai Competition is sponsored by Korea’s Leading Newspaper, -Han Kook Ilbo, and is named for Ann Eaktai, who composed the Korean National Anthem, and also founded this competition. The Han-Min-Zok Competition is sponsored by the Music Association of Korea. Both competitions maintain high standards and are widely respected. They are limited to contestants of Korean lineage.

Dr. Lee has composed many art songs and other works, including “Moving On” for five flutes and percussion, “Sprout” for clarinet, “Orchestral Canvas” for Orchestra (2001), and her piano concerto, “Motion” for Piano and Orchestra (2001).

**Motion for Piano and Orchestra**

**Date of composition:** 2001

**Commission and/or dedication:** None

**Premiere:** November 21, 2001, at the concert Hall in Seoul Art Center with pianist Eunhee Park and Gangnam Symphony Orchestra, conducted by Seongwhan Choi

**Number of movements:** One movement

**Approximate duration:** 16 min. 11 sec.

**Publication information:** Score available from the composer

**Recorded performances:** Non-Commercial CD available from the composer
Published reviews: None

Composer’s comments: This composer prefers to call this piece “a work for a Piano and Orchestra” rather than a Piano Concerto, because the piano part is treated more as a member of the ensemble rather than as a virtuosic protagonist. This work also contains passages in which the orchestra is displayed as the virtuoso. In the treatment of the relationship between soloist and orchestra, weight is given equally to both parts.\(^{37}\)

Compositional features: The introduction is presented by the orchestra alone. The piano presents the first thematic material in a solo passage that creates a static but *appassionato* mood. As the piece evolves, the piano solo part is woven into solo passages played by other instruments in the chamber ensemble manner described by the composer (see Example 4.30).

Example 4.30  Gui Sook Lee, *Motion* for Piano and Orchestra, mm. 31-33.

In contrast with the main theme, secondary motion suddenly appears in the orchestra creating a fast and vigorous mood which is developed in the percussion and piano part (see Example 4.31).

\(^{37}\) Program notes from the personal files of the composer.
Example 4.31 Gui Sook Lee, *Motion* for Piano and Orchestra, mm. 125-132.

The two-part form of sections C and E is a representation of mosaic with ten distinct sections, all constructed from a collection of thematic elements. The ten sections are distinguished by changes of tempo and mood, and appear in two clear groupings as A-B-C-D-E, B-D-E-C-D.

Lee, Jun-Bok (1949-)

Jun-Bok Lee earned a bachelor’s degree and completed a master’s degree in composition at Seoul National University in 1972. He has served as director of the Asian Composers League (ACL-Korea), and vice president of the music department of Jeonju Yechong, an arts organization in Korea. At present, he is on the faculty at Chon-Buk National University.


**Piano Concerto**

Jun-Bok Lee composed this piano concerto in 1981. The author was unable to acquire any information on this composer and/or his piano concerto.

**Lee, Kyoung-Hi** (1937-)

Kyoung-Hi Lee received a bachelor’s degree in piano performance and a master’s degree in composition from Ewha Women’s University. She also studied composition at the *Universitaet für Musik und Darstellende Kunst Wien*, in Austria. She has taught at Hansei University in Korea, and was a prizewinner in The First Seoul Music Festival in 1969.

Lee’s works include Sonata for violin and piano, “*Six Preludes*” for piano, “*Five Modern Suites*” for piano, String Trio, String Quartet, Piano Trio, Woodwind Quintet, and Music for seven instruments, “*Revelation I*” for baritone, flute, cello, and piano, Suite for piano solo “*Repentance-Psalm 103, Prayer*” for cello, hand bells, chimes, and percussion, “*Psalm 89*” for oboe, the “*Davidic Convenant*”, and the Way for flute and percussion. Also, she has composed art songs such as the “Azalea and Mountain,” based on the poetry by Sowoel Kim and “*Climax*,” originated from a poem by Byungwha Cho.
Concerto for Piano and Orchestra

Date of composition: 1970, revised in 1994

Commission and/or dedication: None

Premiere: None

Number and titles of movements: One movement

Approximate duration: 11 min. 18 sec.


