

**Articulating *han*:**

**An Exploration of the Distinctions between Western and Korean Vocal Music**

by

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of the requirements for the degree of  
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## **DEDICATION**

To my amazing wife, Hyewon,  
and lovely daughters, Elizabeth Soo-ah and Abigail Soo-hyun.

## **ACKNOWLEDGEMENTS**

During my time at the University of Michigan I have been the recipient of much help and support. I would like to extend my sincere gratitude and appreciation to my teachers and friends who shaped me into a better artist. I would especially like to acknowledge my teacher, Professor Stephen Lusmann, who dedicates himself wholly, sincerely, and generously to each of his students. He has inspired and encouraged me throughout my DMA and has instilled in me greater confidence that grew from a relationship built upon mutual trust and collaboration. Because of his teaching, a goal that once seemed impossible became possible.

I am deeply grateful to the many musicians who generously collaborated with me on my recitals. It was a blessing and joy to have performed with you all.

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my education. They tolerated and understood a busy dad who could not play with them as often as I wanted.

I would like to express my gratitude to my parents and to my father-in-law and my mother-in-law, who supported me wholeheartedly through prayer day and night.

Above all, I give thanks and glory to God who makes all things possible and guides my way. *Soli Deo gloria.*

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## ABSTRACT

Three vocal recitals were performed in lieu of a written dissertation.

The repertoire for the three vocal recitals aimed to explore connections and distinctions between Western and Korean vocal music. The first recital explored Italian, German, and Korean art songs, covering the human experiences of love, grief, loss, life and death, and eternal love. The second recital focused on romantic love in two German song cycles, accompanied either by string quartet or small orchestra, and art songs for voice and piano. The third recital featured works from Korean composers Young-Jo Lee and Woon-Young Na that draw upon Western vocal technique, Korean traditional music, and the uniquely Korean sentiment, *han*. Although the Korean art song repertoire takes elements of Western compositional and vocal techniques (as seen in the overlaps of style, subject and form in the first recital), what distinguishes Korean vocal music from that of the Western classical tradition are the elements of Korean national heritage that are included in their music (highlighted here in the juxtaposition between my second and third recitals). My secondary intent in these recitals is to present Korean vocal music as a relevant and important niche to fill in today's vocal recitals and bring about better



understanding of Korean culture in today's evermore global society by including and articulating the distinct human experience of Korean people in song.

April 4, 2015, 5:30 PM; Moore Building, Britton Recital Hall, The University of Michigan. Accompanied by Joshua Marzan, piano. George Frideric Händel, "Ombra mai fu" from *Xerxes* HWV 40; Christoph Willibald Gluck, "O del mio dolce ardor" from *Paride ed Elena*; Gioachino Rossini, "La promessa," "L'esule" from Vol 3. *Morceaux réservés* of *Péchés de vieillesse*; Paolo Tosti, "Ideale," "L'ultima canzone," "Non t'amo più," "L'alba separa dalla luce l'ombra"; Johannes Brahms, *Vier ernster Gesänge*, Op 121, "Denn es gehet dem Menschen wie dem Vieh," "Ich wandte mich und sahe," "O Tod, wie bitter bist du," "Wenn ich mit Menschen und mit Engelszungen redete"; Joowon Kim, "연꽃 만나고 가는 바람같이"; Hansol Chang, "눈은 나리네"; Dunam Cho, "산촌".

November 13, 2015, 7:30 PM; Moore Building, Britton Recital Hall, The University of Michigan. Haerim Lee and Grace Kawamura, violins; Emma Dansak, viola; Alexsander Berry, cello; Kohei Yamaguchi, bass; Meryll Monard, flute; Curtis Noborikawa III, clarinet; Christophe Floyd, percussion; Rafael Austin Godillo Maza, piano; Roberto Kalb, conductor. Richard Wagner, *Fünf Gedichte von Mathilde Wesendonck*, WWV91, "In der Kindheit frühen Tagen," "Stehe still," "Im Treibhaus," "Schmerzen," "Träume"; Gustav Mahler, *Lieder eines fahrenden Gesellen*, "Wenn mein Schatz Hochzeit macht," "Ging heut' Morgen über's Feld," "Ich hab' ein glühend

Messer,” “Die zwei blauen Augen”; Richard Strauss, “Ach Lieb, ich muss nun scheiden” from *Schlichte Weisen*, Op. 21, “Zueignung,” “Allerseelen” from *Letzte Blätter* Op. 10.

April 13, 2016 at 8 PM; Walgreen Drama Center, Stamps Auditorium, The University of Michigan. Rafael Austin Godillo Maza, piano. Young-Jo Lee, “엄마야 누나야,” “다듬이,” “서시,” “무서운 시간,” “새로운 길,” “별 헤는 밤,” “문경세재 아리랑,” “경상도 아리랑,” “그가 찢림은,” “시편 23 편”; Woon-Young Na, “시편 23 편”.

## RECITAL 1 PROGRAM

**Yongmin Kim, Tenor**

**Joshua Marzan, Piano**  
*Saturday, April 4, 2015*  
*Moore Building, Britton Recital Hall*  
*5:30 PM*

**Ombra mai fu from *Xerxes*, HWV 40 (1737)** George Frideric Händel  
(1685–1759)

**O del mio dolce ardor (1770)** Christoph Willibald Gluck  
(1714–1787)  
*ed. Alessandro Parisotti*

**La promessa (1835)** Cioachino Rossini  
(1792–1868)

**L'esule from Vol. 3 of *Pérchés de vieillesse* (1857-68)**

**Ideale (1882)** Paolo Tosti  
(1846–1916)

**L'ultima canzone (1905)**  
**Non t'amo più (1884)**  
**L'alba separa dalla luce l'ombra(1907)**

*Intermission*

**Vier ernste Gesänge, op. 121 (1896)** Johannes Brahms  
(1833–1897)

Denn es gehet dem Menschen  
Ich wandte mich und sahe an alle  
O Tod, wie bitter bist du  
Wenn ich mit Menschen und mit Engelszungen redete

**눈은 나리네 (It's snowing) (2011)** 장한솔 Hansol Chang (b. 1991)  
**연꽃 만나고 가는 바람처럼(Separation) (2012)** 김주원 Joowon Kim  
**산촌 (Mountain Village) (1958)** 조두남 Dunam Cho (1912–1984)

## RECITAL 1 PROGRAM NOTES

Today's program explores Italian, German, and Korean art songs, encompassing the Baroque, Romantic, and Modern styles from the 16th to the 21st centuries. These songs are musically exotic representations of these nations and the mentioned eras. We will experience the unique musical styles and cultures of the Baroque, Romantic, and Modern eras. Despite the different languages and cultures, the aesthetic expressions of these compositions and performances are related. The music and sounds of this evening's program will fill the hall and transcend the sublime human experiences of love, grief, loss, life and death, and eternal love.

As an international student studying abroad, it is a momentous occasion for me to face new challenges and to produce new cultural creativeness. I have chosen to perform the works of such composers as Händel, Gluck, and Rossini, who also lived and studied abroad in order to learn from other composers, different cultures, and styles for the purpose of developing and mastering their craft.

Händel, a German composer who was educated in Italy, wrote in the Italian Baroque style but performed in London. His diverse cultural and educational settings influenced his style of music. Identifying marks of Händel's Italian baroque style include long, slow, relaxed melodies yet with exciting melismas, and steady string lines coupled with very elaborate and decorative vocal lines. Simplicity is a well-known characteristic of Händel's harmonic progressions, unlike J. S. Bach's difficult and intricate dissonances.

The majority of Gluck's compositions were influenced by Italian sacred music, since he developed his skills in Milan. But Gluck's influences were not limited to Italy. His desire to expand his musical knowledge and skills led him to London to learn from Händel, from whom Gluck gained the true essence of the Italian Baroque opera. With the collaboration of his peers and other reformers of opera in Vienna, Gluck went on to create his finest works for Paris. Gluck's operas have come to signify the beginning of modern, musical dramas, and thus ushered the end of *opera seria* styles.

Rossini and Tosti, in the Romantic era, reached the peak of romantic opera and art song by intertwining music and language. Tosti was one of the pioneer composers of modern art song in Italy, where Italian opera was at its peak. Also, he was one of the composers who tried to express the aesthetic beauty and symbolism of poetry in his music.

*Han* is an emotion unique to Koreans, and difficult to translate in English. *Han* is native to Koreans due to its 5000-year history of accumulated oppression. Namdong Suh, a Minjung theologian, explains that "*Han* is a feeling of unresolved resentment against injustices suffered, a sense of helplessness because of the overwhelming odds against one, a feeling of acute pain in one's guts and bowels, making the whole body writhe and squirm, and an obstinate urge to take revenge and to right the wrong—all these combined." And Ko Eun, a renowned poet in contemporary Korea, writes, "we Koreans were born from the womb of *Han* and brought up on the womb of Han."

The Korean songs that will be performed today are composed and inspired by *Han*. Though *Han* is uniquely Korean, I find that elements of “Han” are expressed in the works of Brahms, and that I feel similar emotions to *Han* in his music. In *Vier ernste Gesänge*, he expressed the nihilism of mundane life and death, foreboding the end of his loved ones’ and his own life, sublimed death as benediction, and admired the nobility of eternal love. These common musical elements are present in both the German and Korean songs heard tonight: the word-painting technique in the melodies, the chromatic progressions (using applied dominant and applied diminished-seventh chords), skillful counterpoint, and Romantic suspension and modulation are techniques of Romantic expression. Their rhythm also shows the Romantic techniques of syncopation and cross-rhythm of its vocal part and accompaniment.

**“Ombra mai fu” from *Xerxes*, HWV 40 (1737)**  
George Frideric Händel(1685–1759)

Händel’s operas *Xerxes* (1737), though commercially unsuccessful in its time, eventually garnered acclaim and popularity for its individual arias. Among the most well-known of Händel’s arias is “Ombra mai fu,” and the graceful opera *Xerxes* from which it comes has had new life breathed into it in recent years through production on numerous stages throughout the world. The opera is set in Persia and loosely based on the life of the Persian King Xerxes I. In the opening aria, “Ombra mai fu,” King Xerxes sings a loving homage to a plane-tree in his garden at Abydos.

RECIT.:  
Frondi tenere e belle  
Del mio plata no amato,  
Per voi respicnda il fa to.  
Tuoni, Iampi e procelle  
Non v'oltraggino mai Ia carapace.  
Ne giunga a profanarvi austro rapace!  
ARIA:  
Ombra mai fù  
Di vegetabile  
Cara ed amabile  
Soave piu.

RECIT.:  
Tender and beautiful branches  
Of my beloved tree,  
For you, may fate shine.  
May thunder, lightning and storms  
Never offend your dearest peace,  
Nor arrive cruel winds to profane you!  
ARIA:  
Never was there  
the shade from a tree  
more dear  
and pleasant.<sup>1</sup>

**“O del mio dolce ardor” from *Paride ed Elena* (edited by Alessandro Parisotti)**  
Christoph Willibald Gluck (1714–1787)

<sup>1</sup> <http://www.ipasource.com/ombra-mai-fu-5814.html>

Among Gluck's many accolades, he is credited for his contribution to building a new style of opera by connecting the Baroque style to the Romantic opera of later generations. Doing away with *recitativo secco* and the more ornate and formal musical rules, he instead created a more flowing and dramatic style. Gluck ushered in a new era in the history of opera. Together with poet and critic Ranieri de' Calzabigi, who was also Gluck's librettist for *Orfeo ed Euridice*, *Alceste*, and *Paride ed Elena*, he advocated simplicity of style and laid a new foundation for musical drama. In the aria "O del mio dolce ardor," originally written for a castrato, Paris declares his love for Helen. Later, when castrati were no longer available, tenors sang the role of Paride an octave lower.

### **La promessa (1835)**

Gioachino Rossini (1792–1868)

O del mio dolce ardor bramato oggetto,  
L'aura che tu respiri, alfin respiro.  
O vunque il guardo io giro,  
Le tue vaghe sembianze  
Amore in me dipinge:  
Il mio pensier si finge  
Le più liete speranze;  
E nel desio che così m'empie il petto  
Cerco te, chiamo te, spero e sospiro.

Oh, object of my burning sweet desire,  
At last we breathe the same air.  
Wherever I turn to look,  
Love paints your image in my mind  
My thoughts are filled with happy hopes  
And in the longing which fills my breast  
I look for you, I call you - I hope and I sigh.

Unlike the operas of Rossini, which are well known and well respected within the world of opera, his song literature is still relatively unfamiliar and undiscovered. This is due to the fact that some of Rossini's songs have never been published; some early editions are now out of print; and many of his works are only available in critical or scholarly editions.

Rossini composed his last opera in 1829, though he lived another thirty-nine years; thus his early compositions are the main representation of his operatic artistry. In the latter part of his life, Rossini continued to compose music, but he dedicated himself to songs, vocal chamber music, and small compositions for piano. Among Rossini's better-known songs are those in *Les soirées musicales*, a collection of eight solo songs and four duets, written between 1830 and 1835. The title of *Les soirées musicales* is a reference to the musical evenings Rossini held first in Milan and then in Paris. A distinguishing piano pattern plays an important supporting role in each of Rossini's songs by providing an underlying sense of texture, unity, and liveliness. The piano pattern sets the mood and ends each song, and also is heard from time to time throughout the song.

Ch'io mai vi possa lasciar d'amare,  
No, nol credete, pupille care;  
Nemmen per gioco v'ingannerò  
Voi sole siete le mie faville,  
E voi sarete, care pupille,  
Il mio bel foco finch'io vivrò.

That I will ever be able to stop loving you  
No, don't believe it, dear eyes!  
Not even to joke would I deceive you about this.  
You alone are my sparks,  
and you will be, dear eyes,  
my beautiful fire as long as I live, ah!

### **"L'esule" from Vol 3. (*Morceaux réservés*) of *Péchés de vieillesse* (*Sins of Old Age*).**

Gioachino Rossini(1792–1868)

After suffering poor health for the better part of a decade (1840s into the 1850s), Rossini and his wife Olympe moved to Paris in 1855 to seek medical treatment. The care from French doctors provided Rossini with better health that allowed Rossini to compose and produce more than 150 songs, duets, quartets, choruses, and piano pieces. The 150 songs were collected into thirteen manuscript volumes and given the title *Péchés de vieillesse* (*Sins of Old Age*). Rossini's compositions during the latter years of his life were said to be for his personal enjoyment and for performances at his Parisian soirées rather than for publication.

Rossini and Olympe resided near Paris until his death in 1868. Upon his death, Olympe gained possession of the manuscripts of *Péchés de vieillesse* and proceeded to publish some of the compositions. In 1878, upon Olympe's death, the manuscripts were entrusted to the care of Rossini's hometown of Pesaro. In the 1950s, all the music of *Péchés de vieillesse* was published by the Fondazione Rossini at Pesaro.

The vocal music in Rossini's *Péchés de vieillesse* is composed of Italian and French songs. The Italian songs include "Musique anodine" and the "Album Italiano," and the French songs include "Album Francais" and "Morceaux réservés." The third volume, *Morceaux réservés*, consists of five solo songs: "L'esule," "Le Sylvain," "L'amour à Pékin," "Ariette à l'ancienne," and "Au chevet d'un mourant". "L'esule" ("The Exile") is the only song in Italian contained in the otherwise French album. The lyrics of "L'esule," which were written by Giuseppe Torre, are the words of an exile from Genoa who longingly and lovingly remembers his homeland. It is plausible that "L'esule" was a tribute to Rossini's feeling of exile, as he may have longed for his homeland, Italy.<sup>2</sup>

L'esule

Qui sempre ride il cielo,  
qui verde ognor la fronda,  
qui del ruscello l'onda  
dolce mi scorre al pie';  
ma questo suol non è  
la Patria mia.

Qui nell'azzurro flutto  
sempre si specchia il sole;  
i gigli e le viole  
crescono intorno a me;  
ma questo suol non è  
la Patria mia

The exile

Here the heavens always laugh  
Here the branch is always green,  
Here the sweet wave  
of the brook laps at my feet;  
But this soil is  
not my Fatherland.

Here the sun is always mirrored  
in the blue wave:  
The lilies and violets  
grow around me;  
But this soil is  
not my Fatherland.

<sup>2</sup> Weinstock, Herbert. Rossini. New York: Alfred A. Knopf, 1968, pp. 260 and 344.

Le vergini son vaghe  
come le fresche rose  
che al loro crin compose  
amor pegno di fe';  
ma questo suol non è  
la Patria mia.

Nell'Itale contrade  
è una città Regina;  
la Ligure marina  
sempre le bagna il pie'.  
La ravvisate,  
ell'è la Patria mia.

The virgins are pretty  
like the fresh roses that,  
Placed in their hair,  
pledge faithful love;  
But this soil is  
not my Fatherland.

In the Italian districts  
is a Queen city;  
The Ligurian marina  
always wets  
the recognized foot,  
That is my Fatherland.

Francesco Paolo Tosti was a vocal teacher and a composer who went back and forth between Italy and England in the era in which opera was flourishing. Most of the non-operatic vocal music during the period tended to be folk or conventional but he, as a vocal teacher, lifted his songs up to the level of art. In Italy, he is recognized as a very significant composer who contributed to the development of Italian vocal music just as Franz Schubert did for the *Lied* in Germany.

Singers enjoy singing Tosti's songs because they can empathize with his very Italian, beautiful lyrical melody. Tosti's songs do not present any special technique but show several characteristics of the compositional style during the Romantic Era.

First, as for the structure, the same themes are repeated more than twice in the prelude, interlude, and postlude of his songs, giving a feeling of continuity within a song. Second, these songs employ many embellishments and modal borrowing to make up for the simplicity. Third, the format of the accompaniment of these songs presents a well-harmonized melody with subtlety according to each song's characteristics. Fourth, the melodies of these songs form a very nice harmony with their own lyrics. He did not fall into the trend toward more monotonous and conventional songs; his achievement was creating more artistic songs that are well incorporated with the nuance of the lyrics. As a result, he is now considered as a founder of modern Italian vocal music.

## 5. Ideale<sup>3</sup>

Io ti seguì come iride di pace  
Lungo le vie del cielo:  
Io ti seguì come un'amica face  
De la notte nel velo.  
E ti sentì ne la luce, ne l'aria,  
Nel profumo dei fiori;  
E fu piena la stanza solitaria  
Di te, dei tuoi splendori.

I follow you like irises of peace  
along the ways of heaven:  
I follow you like a friendly face  
in the darkness of night.  
And you feel neither the light, nor the air,  
In the perfume of the flowers;  
And with you the solitary room  
was full of your splendors.

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<sup>3</sup> LeVan, Timothy. *Masters of the Italian Art Song: Word-by-word And Poetic Translations of the Complete Songs for Voice And Piano*. Metuchen, N.J.: Scarecrow Press, 1990. p. 217.



In te rapito, al suon de la tua voce,  
Lungamente sognai;  
E de la terra ogni affanno, ogni croce,  
In quel [sogno]1 scordai.  
Torna, caro ideal, torna un istante  
A sorridermi ancora,  
E a me risplenderà, nel tuo sembiante,  
Una novella aurora.  
Torna, caro ideal, torna, torna.

I delight in you,  
I dreamed at great length  
at the sound of your voice,  
And every pang of the earth,  
In that day I forget every cross.  
Return, dear ideal, return an instant  
to smile on me again,  
And to me a new dawn will shine in your appearance.  
Return, dear ideal, return, return.

## 6. L'ultima canzone<sup>4</sup>

L'ultima canzone

The last song

M'han detto che domani  
Nina vi fate sposa,  
Ed io vi canto ancor la serenata.  
Là nei deserti piani  
Là, ne la valle ombrosa,  
Oh quante volte a voi l'ho ricantata!

They told me that tomorrow  
Nina, you are getting married,  
And I still serenade you!  
There, in the deserted plains, there, in the shady valleys,  
Oh how many times I sang it to you!

Foglia di rosa  
O fiore d'amaranto  
Se ti fai sposa  
Io ti sto sempre accanto.

Rose leaf,  
o amaranth flower,  
if you get married,  
I will stay beside you always.

Domani avrete intorno  
Feste sorrisi e fiori  
Nè penserete ai nostri vecchi amori.  
Ma sempre notte e giorno  
Piena di passione  
Verrà gemendo a voi la mia canzone.

Tomorrow you will have  
Festive smiles and flowers all around,  
neither thinking of our former loves.  
But always, night and day,  
full of passion,  
my song will come moaning to you:

Foglia di menta  
O fiore di granato,  
Nina, rammenta  
I baci che t'ho dato!

Mint leaf,  
o deep red flower,  
Nina, remember  
the kisses that I have given you!"

## 7. Non t'amo più<sup>5</sup>

Ricordi ancora il di che c'incontrammo,  
Le tue promesse le ricordi ancor...?  
Folle d'amore io ti seguii ...ci amammo,  
E accanto a te sognai, folle d'amor.

Do you still remember the day we met;  
do you still remember your promises?  
Madly in love, I followed you, we loved,  
and near to you I dreamed, madly in love.

Sognai felice, di carezze a baci  
Una catena dileguante in ciel;  
Ma le parole tue... furon mendaci...  
Perchè l'anima tua è fatta di gel.

I dreamed, happy, a chain of caresses  
and kisses disappeared in heaven.  
My fury lies in your words,  
because your soul is made of ice.

Te ne ricordi ancor?  
Te ne ricordi ancor?

Do you still remember it,  
do you still remember it?