Recorded performances: None

Published reviews: None

Composer’s comments: None

Compositional features: This work is traditional, yet it uses twelve-tone serial technique. The tone rows employed are:

P0 \( \text{Bb} \ E \ F \ B \ C \ F\# \ G\# \ A \ Eb \ G \ D \ C\#

R0 \( \text{C}\# \ D \ G \ Eb \ A \ G\# \ F\# \ C \ B \ F \ E \ Bb \)

I0 \( \text{Bb} \ E \ Eb \ A \ G\# \ D \ C \ B \ F \ Db \ F\# \ G \)

RI0 \( \text{G} \ F\# \ Db \ F \ B \ C \ D \ G\# \ A \ Eb \ E \ Bb \)

The composer also uses traditional Korean rhythms in the first movement (see Example 4.32). Within her 12-tone writing, she was still able to capture the oriental atmosphere in this piece.

38 Lee, Kyoung-Hi, Orchestral Master Collections of Korean Contemporary Composers-Concerto for Piano and Orchestra, Jae- Ho Lee, Ki-Seek Kim. (Seoul: Ye-Dang Publisher, 1994).
Example 4.32  Kyoung-Hi Lee, Concorso for Piano and Orchestra, mm. 15-16.
Lee, Shinuh (1969–)

Shinuh Lee received a bachelor’s degree in music composition from Seoul National University in Korea, and a diploma in composition from the Royal Academy of Music in London. She also earned a master’s degree from the University of London, and a Ph.D. from the University of Sussex. She is now a professor of composition at the Seoul National University.

Lee was awarded the Royal Philharmonic Society Prize for Composers in 1991, in the U.K., and was a finalist in the Graudemus International Composers Competition in Amsterdam, in 1992. She also won the Theodore Holland Composition Prize in 1993, in the U.K., the Musical Times Composers Competition in 1993, in the U.K., and was a finalist in the Leonard Bernstein International Jerusalem Composition Competition in Israel, in 1997. In Korea, she was awarded the AhnickTae Composition Prize in 1997, the Korean Race Composition Award in 2000, and the Young Artist Today Award from the Ministry of Culture and Tourism in 2001.

Her compositions have been played by the Asko Ensemble in Holland, the Ixion Ensemble and Manson Ensemble in the U.K., Ensemble Hwa-Eum in Korea, the BBC Philharmonic Orchestra in the U.K., the Jerusalem Symphony Orchestra in Israel, the Gaudeamus Ensemble in Holland, the Philharmonia Orchestra in the U.K., Suwon Philharmonic Orchestra, Wonju Philharmonic Orchestra, Changwon Philharmonic Orchestra, Korean Chamber Ensemble, Academy Percussion Ensemble, Ensemble TIMF and the Eurasian Philharmonic Orchestra, the New Classical Community in Austria, and the Stonybrook Contemporary Chamber Players in the U.S.
In Lee’s music, she mentally and spiritually embodies the auditory sense through various compositional experiments. Most recently, her concentration is focused on examining the potential of creating new music using sound of nature.

Song of Joy, Piano Concerto No. 1

Date of composition: 2001-2003, revised in 2006

Commission and/or dedication: Dedicated to Heeyeun Choi, who is a distinguished pianist in Korea

Premiere: September 23, 2006, pianist, Heeyeon Choi and Buchun Philharmonic Orchestra, conducted by Cheeyoung Jeung at Buchun Citizen Assembly Hall

Number and titles of movements: Three movements

Approximate duration: 23 min. 20 sec.


Recorded performances: Non-Commercial CD available from the composer

Published reviews: Shinuh Lee. “Several Inquiries and Answers about the Trend of My Compositions,” Korean Contemporary Composers and Compositions 1 (December): 77-84. 39

Composer’s comments: This concerto’s personality is achieved by the composer’s blending of classical and contemporary styles as her compositional language. This piano concerto was inspired by the novel “Turn my Mourning into Dancing”, by Henri Nouwen, an inspirational book which encouraged the composer to express her beliefs.

39 Shinuh Lee. “Several Inquiries and Answers about the Trend of My Compositions,” Korean Contemporary Composers and Compositions 1 (December): 77-84.
through her music. In the composer’s words, she presents the self-reflection of the spirit through the Christian mind. 40

**Compositional features:** In the first movement, the alternating harmonics of Eb major and E major creates contrasting tone colors. The composer avoids strong dissonances, and tries to stay within a single tonal center. The second movement employs complex chords and mild polytonality, but retains traditional tonal centers. In the third movement, the composer employs dance rhythms to create an increasingly complex texture using compound chords and compound melodies (see Example 4.33).

This piece gives the performer the opportunities to demonstrate the controlled sound of classical period music, with the percussive dissonance of contemporary pianism.

40 Program notes from the personal files of the composer.
Example 4.33 Shinuh Lee, *Song of Joy*, Piano Concerto No. 1, mvt. 3, mm. 267-274.
Lee, Yeunkook (1931-1993)

Yeunkook Lee graduated from Kyunghee University in Seoul, and he earned a master’s degree in composition from Sae Jok University in Japan. He was a professor at Kyunghee University in Korea.


Piano Concerto

Lee composed a piano concerto in 1970. Due to the lack of information available to his author, no additional information could be added at this time.

Lee, Youngja (1931- )

Youngja Lee earned a bachelor’s degree in 1954 and a master’s degree in composition in 1956 from Ewha Women’s University. She also studied at the Paris National Conservatory in 1961, The Manhattan School of Music in New York City in 1966, and the Brussels Royal Conservatory in Belgium in 1972. She obtained a doctoral degree in musicology from the Sorbonne University in Paris, France in 1989.

From 1961 to 1983, Lee was professor and director of the composition department at Ewha Women’s University. As a former chairman of the Korean National Committee for the Asian Composer’s League (ACL), the vice-president of the Korean
Composers’ Association, and vice-chairman of the board of directors for the Korean Music Association, she has attended numerous international conferences and seminars held in and out of the country. In early 1981, she co-founded the Korean Women Composers’ Association, and at the present time, she is appointed as its honorary president.

She received the first prize at the Fourth Annual Korean National Music Competition in composition in 1956. In 1986, she was granted the Eighth Annual Korean Composition award, followed by the Korean Musician Award (1994), the Woman of the Year Award (1995), the Grand Prize at the Fifteenth Annual Korean Composition Awards (1996), and the Grand Prix at the Ye Chong (Federation of Artistic and Culture Organization) Arts and Cultural Awards (2000).


41 Program notes from the personal files of the composer.
Concerto Pour Piano et Orchestre

Dear of composition: 1973

Commission and/or dedication: Commissioned by Korean Music Festival

Premiere: October, 1973, with pianist Hae-Won Jang and the Seoul Symphony Orchestra, conduct by Jae-Dong Jung at Yonsei University Hall

Number of movements: Three movements

Approximate duration: 15 min.

Publication information: Score available from the composer

Recorded performances: None

Published reviews: None

Composer’s comments: None

Compositional features: This concerto was composed during her second compositional period. During this time, she focused her writing style by using Korean traditional melodies and rhythms. For example, in the first movement, the composer uses the melody of the traditional Korean song, Sae Ya Sae Ya, which is an example of GooJun Dongyu, a genre which means song by word of mouth in Korea (see Example 4.34).
Example 4.34 Youngja Lee, *Concerto Pour Piano et Orchestre*, mvt. 2, mm. 73-78.

In the third movement, a traditional Korean rhythm is used to express an oriental mood (see Example 4.35). This rhythm is very similar to the Korean traditional rhythm, *Gootguly Jangdan* (see Example 4.36).

In this concerto, the piano is of the dominant part. Lee exploits the use of the full range of the piano, yet a very conservative and limited orchestration in the accompaniment.
Example 4.35 Youngja Lee, *Concerto Pour Piano et Orchestre*, mvt. 3, mm. 106-110.
Example 4.36 *Korean Gootguly Jangdan.*

*Anchor the Ship of Life, Concerto for Piano and Korean Classical Orchestra*

**Date of composition:** 2004

**Commission and/or dedication:** Commissioned by the Seoul Metropolitan Traditional Music Orchestra

**Premiere:** May 7, 2003, at *Yae Ak Dang* in The National Center for Korean Traditional Performing Arts with pianist Eunhee Park and the Seoul Metropolitan Traditional Music Orchestra, conducted by Sung-Jin Kim

**Number of movements:** In three movements; I. Moderato, II. *Han O-Baek-Yeun Sa-ja-nun-de*, III. *Vif et Animée*

**Approximate duration:** 17 min.

**Publication information:** Score available from the composer

**Recorded performances:** None

**Published reviews:** None

**Composer’s comments:** This work describes the life of the composer. The voyage is used symbolically to express the path of life. The ship begins its voyage of life with the weight of the anchor. During the voyage, she experiences happiness, hardship and the contentment of maturity. The composer delivers a musical monologue on the beauty and
worth of life. The ship finally arrives in safe harbor, and drops its blessed anchor.  