Or la mia fede, il desiderio immenso  
Il mio sogno d'amor...non sei più tu:  
I tuoi baci non cerco, a te non penso...  
Sogno un altro ideal;  
Non t'amo più, non t'amo più.

Now my faith, my immense desire,  
no more are you my dream of love:  
I cannot find your kisses; I do not think of you;  
I dream of another ideal;  
no more do I love you.

<sup>4</sup> Ibid. pp. 227–228.

<sup>5</sup> LeVan, Timothy. *Masters of the Italian Art Song: Word-by-word And Poetic Translations of the Complete Songs for Voice And Piano*. Metuchen, N.J.: Scarecrow Press, 1990.: p252-254

Nei cari giorni che pasamo ineieme  
Io cosparsi di fiori il tuo sentier  
Tu fosti del mio cor l'unica speme  
Tu della mente l'unico pensier  
Tu m'hai visto pregare, impallidire,  
Piangere tu m'hai visto innanzi a te  
Io sol per appagare un tuo desire  
Avrei dato il mio sangue a la mia fè,  
Te ne ricordi ancor?  
Or la mia fede, il desiderio immenso  
Il mio sogno d'amor...non sei più tu:  
I tuoi baci non cerco, a te non penso...  
Sogno un altro ideal;  
Non t'amo più, non t'amo più.

In the dear days that we passed together,  
I scattered your path with flowers.  
You were the only hope of my heart,  
You the only thought of my mind.  
You have seen my praying, turning pale,  
You have seen me crying before you.  
You satisfy your desire I alone have given  
my blood and my faith.

Now my faith, my immense desire,  
no more are you my dream of love:  
I cannot find your kisses; I do not think of you;  
dream of another ideal;  
no more do I love you.

## 8. L'alba sepàra dalla luce l'ombra<sup>6</sup>

L'alba sepàra dalla luce l'ombra

L'alba sepàra dalla luce l'ombra,  
E la mia voluttà dal mio desire.  
O dolce stelle, è l'ora di morire.  
Un più divino amor dal ciel vi sgombra.

Pupille ardenti, O voi senza ritorno  
Stelle tristi, spegnetevi incorrotte!  
Morir debbo. Veder non voglio il giorno,  
Per amor del mio sogno e della notte.

Chiudimi, O Notte, nel tuo sen materno,  
Mentre la terra pallida s'irrorà.  
Ma che dal sangue mio nasca l'aurora  
E dal sogno mio breve il sole eterno!

The dawn divides the darkness from the light

The dawn divides the darkness from the light  
and my voluptuousness from my desire.  
O sweet stars, it's time to die.  
A more divine love you remove from the heavens.

Ardent eyes, oh you never returning sad stars,  
you die out uncorrupted!  
I must die. I do not wish to see the day,  
from my dream and from the night for love.

Hear me, o Night, in your maternal breast,  
while the pallid earth bedews itself.  
But from my blood the dawn is born  
and from my brief dream the eternal sun.

### *Vier ernster Gesänge*, Op. 121

Johannes Brahms (1833–1897)

*Vier ernste Gesänge* is a serious, magnificent, and dignified set of four songs. These were the last *Lieder* he wrote before his death. He started to compose *Vier ernste Gesänge* after he heard Clara Schumann, Robert's wife, was seriously ill, and he completed the set on his last birthday, May 7, 1896. Clara died on May 20. The songs were dedicated to Max Klinger (1827–1920), who was a fine artist, as a present for his sixtieth birthday. It was published by Simrock and premiered in Vienna on October 30, 1896 by Felix Kraus.

*Vier ernste Gesänge* is similar to *Ein deutsches Requiem*, Opus 45, which he composed almost 30 years earlier in 1868, in which Brahms arranged his own selection of passages from the Lutheran German Bible. Brahms tended to choose song texts as separate poems, rather than considering their original contexts, in order to attain the freedom of interpretation necessary to express his own individual response. Brahms's *Ein deutsches Requiem* represents a progression from sorrow to comfort. Like *Ein deutsches*

<sup>6</sup> LeVan, Timothy. *Masters of the Italian Art Song: Word-by-word And Poetic Translations of the Complete Songs for Voice And Piano*. Metuchen, N.J.: Scarecrow Press, 1990. p 226

*Requiem, Vier ernste Gesänge* reveals Brahms's great love of the Bible by using verses from the Lutheran Bible and Apocrypha. In both works there is a focus on the themes of death and disillusionment with mortal life, but both are also underpinned by a progression from this despair toward solace. Brahms seemed to state that comfort is not from God, but rather found in the love in this world. Brahms said, perhaps only partly in jest, that these songs are "the most godless thing that has ever been composed," since they, like *Ein deutsches Requiem*, are for people who are still alive.

The first song relates human life to a beast's life, and that the only redemption is to work hard. The second song talks of the peace for people who are released from the pain of death. The third song contrastingly describes a painful death to the people who had happy lives, and a beautiful and joyful death to the people who had unhappy lives. The last song speaks of everlasting faith, hope, and love, and love is the greatest of these things. These *Lieder* are serious songs of praise for Clara, for himself, and for all humans. Also, it is a motto for his musical and personal life.

## 1. Denn es gehet dem Menschen wie dem Vieh

from Ecclesiastes 3:19–22

This text says that the death of humans and beasts are not that different, and that a good life and happiness are achieved by working for them. In the text of this song, the feeling of death is expressed through the descending line, for example on the words *stirbt* ("die") and *Staub* ("dust"). To show that the human spirit goes up (*aufwärts*) and the beast's spirit goes down (*unterwärts*), the vocal line and piano part either ascends or descends, respectively. At the beginning, the main theme starts without the third note of the tonic chord, which expresses a sense of emptiness.

Denn es gehet dem Menschen wie dem Vieh;  
wie dies stirbt, so stirbt er auch;  
und haben alle einerlei Odem;  
und der Mensch hat nichts mehr denn das Vieh:  
denn es ist alles eitel.

Es fährt alles an einem Ort;  
es ist alles von Staub gemacht,  
und wird wieder zu Staub.  
Wer weiß, ob der Geist des Menschen  
aufwärts fahre,  
und der Odem des Viehes unterwärts unter  
die Erde fahre?

Darum sahe ich, daß nichts bessers ist,  
denn daß der Mensch fröhlich sei in seiner Arbeit,  
denn das ist sein Teil.  
Denn wer will ihn dahin bringen,  
daß er sehe, was nach ihm geschehen wird?

For that which befalleth the sons of men befalleth beasts,  
as the one dieth, so dieth the other;  
yea, they have all one breath;  
so that a man hath no preeminence above a beast:  
for all is vanity.

All go unto one place;  
all are of the dust  
and all turn to dust again.  
Who knoweth the spirit of man  
that goeth upward,  
and the spirit of the beast  
that goeth downward to the earth?

Wherefore I perceive that there is nothing better,  
than that a man should rejoice in his own works;  
for that is his portion:  
for who shall bring him to see  
what shall be after him?

## 2. Ich wandte mich und sahe,

from Ecclesiastes, 4:1–3

This song features a dark and serious mood, as if Brahms wanted to find a sense of peace to calm himself down. He selected the text from Ecclesiastes 4:1–3, which has a

negative view about the world, pain, and doubt about life. In order to emphasize the text, *siehe* (“see”) and *Tränen* (“tears”), the text repeats twice and the line from the piano part is repeated in the vocal line, expressing crying. From the beginning, a figure of descending thirds, sometimes thought to be associated with death in Brahms’s music, is repeated.

Ich wandte mich und sahe an  
 Alle, die Unrecht leiden unter der Sonne;  
 Und siehe, da waren Tränen derer,  
 Die Unrecht litten und hatten keinen Tröster;  
 Und die ihnen Unrecht taten, waren zu mächtig,  
 Daß sie keinen Tröster haben konnten.

Da lobte ich die Toten,  
 Die schon gestorben waren  
 Mehr als die Lebendigen,  
 Die noch das Leben hatten;  
 Und der noch nicht ist, ist besser, als alle beide,  
 Und des Bösen nicht inne wird,  
 Das unter der Sonne geschieht.

So I returned, and considered  
 all the oppressions that are done under the sun:  
 and behold the tears of such  
 as were oppressed, and they had no comforter;  
 and on the side of their oppressors there was power;  
 but they had no comforter.

Wherefore I praised the dead  
 which are already dead  
 more than the living  
 which are yet alive.  
 Yea, better is he than both they, which hath not yet been,  
 who hath not seen the evil work  
 that is done under the sun.

### 3. O Tod, wie bitter bist du

from Ecclesiasticus (Sirach), 41:1–2

The tempo of this song is *Grave*, befitting death. The first part begins with the same motif of death. The similarity of these motifs of falling thirds in no. 2 and no. 3 are reinforced by the shared anacrusis rhythm. In no. 2, the motif is extended through an entire cycle of descending thirds, and the falling thirds of no. 3 appear to extend directly out of the conclusion of the previous song. In no. 3, however, the idea of descending thirds is expressed in two contrasting expressions: the bitterness of death to those who are satisfied with their lives and the blessed relief of death to those who suffer, by inverting the thirds motif to rising sixths in major mode. In the first part the vocal line is descending and the piano part is ascending in contrary motion. In the second section, which changes to E major, the line expresses the affirmative meaning of the text about death by having both the voice and the piano feature ascending sixths. Brahms’s Fourth Symphony, Opus 98 (1885) also has the same motif of the descending thirds and rising sixths in the opening, which demonstrates the depth of meaning Brahms could extract from a simple chain of falling thirds. Brahms’s unique usage of this figure features strict contrapuntal techniques, using imitation, inversion, and augmentation. Brahms’s process allows the simple motifs of the descending third to saturate the vertical and horizontal aspects of the music both harmonically and melodically.

O Tod, wie bitter bist du,  
 Wenn an dich gedenket ein Mensch,  
 Der gute Tage und genug hat  
 Und ohne Sorge lebet;  
 Und dem es wohl geht in allen Dingen  
 Und noch wohl essen mag!

O Tod, wie bitter bist du.  
 O Tod, wie wohl tust du dem Dürftigen,  
 Der da schwach und alt ist,  
 Der in allen Sorgen steckt,  
 Und nichts Bessers zu hoffen,  
 Noch zu erwarten hat!  
 O Tod, wie wohl tust du!

O death, how bitter is the remembrance of thee  
 to a man that is at peace in his possessions,  
 unto the man that hath nothing to distract him,  
 and hath prosperity in all things,  
 and that still hath strength  
 to receive meat!

O death, how bitter is the remembrance of thee.  
 O death, how acceptable is thy sentence unto a man  
 that is needy and that faileth in strength,  
 that is in extreme old age, and is distracted in all things,  
 and that looks for no better lot,  
 nor waiteth on better days!  
 O death, how acceptable is thy sentence.