**Compositional features:** This piece is written for piano and Korean traditional classical orchestra, and not for a symphonic ensemble. It is, however, a unique arrangement of piano and Korean traditional instruments. Thus the author adds the piece to the list.

In the first movement, the overall atmosphere is full of excitement and vigorous feelings. It starts with unison writing in the piano which then increases as the moment progresses.

The second movement employs a Korean folk song melody from *Han O-Baek Yeon* which describes the lamentations life with a sad melody, thus this movement is an atmosphere of grief. The folk tune melody begins with four voices in the piano, and is developed leading to big chords which flow throughout the entire second movement (see Example 4.37).

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42 Lee, Youngja. *Autummn’s Concerto*, Eun-Hee Park, Piano; Seoul Metropolitan Traditional Music Orchestra; Sung-Jin Kim. 2004, CD.
The composer uses the 8/8 meter in the third movement to simulate the rhythmic style of traditional Korean music. Although these rhythmic patterns are not exactly the same, the mood is, however, similar.

The piano part starts with unison writing until measure 95, and is followed by a cadenza. In the last section of the third movement, the piano plays in unison again from measure 147 to the end, which is typical of Youngja Lee’s style of the time. In this work, the use of unison represents the Korean folk song style which combines rhythm and monophony based on the five notes of the pentatonic scale.

**Paik, Byungdong (1936- )**

Byungdong Paik graduated from Seoul National University with a degree in music composition, and he further studied with Isang Yun at the *Statliche Hochschule für Musik* Hanover, in Germany. He taught at the Seoul National University and at the present, time he is an Emeritus professor of composition in the music department of Seoul National University.

He has received numerous awards, including the New Art Award from the Bureau of Public Information in 1962, the Korean Composition Award in 1975, the Korean Cultural Award in 1983, the Korean Composition award in 1990, and the Young-Chang Music Award in 1993.

Byungdong Paik is one of Korea’s most important composers. He has written approximately 120 works, including vocal pieces, operas, symphonies, chamber works, and music for traditional Korean instruments. His compositional career can be divided
into three periods. The first period ends in 1960, when he graduated from Seoul National University. About this time, he had his first composition recital and introduced his most important works: *Piano Sonata*, *Violin Sonata*, *Piano Trio*, and several Korean art songs.

The second period, 1961 – 1969, spans the years between his graduation in Seoul and his studies in Germany and held two composition recitals during these years. His compositions from this period include 11 art songs, one *operetta*, a string Quartet, two cello Sonatas, “*Three Sketches*” for Piano, “*Classical Suite*” for piano, “*Three Symphonic Chapters*”, “*Subdued Tone*” for orchestra, “*Suite*” for woodwind and strings, “*Jin-Yuh*” for soprano and orchestra, and “*Sixty-nine for Concerto*” for cello and orchestra.

In 1971, following his studies in Germany, he returned to Korea; his third compositional period dates from 1971 to the present. During these years he has been honored with many awards and become a highly respected figure among Korean composers. His works from this period include 9 art songs, 2 choral works for choir, 11 pieces for orchestra, 15 chamber works, 20 instrumental pieces, a cantata, an opera and 11 pieces for traditional Korean instruments. He has also composed works for dance and musical theatre. His third period compositional output of approximately 100 works also includes two concertos, his “*Concerto*” for viola and orchestra (1972), and “*Concerto*” for piano and orchestra. He has also written several music theory textbooks, many of which are used in Korean universities.

As a melodist, Byungdong Paik’s compositional language creates lyricism and fluent streams by making instruments sing in a spontaneous manner regardless of the

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genre of the work. Melody, various changes of lines and linear flow are intrinsic factors in his music. His melodic lines are presented, not in the context of Western music, but with the self-sufficiency of an individual tone which is transformed through various changes in the individual tone itself. As the brush to strokes in an oriental painting convey varied and diverse expressions of thin (solo), thick (textural density), subdued (harmonic consonance), intense (severe dissonance), straight, meandering, soft, etc., so his musical lines draw the traces of a tone that is born, and is then changed in many ways.

His compositional material is created by using the following three methods: sound produced by contrapuntal combinations of individual lines, control of tension by changing grades of dissonances, density, and register, and by the convergence and diffusion of tones. In his pitch system, notes are chosen by intuition with consideration given to the integrated sound created by various pitch combinations.

His music is more intuition and emotion than logic, more elastic flow than structural precision, and more inner changes and stream than surface gestures, all of which describes a musical spirit inherited from Korean tradition: Expressionism and Impressionism.

**Piano Concerto**

**Date of composition:** 1973

**Commission and/or dedication:** None

**Premiere:** 1974, with pianist Suk Kim and the Kook-lip Symphonic Orchestra, conducted by Yun Taek Hong. 1977. Revised version premiered in 1977, with pianist Jun-Kyu Kim and Seoul See-Leep Orchestra, conducted by Jae-Dong Jung

**Number of movements:** In three movements, *Preludium, Spielen* and *Epilog*
Approximate duration: 18 min. 30 sec.

Publication information: Score available from the composer

Recorded performances: Non-commercial CD available from the Research Institute of Western Music

Published reviews: None

Composer’s comments: Although this is a piano concerto, the piano solo, is treated elaborately but concisely, with less virtuosity so as to dissolve into the orchestra part. Although the piece consists of three movements, the first and third movements play the roles of prologue and epilogue, respectively: in these two movements the piano writing is predominantly linear, so that the second movement is the core of the work.⁴⁴

Compositional features: Each movement also bears a title and Korean subtitle. In the first movement, Preludium (Jun-Gok), the composer treats the piano as part of the orchestral ensemble. Thus, through the controlled use of percussion, concise instrumentation and the use of unison writing, he captures the feeling of chamber music in this movement (see Example 4.38).

⁴⁴ Paik, Byungdong. The Contemporary Korean Composers I, Ikjoo Moon, Piano; Boochn Philharmonic Orchestra; Hunjung Lim. 2000, CD.
The second movement is entitled *Spielen (Nol-y)*, which means playing, and is the central focus of this work. The music in this movement is lively and playful, the piano writing is free and uninhibited, and contrast is added with rhythmic accents played by the orchestra (see Example 4.39). Also, witty and humorous rhythms are used in this movement.

In order to emphasize the brilliant sound of the piano, the full range of instruments is evenly used. The composer also expresses the image of the petit bourgeoisie ridding themselves of their indignation with a mask dance in the second movement.

The conflict portrayed here is resolved in the third movement. The third movement is entitled *Epilog* (*Hoo-Gok*). After the light-hearted *Spielen* (*Nol-y*), the mood of this movement becomes calm and creates a meditational feeling. A coda recalls the lively character of the second movement.

**Park, Eunha** (1970- )

Eunha Park received a bachelor’s degree and master’s degree in composition from Sookmyung Women’s University in Seoul in 1989, as well as an additional master’s degree from the Tokyo National University of Fine Arts and Music in 1999. She also earned a D.M.A. degree from Elisabeth University of Music in Hiroshima, Japan in 2006. She is a member of the International Society for Contemporary Music (ISCM), the Asian Composers’ League (ACL), the Korean Society for Twenty-First Century Music, and the Korean Society of Women Composers. Park is currently a professor at Elisabeth University.

Park has won prizes from many competitions in the field of composition, such as the Orakamura Composition Competition (1997), the Eighth Suita Competition (1997) in Japan, the Fifth An Ik Tae Competition (1998), the Twenty-Second Chang Ak Hoe Competition (1999), and the Thirty-First Seoul Music Festival (1999) in Korea, the First
Santa Cecilia International Composition Competition (1999) in Italy, The Sixth Tokyo International Chamber Composition Competition (2001), and the Seventy-First Japan Music Competition (2002). She also won the Elisabeth Prize from Elisabeth University (2002).


**Indangsu, Piano Concerto**

**Date of composition:** 1998

**Commission and/or dedication:** Dedicated to the composer’s parents

**Premiere:** May 25, 1999, at Concert Hall in Munwha Hoekwan in Seoul with Soonjung Lee and Seoul Symphony Orchestra, conducted by Lee Jin-Kwon, as part of the Thirty-first the Seoul Music Festival

**Number of movements:** One movement

**Approximate duration:** 12 min.
**Publication information:** Score available from the composer

**Recorded performances:** Non-commercial CD available from the composer

**Published reviews:** None

**Composer’s comments:** The title, *Indangsu* means sea and comes from one of Korea’s most famous tales *Shim Chung Jun*. The story describes a little girl whose name is Shim Chung, and her father is blind. One day Shim Chung hears from a Buddhist priest that her father could see the world if she makes a generous offering of rice worth $10,000 to Buddha. But she has no means to make this offer; so she decides to offer herself as a sacrifice to the king who lives under the ocean in return for the safety of the fishermen, and to earn the rice. She sank herself down into the sea, met the king *Indangsu*, and became his queen. Because of her sacrifice, Shim Chung finally met her father who suddenly opened his eyes at the sound of Shim Chung’s voice. He thought his daughter was dead.