#### 4. Wenn ich mit Menschen und mit Engelszungen redete from 1 Corinthians 13:1–3 and 12–13

This song is the conclusion and longest of the cycle. While the first three begin in minor and dwell on death, the fourth inhabits the major mode and proclaims that man is nothing without love. In extolling love above all else, the song's brief piano introduction resolutely opens with *forte* chords that dramatically leap in octaves. The second stanza (*Wir sehen jetzt durch einen Spiegel*) is characterized by slowly shifting motion, both in the vocal line and in the triplets in the accompaniment. The ascending arpeggios are similar to the "heavenly harp" at the end of *Ein deutsches Requiem*. The most important part is the very last line, *Glaube, Hoffnung, Liebe, diese drei; aber die Liebe ist die grösste unter ihnen* ("faith, hope, love, these three; but the greatest of these is love"). Brahms uses the voice's highest note of this cycle at this moment. The descending third and rising sixth motif occurs again at the words *redete* ("speak") and *Liebe* ("love").

Wenn ich mit Menschen und mit Engelszungen redete,  
Und hätte der Liebe nicht,  
So wär' ich ein tönend Erz,  
Oder eine klingende Schelle.  
Und wenn ich weissagen könnte,  
Und wüßte alle Geheimnisse  
Und alle Erkenntnis,  
Und hätte allen Glauben, also  
Daß ich Berge versetzte,  
Und hätte der Liebe nicht,  
So wäre ich nichts.  
Und wenn ich alle meine Habe den Armen gäbe,  
Und ließe meinen Leib brennen,  
Und hätte der Liebe nicht,  
So wäre mir's nichts nütze.

Wir sehen jetzt durch einen Spiegel  
In einem dunkeln Worte;  
Dann aber von Angesicht zu Angesichte.  
Jetzt erkenne ich's stückweise,  
Dann aber werd ich's erkennen,  
Gleich wie ich erkennt bin.

Nun aber bleibet Glaube, Hoffnung, Liebe,  
Diese drei;  
Aber die Liebe ist die grösste unter ihnen.

Though I speak with the tongues  
of men and of angels,  
and have not love,  
I am become as sounding brass,  
or a tinkling cymbal.  
And though I have the gift of prophecy,  
and understand all mysteries,  
and all knowledge;  
and though I have all faith,  
so that I could remove mountains,  
and have not love,  
I am nothing.  
And though I bestow all my goods to feed the poor,  
and though I give my body to be burned,  
and have not love,  
it profiteth me nothing.

For now we see through a glass, darkly;  
but then face to face:  
now I know in part;  
but then shall I know  
even as also I am known.

And now abideth faith, hope, love,  
these three;  
but the greatest of these is love.

In the 1930s and 40s, Korean art began to deviate from the Western hymn tradition that had so greatly influenced the genre in the 1920s. Beginning in the 1950s, traditional Korean melodies were commonly incorporated into art song. After 1970, however, composers of Korean art song incorporated more demanding modern and experimental techniques that made their works more challenging to perform, going beyond the simplicity of folk tunes. Additionally, the later generation of Korean composers was more interested in modern instrumental works and therefore paid little attention to art song.

As a result, since the 1970s most of the activity surrounding art song was led by the earlier generation of composers. Early Korean art songs typically had the musical shape and structure of Western songs but were made distinct by their ability to capture

the *Han* of the Korean people in their texts and melodies. Nevertheless, the art songs of this era were not particularly complex. The musical settings often shared a minimal relationship to the text, and the accompaniment was not very inventive, often simply mimicking the vocal material.

Into the 21st century, the movement to support professional musicians and promote the more widespread distribution of Korean art songs gained strength and resulted in the advent of various composition competitions for Korean art songs. Of all the competitions, the leading competition is the Seil Korean Art Song Competition. This competition was established in 2008 and has since then distributed numerous Korean art songs. Two songs that will be performed today took first prize in the 2011 and 2012 competitions.

Jungju Seo's poetry addresses the change from human, mortal life into eternal life. The keywords of Seo Jungju's poems are 'flower' and 'love'. In his earlier works, the 'flower' signified the possibility of a bright future in which his people would regain their freedom in this land. The flower also symbolizes human life – its joys and sorrows, and its capacity for rebirth.

### 연꽃 만나고 가는 바람같이

#### Separation (Like the wind that passes by after meeting the lotus)

Music by Joowon Kim, text by Jungju Seo

섭섭하게,  
그러나  
아주 섭섭지는 말고  
좀 섭섭한 듯만 하게,

이별이게,  
그러나  
아주 영 이별은 말고  
어디 내생에서라도  
다시 만나기로 하는 이별이게,

연꽃  
만나러 가는  
바람 아니라  
만나고 가는 바람같이...

엇그제  
만나고 가는 바람 아니라  
한두 칠 전  
만나고 가는 바람같이...

Regrettably,  
But  
Not too much regrettably  
But a little regrettably,

Be it parting,  
Not a permanent one  
But one that promises to meet again  
Like somewhere in afterlife,

Like the wind that passes by  
After meeting the lotus  
Not the wind  
that goes to meet it...

Like the wind that passes by  
After meeting one or two months ago  
Not the wind  
that met a few days ago...

### 눈은 나리네

#### The Snow Falls

Music by Hansol Chang, text by Yong-cheol Park

Yong-cheol Park contributed significantly to the development of Korean poetry and literature despite a brief, eight-year period of activity (1930-1938). As a literary activist, he played a leading role in introducing pure poetry to Korean poetry and literature and was one of the earliest writers to make greater use of imagery in his poetry. The accompaniment in Hansol Chang's musical setting of Park's poem depicts a wintry scene of snow falling from the sky. The narrator himself expresses a flurry of mixed emotions. While the unfeeling snow dances in a higher register, the emotions of the narrator's heart, *Han*, are produced by the piano in a low register.

눈은 나리네  
이 겨울의 아침을  
눈은 나리네  
저 눈은 너무 희고  
저 눈의 소리 또한 그윽하므로  
내 이마를 숙이고 빌까 하노라

님이여 설운 빛이  
그대의 입술을 물들이나니  
그대 또한 저 눈을 사랑하는가  
눈은 나리어  
우리 함께 빌 때러라.

The snow falls  
In this winter morning  
The snow falls  
As the snow is so white  
And quiet and mellow,  
I bend my forehead and pray

Sweetheart, sorrowful color  
Dyes your lips  
Do you also love that snow  
The snow falls  
And it's time for us to pray together

## 산촌

### Mountain Village

Music by Du-nam Cho, text by Gwangsuk Lee

Du-nam Cho was born in 1912 in Pyongyang, and at the age of six, he began learning musical composition from an American priest named Joseph Cannons. In 1923, at the age of 11, he composed the art song "Old Story." He studied at Pyongyang Soongshil School and lived in Manchuria, China to avoid the Japanese invasion. When Korea regained its independence from Japan in 1945, Cho returned to Seoul, Korea.

The song that will be performed today is a song that was composed, influenced by the Korean melodic tradition, *pansori*, and rhythmic tradition, *gutgeori*. The song captures and expresses the vivid and beauty of the narrator's hometown. This song is a powerful example of the complementary emotions, *Han* and *Heung*. The left-hand accompaniment spins a shimmering harmony with the sounds of a never-ceasing waterwheel, reminiscent of Schubert's "Gretchen am Spinnrade."

산촌

1. 달구지 가는 소리는 언덕을 넘는데  
물길는 아가씨 모습이 꽃 인냥 곱구나  
싸림문 떠밀어 열고 들판을 바라보면  
눈부신 아침 햇빛에 오곡이 넘치네  
야아 박꽃 향내 흐르는 마을  
천년만년 누려본들 싫다손 뉘하랴

2. 망아지 우는 소리는 산령을 도는데  
흐르는 시냇물 사이로 구름은 말없애  
농주는 알맞게 익어 풍년을 바라보고  
땀배인 얼굴 마다 웃음이 넘치네  
야아 박꽃 향내 흐르는 마을  
천년만년 누려본들 싫다손 뉘하랴

Mountain Village

1. The sound from a wagon going to the village,  
Rings over the hill The figure of a maiden,  
drawing water from the well  
So beautiful like a flower  
Opening the door made bush clovers  
Looking at the fields  
Plentiful grains overflow with dazzling sun shine  
Ah, the village that the scent of acacia spreads  
Nobody will leave the village  
Though they have been living there forever

2. The sound of a colt crying  
Rings through the mountains.  
Clouds are silent on the stream flowing  
Because grains ripen well,  
And we are expecting a fruitful year  
In every face that sweats, smiles overflow  
Ah, the village that the scent of acacia spreads  
Nobody will leave the village  
Though they have been living there forever

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## RECITAL 2 PROGRAM

**Yongmin Kim, Tenor**

*Friday, November 13, 2015  
Moore Building, Britton Recital Hall  
7:30 PM*

**Fünf Gedichte von Mathilde Wesendonck (1857–1858)**

Richard Wagner  
(1813–1883)

Der Engel  
Stehe Still!  
Im Treibhaus  
Schmerzen  
Träume

Haerim Lee & Grace Kawamura, violins  
Emma Dansak, viola; Alexander Berry, cello  
Rafael Augustin Gordillo Maza, piano

*Intermission*

**Lieder eines fahrenden Gesellen (1883-1885)**

Gustav Mahler  
(1860–1911)

Wenn mein Schatz Hochzeit macht  
Ging heut' Morgen über's Feld  
Ich hab' ein glühend Messer  
Die zwei blauen Augen von meinem Schatz

Merryl Monard, flute; Curtis Noborikawa, clarinet  
Haerim Lee & Grace Kawamura, violins  
Emma Dansak, viola; Alexander Berry, cello  
Kohei Yamaguchi, double bass  
Christopher Floyd, percussion; Hyewon Jung, harmonium  
Rafael Austin Gordillo Maza, piano  
Roberto Kalb, conductor

**Ach Lieb, ich muß nun scheiden, op. 21, no. 3 (1889)**  
**Alleseelen, op. 10, no. 8 (1885)**  
**Zueignung, op. 10. No. 1 (1885)**

Richard Strauss  
(1864–1949)

Rafael Augustin Gordillo Maza, piano

## RECITAL 2 PROGRAM NOTES

*Thousands of men and women in other cultures had left evidence of their despair...From the ancient Sumerians, Aztecs, and Hindus to contemporary African Pygmies, Australian Aborigines, and Arctic Eskimos, people in over 150 societies have left song, stories, accounts, myths, and legends recounting the anguish of lost love. – Helen Fisher*

In the history of mankind, love has been a motif in life that has remained unchanged regardless of time. Love is a universal message that transcends all cultures and generations. Love is complex and it includes the feelings of despair and darkness. One can feel emptiness, fear, anger, and suffering from romantic rejection and those feelings can become a powerful motivator in one's life.