The composer was inspired by this story and presents Shim Chung who is a symbol to the oriental woman with a strong personality.45

**Compositional features:** This is a one movement concerto, and its formal structure is Introduction-A-B-Cadenza-C-D.

The composer used the *Menatory* ascending scales in the section A and B, and *Menatory* descending scales are used in C and D. Korean traditional scales usually consist of five notes without half steps, but every region of the country has slightly different versions. The scale from the Eastern part of Korea consists of the *Menatory* or *Menalyzo* mode which has four notes that are used in the ascending scale and five notes in the descending scale (see Example 4.40).

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45 Program notes from the personal files of the composer.
Example 4.40 *Menatory* Scale.

In the cadenza, the piano and solo violin join forces breaking the tradition of the cadenza which is often played alone by the solo instrument. This combination of two solo-instrument cadenza enhances the color and texture of the piano by adding vibrato from the violin solo (see Example 4.41).
Example 4.41  Eunha Park, *Indangsu*, Piano Concerto, mm. 90-93.
Park Eun-Hoe (1930-)

Eun-Hoe Park entered at Seoul National University as a composition student in 1947, but he had to leave school at the outbreak of the Korean War. He earned a bachelor’s degree in English from Dongkook University in 1961 and a master’s degree in economics from Korea University in 1963. He served as a professor of economics at the Sungkyunkwan University from 1981 to 1995. At present, he has the honor of being a seminary president of the Korean Composers Association.


Rhapsody for Piano and Orchestra

Park also composed “Rhapsody” for piano and orchestra in 1980, but the author was unable to contact him, therefore, no further information is available.

Park Joonghoo (1932-)

Joonghoo Park received a bachelor’s degree and master’s degrees from Seoul National University in Korea. He also earned a D.M.A. degree from the Eastman School of Music in Rochester, NY. He has served as a professor and dean in the Department of Music at Hanyang University, and as a research professor at the University of Pennsylvania. He also received a Korean Composition Award.
He has composed many art songs, and selected from his works for this listing are “Piano Suite” (1959), “Rhapsody” for cello and piano (1959), “Woodwind Quartet” (1964), “Garak” for piano and flute (1970), and “Epilogue” for chamber ensemble (1981).

**Piano Concerto No. 1**

He also composed a “Piano Concerto No. 1” in 1959, but unfortunately, no further information is available.

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**Sheen, Dongil (1965- )**

Dongil Sheen received a bachelor’s degree in composition from Seoul National University in 1988, and he completed a master’s degree in composition at New York University in 1993. At present, he is a professor at Kyungwon University and Korean National University of the Arts. Also, he is a director of the Korean Music Study Association, and works as a composer, conductor, and performance planner.

He received an award from the Composers Guild of New Jersey in 1995, and won the KBS Korean Traditional Classical Music prize in 2004.


**Love Stories, Concerto for Piano, Mixed Choir and Double Bass**

**Date of composition:** 1998

**Commission and/or dedication:** Commissioned by the choral group, A Village for Being Music, and dedicated to his wife, Eungyung Sheen

**Premiere:** October 29, 1998, at The National Theater in Korea as part of the second regular concert with pianist Eungyung Sheen and Chorus, A Village for being Music, conducted by Dongil Sheen

**Number of movements:** One movement

**Approximate duration:** 17 min.

**Publication information:** Score available from the composer

**Recorded performances:** Non-commercial CD available from the composer

**Published reviews:** None

**Composer’s comments:** Although it was a commissioned choral work, this was also conceived as a performance vehicle for the composer’s wife, the pianist for whom it was written. This is not an original composition but is constructed as a montage of quotes from several piano concertos. The composer explained that by mixing and matching the images of many piano concertos, like combining fruits in a blender, new music can be created.46

**Compositional features:** The piece opens with a piano solo, after which the piano functions alternately as the instrumented soloist and a choral accompaniment. The most

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46 Program notes from the personal files of the composer.
unusual feature of this piece is that it is written for piano and choir rather than an orchestra, and has the unique honor of being the first and only work of its type. The piece attempts to achieve the status of concerto with a big piano solo opening, but the piano clearly alternates the role of soloist and choral/vocal accompaniment.

In the Adagio section, the piano and soprano parts appear in counterpoint, and the piano accompaniment becomes more brilliant. The music in this section is influenced by the second movement of the *Beethoven Piano Concertos No. 5*, (Emperor). The final Allegro contains suggestions of *Mozart’s Symphony No. 25*.

**Additional Comments:** This piece for piano and choir (instead of orchestra) has the distinction of being the first and only attempt in the history of Western music to write a concerto without orchestra.

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**Shim, Jinseub** (1958- )

Jinseub Shim earned a bachelor’s degree in composition from Dankook University, and graduated from the *Hochschule für Musik und Darstellende Kunst Mannheim* in Germany. He also studied modern music in Salzburg, Austria. He has taught at Dankook, Hansei, Kunkook, Mokpo, Dongkook and Sangmyung Universities. At the present time, he is a professor at Changwon University, Sookmyung Women’s University and the World Cyber College.

He is a member of the Korean Society of Twenty-First Century Music, the International Society for Contemporary Music (ISCM), the Korean National Committee of the Asian Composers’ League, and International Electronic Music Conference. He is
also the president of *Jak Ak Heo*—Korean Composers’ Organization and director of the Korean Electronic Music Association.

He was a finalist in the Luigi Russolo International Computer Music Competition in Varese, Italy, and was invited to perform at the Kobe International Computer Music Festival, Japan in 1998.


*Acontecimiento für Klavier und Orchestra*

**Date of composition:** 1991

**Commission and/or dedication:** None

**Premiere:** None

**Number of movements:** One movement

**Approximate duration:** 19 min.

**Publication information:** Score available from the composer

**Recorded performances:** None

**Published reviews:** None

**Composer’s comments:** This is a one movement piano concerto with eleven sections, each with a different mood and tempo. The composer’s prolific use of modern
performance techniques for every instrument contributes significantly to the work’s level of difficulty.\textsuperscript{47}

**Compositional features:** The score employs non-traditional notation throughout, with no indications of time signature or bar lines. Texture density and extreme rhythmic complicity add to the work’s ensemble challenges (see Example 4.43). The second section provides extensive rhythmic difficulties and demands on the performers (see Example 4.44).

The piano is featured as solo instrument in the fourth section more than in any other part of the piece. In the orchestra, all the instruments play the same pitch but in differing rhythms.

**Additional comments:** The non-traditional notation, numerous modern performance techniques and extreme technical demands limit this piece to only the most daring performers and ensemble groups. The work has yet to be performed, and as such, the author’s remarks are based solely on the study of the score.

\textsuperscript{47} Program notes from the personal files of the composer.
Example 4.42 Jinseub Shim, *Acontecimiento für Klavier und Orchestra*, the first section, mm. not indicated.
Example 4.43  Jinseub Shim, *Acontecimento für Klavier und Orchestra*, second section, mm. not indicated.
CONCLUSION

The research for this study documented a total of twenty-six piano concertos (including the early work by Soon-Nam Kim, discussed in Chapter 1) by twenty-three composers to be the entire South Korean output in this genre. These early works were written over a period of more than fifty years; the earliest concerto dates from 1947, and the most recent, from 2004 and span the entire history of Korean Western music.

The vast majority of the concertos appearing in this bibliography are well-crafted, accomplished works by established composers. The near-absence of amateur, student and/or inept works suggests to the author that the idiom attracts only composers who are skilled in orchestration, ensemble writing and idiomatic writing for the piano.

The modern compositional trends of serialism as well as experimental, aleatory and electronic music were already established by the time Korean Western music began to emerge, and many of these influences appear in the concerto literature. As a general rule, the Korean concertos do not exhibit the structured forms of Western absolute music, but show a preference for Asian-influenced, free, atmospheric sectional forms. These works do, however, employ Western harmonies and compositional techniques which are often combined with elements of Asian sound and traditional Korean music.

In the process of collecting data for this study, the author observed more interest in and support of Korean music in the professional music activities in Korea. This is the first step towards providing adequate source material for the music of Korean.
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