Composers in the late nineteenth century searched for ways to express this intense emotion and found a musical way to reflect individuality and human suffering. Musical styles made a distinct departure in the mid-1800s with innovative styles and with the influence of Wagner. Wagner's influence was felt not only in Germany, but throughout all of Europe. In particular, Wagner's use of heavy chromaticism in *Tristan und Isolde* changed the course of classical compositional style and paved a path for a completely new concept of harmony that appeared in the twentieth century. The new musical expression introduced by Wagner also made a deep impact on other composers like Strauss and Mahler who themselves challenged the concept of tonality. The musical works on this program are the composers' expressions of the real-life experience of suffering from love lost. These feelings have been sublimated and translated to these beautiful, elegant and exquisite musical works.

### ***Fünf Gedichte von Mathilde Wesendonck, WWV91, (1857–1858) by Richard Wagner***

Richard Wagner (1813–1883) was a composer of the nineteenth-century German Romantic era who started a revolution in opera and created a new and innovative form he called "music drama." Wagner broke away from conventional operatic structures of the past and boldly introduced the concept of "Gesamtkunstwerk (a total work of art)", which he defined as the synthesis of literature, music, dance and set design.

Wagner composed about twenty lieder throughout his life. Among these are the *Fünf Gedichte von Mathilde Wesendonck*, composed in the years 1857–1858. Wagner composed the *Wesendonck Lieder* while in exile in Zürich with the help of Otto Wesendonck (1815–1896), a wealthy Rhenish silk merchant, and Mathilde Wesendonck (1828–1902), his young wife. The couple had heard Wagner conduct Beethoven's Ninth Symphony in 1852 and were impressed enough to give Wagner a

house in the suburbs of Zürich. In that location, Wagner fell in love with Mathilde, and carried on an affair with her for a year and three months. After the affair ended, Mathilde sent him poems she had written, and it is these that Wagner set to music.

During the time of the affair Wagner had read literature on Buddhism with Mathilde, such as the books by Adolf Holtzmann (*Indische Sagen*) and Eugène Burnouf (*Introduction à l'histoire du bouddhisme indien*). The influence of the Orient, India, and Buddhism are evident in the poems by Mathilde, and Wagner made use of these oriental influences in the dramaturgical construction of both *Parsifal* and *Die Sieger*. *Die Sieger* was the composer's opera project on the Buddhist legend of Prakriti and Ananda.

Although Wagner is most often described as a follower of the German philosopher Schopenhauer, in the *Wesendonck Lieder* it is more Buddhism's themes of emancipation and salvation ideology that captured his attention. In the cycle, the text of the songs associates Buddhism with oriental and romantic inspirations. For example, the second song "Stehe still!" is a direct reference to the Buddhist concept of the *Kalachakra*, the Time-Wheel, which is a major element of Buddhism that states that the goals of meditation are to slow down breathing and to look inside oneself and turn back one's desires. The last strophe of this song expresses an image and a description of Buddha, the symbol of eternity.

The *Wesendonck Lieder* were written in an exceptional time of musically creative inspiration, fueled by passionate love. This cycle is not only artistic but also innovative in terms of harmony and other musical aspects. Wagner himself made a confident declaration: "I have not composed any other work as good as this piece. Of the entirety of my work, very few works can compare with this piece." To express himself as a composer, Wagner utilized leitmotifs, unending melodies (*unendliche Melodien*) and chromatic harmonies for unity and continuity. His ambiguous resolutions of non-harmonic tones coupled with his use of unusual modulations started the trend toward extended use of chromaticism and eventually atonality. It is possible to catch a glimpse of his techniques in the composition of these five pieces. The musical characteristics of this cycle are the various modulations to far-flung keys and the working out of bold harmonies, a lack of the sense of closure due to the use of unending melody, the use of chromatic and enharmonic scales, and the absence of a clear tonality.

Later, these Lieder were to influence the music drama, *Tristan und Isolde*. Wagner developed the chromatic writing that would characterize *Tristan und Isolde* from two of the *Wesendonck Lieder*: the third song, "Im Treibhaus," and the fifth song, "Träume," both described by the composer himself as studies for the opera. "Im Treibhaus" especially bears a relation to the prelude of Act III, and "Träume" is connected with the love duet, "O sink hernieder, Nacht der Liebe," in the second scene of Act II.

Among the musical points of contact between "Im Treibhaus" and the prelude of Act III of *Tristan und Isolde* are a motif of four notes of equal value proceeding successively, chromatically, and sequentially:



fig. 1.1 "Im Treibhaus"



fig. 1.2 Prelude of Act III (*Tristan und Isolde*)



fig. 1.3 "Im Treibhaus"



fig. 1.4 Prelude of Act III (*Tristan und Isolde*)

On the other hand, the keys of the two pieces are different. "Im Treibhaus" is in D minor and the prelude of Act III in F minor. "Im Treibhaus" modulates through various keys in a recitativo style with liberal use of tremolo and staccato. In the prelude of Act III, the only prominent musical material shared with the song is a similar chromatic sequence.

As for the relation between "Träume" and the love duet from *Tristan und Isolde*, the connections are a common key of A-flat major, similar rhythm, and triple time. These two styles express the rapture and ecstasy of unattainable love.



fig. 2.1 Beginning of "Träume"

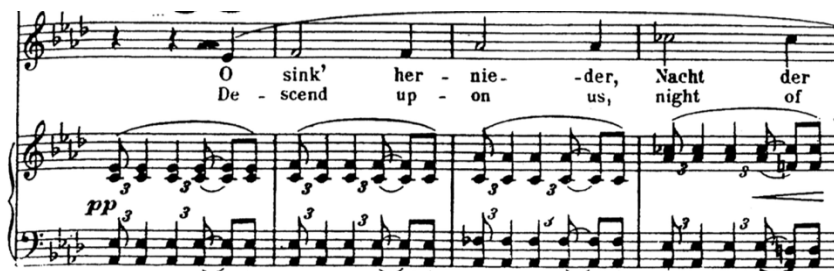


fig. 2.2 "O sink hernieder, Nacht der Liebe" in the second scene of Act II (*Tristan und Isolde*)

Wagner originally wrote the *Wesendonck Lieder* for voice and piano, but he made an orchestration of “Träume” as a birthday present for Mathilde on December 23, 1858. After Wagner’s death, Friedrich Mottl (1856–1911), a famous conductor who had performed *Tristan und Isolde* at Bayreuth, orchestrated the remainder of the song cycle. In addition to Mottl's orchestration, Alain Bonardi, a French composer and an associate professor in the music department at the 8 University of Paris, made a chamber arrangement for voice, string quartet, and piano. Tonight, this wonderful song cycle will be performed in Bonardi’s chamber version.

### **In der Kindheit frühen Tagen**

(Mathilde’s hope for her and Wagner’s unattainable earthly love to continue in heaven.)

In der Kindheit frühen Tagen  
Hört ich oft von Engeln sagen,  
Die des Himmels hehre Wonne  
Tauschen mit der Erdensonne,

In the early days of childhood  
I often heard tell of angels  
Who exchange heaven’s pure bliss  
For the sun of earth,

Daß, wo bang ein Herz in Sorgen  
Schmachtet vor der Welt verborgen,  
Daß, wo still es will verbluten,  
Und vergehn in Tränenfluten,

So that, when a sorrowful heart  
Hides its yearning from the world,  
And would silently bleed away  
And dissolve in streams of tears,

Daß, wo brünstig sein Gebet  
Einzig um Erlösung fleht,  
Da der Engel niederschwebt,  
Und es sanft gen Himmel hebt.

And when its fervent prayer  
Begs only for deliverance,  
that angel will fly down  
And gently raise the heart to heaven.

Ja, es stieg auch mir ein Engel nieder,  
Und auf leuchtendem Gefieder  
Führt er, ferne jedem Schmerz,  
Meinen Geist nun himmelwärts!

And to me too and angel descended,  
And now on shining wings  
Bears my sprits, free from all pain,  
Towards heaven!

### **Stehe still!**

(In the physical world there is nothing but a whirling chaos of pain and agony of lost love. Mathilde’s desire is for time and all things to stop, for nothing remains but desperation, pain, emptiness and longing. )

Sausendes, brausendes Rad der Zeit,  
Messer du der Ewigkeit;  
Leuchtende Sphären im weiten All,  
Die ihr umringt den Weltenball;  
Ureilige Schöpfung, halte doch ein,  
Genug des Werdens, laß mich sein!

Rushing, roaring wheel of time,  
You that measure eternity;  
Gleaming spheres in the vast universe,  
You that surround our earthly sphere;  
Eternal creation - cease:  
Enough of becoming, let me be!

Halte an dich, zeugende Kraft,  
Urgedanke, der ewig schafft!  
Hemmet den Atem, stillt den Drang,  
Schweiget nur eine Sekunde lang!  
Schwellende Pulse, fesselt den Schlag;  
Ende, des Wollens ew'ger Tag!

Hold yourselves back, generative  
powers,  
Primal Thought that always creates!  
Stop your breath, still your urge,  
Be silent for a single moment!  
Swelling pulses, restrain your beating;  
Eternal day of the Will - end!

Daß in selig süßem Vergessen  
Ich mög alle Wonnen ermessen!  
Wenn Aug' in Auge wonnig trinken,

That in blessed, sweet oblivion  
I might measure all my bliss!  
When eye gazes blissfully into eye,

Seele ganz in Seele versinken;  
Wesen in Wesen sich wiederfindet,  
Und alles Hoffens Ende sich kündigt,  
Die Lippe verstummt in staunendem  
Schweigen,

When soul drowns utterly in soul;  
When being finds itself in being,  
And the goal of every hope is near  
When lips are mute in silent wonder,

Keinen Wunsch mehr will das Innre  
zeugen:  
Erkennt der Mensch des Ew'gen Spur,  
Und löst dein Rätsel, heil'ge Natur!

When the soul wishes for nothing more:  
Then man perceives Eternity's footprint,  
And solves your riddle, holy Nature!

### **Im Treibhaus**

(The plants in the greenhouse are likened to Mathilde and Wagner's lost love.)

Hochgewölbte Blätterkronen,  
Baldachine von Smaragd,  
Kinder ihr aus fernen Zonen,  
Saget mir, warum ihr klagt?

High-arching leafy crowns,  
Canopies of emerald,  
You children who dwell in distant  
climes,

Schweigend neiget ihr die Zweige,  
Malet Zeichen in die Luft,  
Und der Leiden stummer Zeuge  
Steiget aufwärts, süßer Duft.

Tell me, why do you lament?  
Silently you bend your branches,  
Inscribe your symbols on the air,  
And a sweet fragrance rise,  
As silent witness to your sorrows.

Weit in sehndem Verlangen  
Breitet ihr die Arme aus,  
Und umschlinget wahnbefangen  
Öder Leere nicht'gen Graus.

With longing and desire  
You open wide your arms,  
and embrace in your delusion  
Desolation's awful void.

Wohl, ich weiß es, arme Pflanze;  
Ein Geschicke teilen wir,  
Ob umstrahlt von Licht und Glanze,  
Unsre Heimat ist nicht hier!

I am well aware, poor plant;  
We both share a single fate,  
Thought bathed in gleaming light,  
Our homeland is not here!

Und wie froh die Sonne scheidet  
Von des Tages leerem Schein,  
Hüllet der, der wahrhaft leidet,  
Sich in Schweigens Dunkel ein.

And just as the sun is glad to leave  
The empty gleam of day,  
The true sufferer wells himself  
In the darkness of silence.

Stille wird's, ein säuselnd Weben  
Füllet bang den dunklen Raum:  
Schwere Tropfen seh ich schweben  
An der Blätter grünem Saum.

It grows quiet, a whirring whisper  
Fills the dark room uneasily:  
I see heavy droplets hanging  
From the green edge of the leaves.

### Schmerzen

(Love's suffering is likened to the setting sun. The first two measures reflect the sorrow of the disappearing sun. The vocal part of the ending shows the powerful expression of triumphant rebirth.)

Sonne, weinest jeden Abend  
Dir die schönen Augen rot,  
Wenn im Meeresspiegel badend  
Dich erreicht der frühe Tod;

Every evening, sun, you redden  
Your lovely eyes with weeping,  
When, bathing in the sea,  
You die an early death;

Doch erstehst in alter Pracht,  
Glorie der düstren Welt,  
Du am Morgen neu erwacht,  
Wie ein stolzer Siegesheld!

Yet you rise in your old splendour,  
The glory of the dark world,  
When you wake in the morning  
As a proud and conquering hero!

Ach, wie sollte ich da klagen,  
Wie, mein Herz, so schwer dich sehn,  
Muß die Sonne selbst verzagen,  
Muß die Sonne untergehn?

Ah, why should I complain,  
Why should I see you, my heart, so  
depressed,  
If the sun itself must despair,  
If the sun itself must set?

Und gebietet Tod nur Leben,  
Geben Schmerzen Wonne nur:  
O wie dank ich, daß gegeben  
Solche Schmerzen mir Natur!

If only death gives birth to life,  
If only agony brings bliss:  
O how I give thanks to Nature  
For giving me such agony!

### Träume

(Unattainable love is a dream, and the dreaming mind welcomes beautiful memories and the heavenly bliss of lost love, but in the end even the dream is abandoned because the love can never be realized.)

Sag, welch wunderbare Träume  
Halten meinen Sinn umfassen,  
Daß sie nicht wie leere Schäume  
Sind in ödes Nichts vergangen?

Say, what wondrous dreams are these  
Embracing all my senses,  
That they have not, like bubbles,  
Vanishes to a barren void?

Träume, die in jeder Stunde,  
Jedem Tage schöner blühn,  
Und mit ihrer Himmelskunde  
Selig durchs Gemüte ziehn!

Dreams, that with every hour  
Bloom more lonely every day,  
And with their heavenly tidings  
Float blissfully through the mind!

Träume, die wie hehre Strahlen  
In die Seele sich versenken,  
Dort ein ewig Bild zu malen:  
Allvergessen, Eingedenken!

Dreams, that with glorious rays  
Penetrate the soul,  
There to paint an eternal picture:  
Forgetting all, remembering one!

Träume, wie wenn Frühlingssonne  
Aus dem Schnee die Blüten küßt,  
Daß zu nie geahnter Wonne  
Sie der neue Tag begrüßt,

Dreams, as when the Spring sun  
Kisses blossoms from the snow,  
So the new day might welcome them  
In unimagined bliss,

Daß sie wachsen, daß sie blühen,  
Träumend spenden ihren Duft,  
Sanft an deiner Brust verglühen,  
Und dann sinken in die Gruft.

So that they grow and flower,  
Bestow their scent as in a dream,  
Fade softly away on your breast  
And sink into their grave.

### ***Lieder eines fahrenden Gesellen* (1884–1885) by Gustav Mahler**

In the late nineteenth century, the German Lied shifted from the existing paradigm of songs for voice and piano to songs for voice and orchestra. This change was due to the change of era, with its expansion of the musical medium, performance conventions and stage arts. Songs with orchestral accompaniment were composed and arranged by various composers like Gustav Mahler (1860–1916), Richard Strauss (1864–1949), Max Reger (1873–1916), and Hans Erich Pfitzner (1869–1949). Gustav Mahler was a prominent representative musician among them. He preferred the orchestral lied to express the depth, variety and exquisiteness of the expression he desired.

The song cycle, *Lieder eines fahrenden Gesellen* (Songs of a Wayfarer), is about the pain of parting with one of Mahler's loves, a woman named Johanna Emma Richter, a prima donna, when Mahler was a conductor in Kassel. This song cycle contains many elements that convey the scope of Mahler's inner world, his skepticisms, his fear of death, his obsession, and his continuous pursuit of meaning in his life. Composed between 1883 and 1885 (when he was 24), the cycle is tinged with musical characteristics associated with the end of the nineteenth century.

Mahler wrote to a friend in 1885, "The songs are planned as a whole in such a way that it is as if a fated traveling journeyman now sets out into the world and wanders aimlessly." This theme reminds us of Schubert's *Winterreise*, no more so than in Mahler's fourth song, "Die zwei blauen Augen," which, reminiscent of the traveler in *Winterreise*, features a young man who begins his journey at night and stops at a linden tree. There he lies down to die in hopes of forgetting love's pain. In Schubert's *Winterreise*, however,



the traveler finds sweet memories and consolation in the tree and continues on his journey.

Mahler composed around forty songs and ten symphonies, which are sometimes intertwined. His songs often influenced his symphonies with many motifs of the songs reappearing in the symphonies. In the First Symphony which uses motifs from the *Lieder eines fahrenden Gesellen*, or the Fifth and Sixth Symphonies which share motifs with the *Kindertotenlieder*. More specifically, the second song of *Lieder eines fahrenden Gesellen*, "Ging heut' Morgen über's Feld," is the basis of the First Symphony's first movement, and the motif appears again in the final movement. In addition, motifs from the fourth song, "Die zwei blauen Augen," are used in the third movement. Furthermore, there is a similarity between "Die zwei blauen Augen" and "Der Abschied," the last song of *Das Lied von der Erde*, which is considered to be one of Mahler's crowning achievements. With these examples, it is apparent that Mahler had developed his creative ideas to the point of fusing song melodies and symphonic motifs throughout his entire life.

As a composer and conductor of the post-Romantic period, Mahler characterized himself as both a progressive and a conservative in the era when Neo-Classicism and Neo-Romanticism were in conflict. The conservative Mahler shows simplicity through writing melodies influenced by folk music, using ostinato patterns, various kinds of melodic development, and contrapuntal melodies. However, his music also shows progressive aspects, due to Wagner's influence. Mahler describes the sadness and the anger of the young man by using chromatic scales and broken diminished seventh chords. Also, he uses frequent non-harmonic tones, dissonances, mode changes between major and minor keys, chromatic scales, and unexpected continuous modulations in a tune in order to make the tonality ambiguous. This cycle will be performed with a chamber version that Arnold Schönberg arranged in 1920. Schönberg's ingenious arrangement does not seem radically different from the original despite the dramatically reduced forces.

**No.1: Wenn mein Schatz Hochzeit macht**

Wenn mein Schatz Hochzeit macht,  
Fröhliche Hochzeit macht,  
Hab' ich meinen traurigen Tag!  
Geh' ich in mein Kämmerlein,  
Dunkles Kämmerlein,  
Weine, wein' um meinen Schatz,  
Um meinen lieben Schatz!

Blümlein blau! Blümlein blau!  
Verdorre nicht! Verdorre nicht!  
Vöglein süß! Vöglein süß!  
Du singst auf grüner Heide.  
Ach, wie ist die Welt so schön!

**No.1: When my sweetheart is married**

When my love has her wedding-day,  
Her joyous wedding-day,  
I have my day of mourning!  
I go into my little room,  
My dark little room!  
I weep, weep! For my love,  
My dearest love!

Blue little flower! Blue little flower!  
Do not wither, do not wither!  
Sweet little bird! Sweet little bird!  
Singing on the green heath!  
'Ah, how fair the world is!

Ziküth! Ziküth!

Singet nicht! Blühet nicht!  
Lenz ist ja vorbei!

Alles Singen ist nun aus!  
Des Abends, wenn ich schlafen geh',  
Denk'ich an mein Leide!  
An mein Leide!

## No. 2: Ging heut' Morgen über's Feld

Ging heut' Morgen über's Feld,  
Tau noch auf den Gräsern hing,  
Sprach zu mir der lust'ge Fink:  
"Ei du! Gelt?  
Guten Morgen! Ei, gelt? Du!  
Wird's nicht eine schöne Welt?  
Zink! Zink! Schön und flink!  
Wie mir doch die Welt gefällt!"

Auch die Glockenblum' am Feld  
Hat mir lustig, guter Ding',  
Mit den Glöckchen, klinge, kling,  
Ihren Morgengruß geschellt:  
"Wird's nicht eine schöne Welt?  
Kling, Kling! Schönes Ding!  
Wie mir doch die Welt gefällt! Heia!"

Und da fing im Sonnenschein  
Gleich die Welt zu funkeln an;  
Alles, Alles, Ton und Farbe gewann!  
Im Sonnenschein!  
Blum' und Vogel, groß und Klein!  
"Guten Tag! Guten Tag!  
ist's nicht eine schöne Welt?  
Ei du! Gelt? Schöne Welt!"

Nun fängt auch mein Glück wohl an?  
Nein! Nein! Das ich mein',  
Mir nimmer, nimmer blühen kann!

Jug-jug! Jug-Jug!'

Do not sing! Do not bloom!  
For spring is over!

All singing now is done!  
At night, when I go to rest,  
I think of my sorrow!  
My sorrow!

## No. 2: I Went This Morning over the Field

I walked the fields this morning,  
dew still hung upon the grass;  
the merry finch said to me:  
'You there, hey-  
Good morning! Hey, you there!  
Isn't it a lovely world?  
Tweet! Tweet Bright and sweet!  
O how I love the world!'

And the harebell at the field's edge,  
Merrily and in good spirits,  
Ding-dong with its tiny bell  
Rang out its morning greeting:  
'Isn't it a lovely world?  
Ding-dong. Beautiful thing!  
O how I love the world!'

And then, in the gleaming sun,  
The world at once began to sparkle;  
All things gained in tone and colour!  
In the sunshine!  
Flower and bird, great and small.  
"Good day! Good day!  
Isn't it a lovely world?  
Hey, you there!?! A lovely world!'

Will my happiness now begin?  
No! No! The happiness I mean  
Can never, never bloom for me!

### **No. 3: Ich hab' ein glühend Messer**

Ich hab' ein glühend Messer,  
Ein Messer in meiner Brust,  
O weh! O weh!  
Das schneid't so tief  
In jede Freud' und jede Lust.  
So tief! So tief!  
Es schneid't so weh und tief!

Ach, was ist das für ein böser Gast!  
Nimmer hält er Ruh',  
Nimmer hält er Rast,  
Nicht bei Tag,  
Nicht bei Nacht, wenn ich schlief!  
O weh! O weh! O weh!

Wenn ich in den Himmel seh',  
Seh'ich zwei blaue Augen steh'n!  
O weh! O weh! O weh!

Wenn ich im gelben Felde geh',  
Seh' ich von fern das blonde Haar  
Im Winde weh'n! O weh! O weh!  
Wenn ich aus dem Traum auffahr'  
Und höre klingen ihr silbern Lachen,  
O weh! O weh!  
Ich wollt', ich läg auf der schwarzen  
Bahr',  
Könnt' nimmer die Augen aufmachen!

### **No. 4: Die zwei blauen Augen**

Die zwei blauen Augen  
von meinem Schatz,  
Die haben mich in die weite Welt  
geschickt.  
Da muß ich Abschied nehmen  
Vom allerliebsten Platz!  
O Augen blau,  
warum habt ihr mich angeblickt?  
Nun hab' ich ewig Leid und Grämen!

Ich bin ausgegangen  
in stiller Nacht

### **No. 3: I Have a Gleaming Knife**

I've a gleaming knife,  
A knife in my breast,  
Alas! Alas!  
It cuts so deep  
Into every joy and every bliss,  
So deep, so deep!  
It cuts so sharp and deep!

Ah, what a cruel guest it is!  
Never at peace,  
Never at rest!  
Neither by day  
Nor by night, when I'd sleep!  
Alas! Alas! Alas!

When I look into the sky,  
I see two blue eyes!  
Alas! Alas! Alas!

When I walk in the yellow field,  
I see from afar her golden hair  
Blowing in the wind! Alas! Alas!  
When I wake with a jolt from my dream  
And hear her silvery laugh,  
Alas! Alas!  
I wish I were lying on the black bier,  
And might never open my eyes again!

### **No. 4: The Two Blue Eyes of my Beloved**

The two blue eyes  
of my love  
Have sent me into the wide world.  
I had to bid farewell  
To the place I loved most!  
O blue eyes,  
why did you look on me?  
Grief and sorrow shall now be mine  
forever!  
I set out  
in the still night,

Wohl über die dunkle Heide.  
Hat mir niemand Ade gesagt Ade!  
Mein Gesell' war Lieb und Leide!

Across the dark heath.  
No one bade me farewell, farewell!  
My companions were love and sorrow!

Auf der Straße steht ein Lindenbaum,  
Da hab' ich zum ersten Mal  
im Schlaf geruht!  
Unter dem Lindenbaum,  
Der hat seine Blüten  
über mich geschneit,

A lime tree stood by the roadside,  
Where I first found peace  
in sleep!  
Under the lime tree  
Which snowed  
its blossom on me,

Da wußt' ich nicht, wie das Leben tut,  
War alles, alles wieder gut!  
Alles! Alles!  
Lieb' und Leid, und Welt, und Traum!

I was not aware of how life hurts,  
And all, all was well once more!  
All! All!  
Love and sorrow, and world and dream!

### Songs by Richard Strauss

Like Gustav Mahler, Richard Strauss (1864–1949) was a representative composer of the Post-Romantic era succeeding the tradition of German Romanticism. He composed art songs with orchestral accompaniment that were influenced by opera in the late nineteenth century, while also playing an important role in the history of the German lied. Strauss's lieder, along with his symphonic poems and operas, hold an important historical place in the literature. The lieder, in which the various techniques he developed in symphonic poems or operas are again explored, show characteristics of Strauss's musical grammar. The new techniques that he tried had a profound effect on twentieth-century composers and became the basis of their musical language.

Richard Strauss composed more than 150 songs throughout his life that are divided into four periods. One song from Op. 21 *Schlichte Weisen*, "Ach, lieb Ich muss nun scheiden" (no.3), two tunes from Op. 10 *Letzte Blätter*, "Zueignung" (no.1) and "Allerseelen" (no.8), all belong to the first period of Strauss' work and are based on the poems of Felix Dahn and Herman von Gilm.

Felix Dahn, the poet of *Schlichte Weisen*, was a history professor at the University of Breslau in Munich, Strauss's home town. At a museum in Munich, Dahn saw a collection of ancient folk songs in which only the opening words were translated. He added an imaginative continuation from the words and wrote the poems, *Schlichte Weisen*. Strauss composed these five songs in 1888. "Ach, Lieb, ich muss nun scheiden" (no.3) is similar to Brahms's style in terms of folk-like melody and its dark and heavy color. This song is short and relatively simple, both in terms of the melodic line and the accompaniment, in order to preserve the folk-song character.

*Acht Gedichte aus "Letzte Blätter" von Hermann Gilm Op.10, (1882–1883)* is Strauss's first song book published with an opus number. Strauss previously composed 26 songs, but Op. 10 was a significant work where Strauss truly revealed his musical world. Although it is an early work, it shows the characteristics of late Romantic music, featuring new techniques while still working within traditional compositional procedures such as reciting note melodies, an integral piano part, and compositional ambiguities. Op.10, *Letzte Blätter* is a song book that has an unusually high range for both voice and piano and is expressed by various musical traits and methods to harmonize and articulate the text. In order to achieve this, Strauss repeats words, makes changes in dynamics, and uses an arpeggiated accompaniment, syncopation, melodic skips, and accidental marks.

"Zueignung" flows with the emotion of love toward a lover in a controlled mood. This is a three-part strophic song, and the melodic flow of the diatonic scale is beautiful, brilliant and lyrical. Based on the main triad, the use of secondary dominant chords and diminished chords produces a rich sense of harmony and sound, and the song is characterized by the use of Neapolitan sixth chord. Another characteristic is the modulation through secondary dominant chords and the frequent modulation in a short amount of time. The harmony or melody is changed in order to represent the meaning and atmosphere of the words. Syncopated rhythms are repeatedly used to lead the tune to the highest note. The piano part consists of an arpeggiated figure that complements the melody.

The last song, "Allerseelen," is one of the most frequently performed of the Strauss songs. The song expresses the ardent desire to meet an old love who has died on All Soul's Day, November 2. This is also an early work of Strauss and has a very complicated structure. The song is through composed and is in three parts that have a smooth and elegant diatonic melodic progression. The melody appears freely to represent the content of each part so it is hard to find something in common. Just like the two songs mentioned above, this song uses harmony to represent the content of the words. It is characterized by chromatic progressions, successive use of secondary dominant chords, diminished chords, successive progressions of unresolved secondary dominant chords, non-harmonic tones, the dissonance between secondary dominant chords and their resolutions that are used simultaneously, and harmony used like non-harmonic chords. The use of altered chords characterizes this song; for example, the chromatic modulation through the Neapolitan sixth chord and the successive use of secondary dominant chords before a German sixth chord is used. Throughout the song the method of modulation is through relative keys and chromatic modulation. The successive progression of repetition, syncopation and triplets brings about a sense of tension and rhythm. The cadence is a varied plagal cadence in which non-harmonic tones are added to create a new acoustic color. This also reflects the content of the words.

Richard Strauss did not decline any opportunity to represent the theme and content of a poem. He was willing to break down the tendencies of traditional harmony to represent the content of the words. For example: very complicated harmonic progressions, successive progression of unsolved secondary dominant chords, dissonance made by collisions between secondary dominant chords played simultaneously with their

resolutions, and continuous modulation. All these seem to point toward the chromaticism, polytonality and sometimes even the modern technique of atonality.

### **Ach, lieb ich muß nun scheiden**

Ach Lieb, ich muß nun scheiden,  
gehn über Berg und Tal,  
die Erlen und die Weiden,  
die weinen allzumal.

Sie sahn so oft uns wandern  
zusammen an Baches Rand,  
das eine ohn' den andern  
geht über ihren Verstand.

Die Erlen und die Weiden  
vor Schmerz in Tränen stehn,  
nun denket, wie's uns beiden  
erst muß zu Herzen gehn.

### **Allerseelen**

Stell auf den Tisch die duftenden  
Reseden,  
Die letzten roten Aestern trag herbei,  
Und laß uns wieder von der Liebe reden,  
Wie einst im Mai.

Gib mir die Hand, daß ich sie heimlich  
drücke  
Und wenn man's sieht, mir ist es einerlei,  
Gib mir nur einen deiner süßen Blicke,  
Wie einst im Mai.

Es blüht und duftet heut auf jedem  
Grabe,  
Ein Tag im Jahr ist ja den Toten frei,  
Komm an mein Herz, daß ich dich  
wieder habe,  
Wie einst im Mai.

### **Ah love, I must now leave**

Ah love, I must now leave,  
go over mountain and valley,  
the alders and the willows,  
they weep all together.

They saw us so often wandering  
together by the edge of the brook,  
the thought of one without the other  
goes beyond their understanding.

The alders and the willows  
are weeping tears of sorrow  
now just think how much worse  
both of our hearts must feel!

### **All Souls Day**

Set on the table the fragrant mignonettes,  
Bring in the last red asters,  
And let us talk of love again  
As once in May.

Give me your hand to press in secret,  
And if people sees, I do not care,  
Give me but one of your sweet glances  
As once in May

Each grace today has flowers and is  
fragrant,  
One day each year is devoted to the  
dead;  
Come to my heart and so be mine again,  
As once in May.

## **Zueignung**

Ja, du weißt es, teure Seele,  
Daß ich fern von dir mich quäle,  
Liebe macht die Herzen krank,  
Habe Dank!

Einst hielt ich, der Freiheit Zecher,  
Hoch den Amethysten-Becher,  
Und du segnetest den Trank,  
Habe Dank!

Und beschworst darin die Bösen,  
Bis ich, was ich nie gewesen,  
heilig, heilig an's Herz dir sank,  
Habe Dank!

## **Dedication**

Yes, dear soul, you know  
That I'm in torment far from you,  
Love makes hearts sick,  
Be thanked.

Once, revelling in freedom, I held  
The amethyst cup aloft  
And you blessed that draught,  
Be thanked.

And you banished the evil spirits,  
Till I, as never before,  
Holy, sank holy upon your heart,  
Be thanked.

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**RECITAL 3 PROGRAM**

**Yongmin Kim, Tenor**

**Rafael Agustin Gordillo Maza, piano**

*Wednesday, April 13, 2016  
Walgreen Drama Center, Stamps Auditorium  
8:00 PM*

**엄마야 누나야 (Mother and Sister)(1962)** Young-Jo Lee (b. 1943)

**다듬이 (Fulling Cloth) (1962)** Young-Jo Lee

**Four songs from poems by Dong-Ju Yun (1985)** Young-Jo Lee

서시 (Forward)

무서운 시간(A Terrifying Hour)

새로운 길 (The New Road)

별 헤는 밤(One Night I Count the Stars)

*Intermission*

**문경새제 아리랑 (Arirang of Mun-Kyoung Sai Jai) (2013)** Young-Jo Lee

**경상도 아리랑 (Arirang of Kyoungsang-do) (2013)** Young-Jo Lee

**그가 찔림은 (He was pierced) (2013)** Young-Jo Lee

**시편 23 편 (Psalm 23) (1983)** Young-Jo Lee

**시편 23 편 (Psalm 23) (1953)** Woon-Young Na

## RECITAL 3 PROGRAM NOTES

Tonight's program is designed to explore expressions of Korean art songs with Western musical styles and to shed light on their true meanings and values by considering their traditional music elements.

### Western Music into Korea

The history of Korean music can be traced back at least five thousand years. This music has been associated not only with art, literature, and dance, but also with the political, economic, and social matters of the time. Korean music and arts have developed around the concepts of *Han* and *Heung*, which are emotional expressions unique to Koreans, as will be explained below.

Western music has been present in Korea for one hundred years. The infiltration of Western music into Korea and its development thereafter are a result of a specific event, the arrival in 1885 of two American missionaries, Henry Gerhard Appenzeller (1858–1902), a Methodist, and Horace Grant Underwood (1859–1916), a Presbyterian. These missionaries taught hymns and other sacred songs which became the first Western music performed in Korea.

Together with much of the rest of the world, Korea was confronted with difficult political situations in the late nineteenth and the early twentieth centuries. Ultimately Korea was annexed by Japan in 1910. In the period of Japanese colonization (1910–1945), traditional Korean music was not allowed to be performed, sung, or taught at all. Consequently, Western music was accepted as the more accessible and politically safe medium through which Koreans could express patriotic, religious, and other internal emotions. In the chaos of the era, the Christian reformed churches became a shelter for the Korean people who suffered from Japanese oppression, and many people experienced Western musical styles because of the spread of a large number of hymns. Political turmoil in Korea during the years of Japanese colonization (1910–1945); the years of trusteeship by the United States and the Soviet Union and the division of the Korean Peninsula (1945–1948); and the Korean War (1950–1953) inevitably led Korea toward incorporating Western music into its musical culture.

Around 1910, a new song genre, *Chang-ga*, developed from Western hymns. Korean texts were set to popular Western tunes and hymn forms. *Chang-ga* became a medium for expression of patriotic feelings and resistance to Japanese imperialism, and it continued to flourish until 1920. One example of *Chang-ga* is the former national anthem of Korea, *Aegukga*. The tune to this song was adopted from the Scottish folk song *Auld Lang Syne*.

The genre of Korean art song referred to as *Gagok* was also developed from Western tunes and hymns in the 1920s. *Gagok* consists of vocal music arranged in hymn form, employing Western scales and harmonies. *Gagok* described the wretched lives of Korean people and called for the nation's independence. In 1919 Nan-Pa Hong (1900–1940) composed *Bong-sun-hwa* (Balsam Flower), which is considered the first example of *Gagok* in Korea. This song expresses lamentation and the hope for a unifying national spirit during the Japanese colonization.

After the 1930s, elements of Western influence, such as hymn forms and Western tonalities, could also be found in Korean art songs such as “Dong-mu Sang-gak” (Friend Memories) by Tae-Joon Park (1903–1982) and “Go-hyang Sang-gak” (Hometown Memories) by Je-Myung Hyun (1911–1945). Both works blend hymn tunes with Korean texts.

The year 1945 was an important turning point in the history of Korean music. In this year Korea gained independence from Japan. Independence, however, was not obtained by means of Korea's own strength, but with the help of the United States and other countries. After independence, Korea had the task of solving the problems of poverty and underdevelopment. From the middle of the 1950s, after the Korean War, the interest of Korean composers in contemporary Western music consistently increased. Many musicians who had left the country during the era of Japanese colonization studied Western music in Europe and America and adopted progressive styles such as atonality, twelve-tone technique, and electronic music. These musicians then returned to Korea with the knowledge they had gained abroad, and they introduced these elements into Korean music on their return.

In 1955, Woon-Young Na founded the Korean Modern Music Association (KMMA), which became an official constituent of the International Society for Contemporary Music (ISCM) in 1957. The KMMA enabled composers to promote the formulation of a theoretical basis for national music and to create a place for Korean music within the international music world. The Pan Music Festival and the Seoul Music Festival first took place in 1969 and have provided the Korean contemporary music community with a crucial source of information on trends used in contemporary music all over the world.

The first and second generation composers such as Heung-Rayl Lee, Soon-Nam Kim, Yi-Sang Yoon, Woon-Young Na, Hwi-Gap Jeong, Byeong-Dong Baek, and Jin-Gyoon Kim were the first to investigate what defined Korean music. They analyzed and studied Korean musical elements in traditional works, including rhythm, melody and harmony. They insisted on inserting Korean elements into Western music.

### **Yong-Jo Lee**

Young-Jo Lee, one of the third generation composers, is a prominent composer in this nationalistic vein and one of the leading composers in Korea today. He has not only made a name for himself in his country but also globally, winning several prestigious international competitions, and his music has been performed in various music festivals and concerts around the world. He is known for his unique style and dramatic sound, combining traditional Korean elements with Western influences.

Young-Jo Lee was born in Seoul, Korea in 1943 and raised in a musical family. His father, Heung-Rayl Lee (1909–1980), was one of the best-known art song composers in Korea. When Young Jo Lee was young, he studied piano and theory with his father. Inspired by his teacher in university, Woon-Young Na, Lee began to incorporate traditional Korean materials into his compositions. In addition, Lee studied Korean traditional instruments like the piri (a kind of Korean recorder), the changgo (an hour-glass drum), and the danso (a Korean flute) with Jae-Guk Jung at the Traditional Arts School of the Korean National University. Lee's first mature work was "Buddhist Song for Percussion and Men's Choir." Later at the Hochschule für Musik in Munich, Germany, his teacher, Carl Orff, showed special interest in this work because it used traditional Korean elements. Lee studied with Orff for one year until, due to Orff's ill health, he changed to another composition teacher, Wilhelm Killmayer. Lee received his doctoral degree

from the American Conservatory of Music in Chicago, Illinois in 1989. For his doctoral project he composed a Korean opera, *Choyong* (1987), which incorporates Korean folk tale and folk elements into the music. As a result of the success of this opera, Lee received the Chae Dongsun Composition Award from the Korean Art Critic Association in 1988. In the same year, he was appointed to a teaching position at the American Conservatory of Music in Chicago. One year later he was appointed Chairman of the Theory and Composition Department at the American Conservatory where he remained from 1989 to 1994. In 1994, he returned permanently to Korea as professor of composition at the Korean National University's School of Music. In 1997 he became dean of this school and continues to teach.

### Korean Traditional Music

Traditional Korean music can be characterized by its rhythms, melodies, scales, and ornamentations. Rhythm, *changdan*, is the key element of Korean music, unlike Western music, where melody and harmony dominate. All traditional Korean music is built around rhythmic meter. A rhythm is repeated for a whole section, but with lots of improvised variants, and consists of a strong downbeat and set accents. Traditional melodies had been passed down orally through the generations. Their typical style is very flowing, but the tune is less important than the often complex ornamentation of individual tones. Korean scales are pentatonic scales: *pyongjo*(G-A-C-D-E) and *kyemyoungjo*(A-C-D-E-G). Harmony is absent from traditional Korean music.

One of the other distinguishing characteristics of Korean music is the use of ornamentation. There are two different kinds of ornamentation: *Shigimsae* and *Nonghyun*. *Shigimsae* is for wind instruments and *Nonghyun* is for string instruments. *Shigimsae* involves decorative notes before or after the main notes of the melody. In the following table, there are examples of ornaments used in *Shigimsae*.

Written	Played
①	①
②	②
③	③
④	④
⑤	⑤
⑥	⑥
⑦	⑦
⑧	⑧
⑨	⑨
⑩	⑩
⑪	⑪
⑫	⑫
⑬	⑬
⑭	⑭
⑮	⑮
⑯	⑯
⑰	⑰
⑱	⑱
⑲	⑲
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㉜	㉜
㉝	㉝
㉞	㉞
㉟	㉟
㊱	㊱
㊲	㊲
㊳	㊳
㊴	㊴
㊵	㊵

fig. 3.1: Examples of Shigimsae

In the absence of harmony, *Sigimsae* is an important factor in creating mood and richness of sound in traditional Korean music. Thus, a performer's use of *Sigimsae* in traditional music is considered a measure of his musical abilities, like cadenzas in Western music. The performers are expected to improvise these ornaments. Moreover, *Sigimsae* is one of the major elements that represent the Korean sentiment in traditional songs.

### **Han, the Korean Sentiment**

Han is a uniquely Korean sentiment. The Korean encyclopedia explains that, "from an early age, Koreans have been taught that 'the unique emotion of the Korean people is Han.'" All Koreans accept this truism without question. Han affects Korean society, history, religion, arts, education, political and economic development.

The poet Go Eun, said that "Han is a unique feeling of the Korean people not translated to Western people." He stressed that "Han can be defined as the nihilistic worldview contained in the minds of people who gave up conducting their lives with active willingness and courage or adventure.... The conclusion is that Han is the emotion of resignation and sorrow brought about by permanent despair."

From the Korean Christian perspective, "Han is a feeling of unresolved resentment against injustices suffered, a sense of helplessness because of the overwhelming odds against one, a feeling of acute pain in one's guts and bowels, making the whole body writhe and squirm, and an obstinate urge to take revenge and to right the wrong—all these combined."

Thus Han is the accumulation of suppressed and condensed experiences of oppression. Accumulated Han is inherited and transmitted, boiling in the blood of the people.

Han represents the passive state of not resisting the opponents of resentment and grudge but resigning oneself and enduring the current pain. Han does not contain the willingness to overcome and resolve the unjust pain and hardship. Han only conveys frustration with painful reality, feelings of grief, a sense of defeat, a sense of futility, and abandonment of all hope.

*Seunghwa*, or "Sublimation," arises from Han and replaces *Chenyoun*, the sense of resignation. It is a higher and nobler emotion. Anger, resentment and hatred which are the lower states before "sublimation" are denied and sublimated into forgiveness and reconciliation.

Historical origins of Han are:

- (1) Koreans have suffered numerous invasions by surrounding powerful nations.
- (2) Koreans have continually suffered from tyrannical rulers.
- (3) Korean Women suffered greatly under the patriarchy of Confucianism.
- (4) Koreans experienced slavery at one point in their history. About half of the population was registered as hereditary slaves, and they were treated as property rather than as people of the nation. These enslaved people thought of their lives as Han.

These four conditions produced Han in the Korean people. The poet Ko Eun exclaims, "We Koreans were born from the womb of Han and brought up in the womb of Han." The Korean people are Han.

## **Tonight's Program**

### **Han and Women**

In order to present Han, Young-Jo Lee emphasized the theme of women in his works. Tonight's first and second songs are about a mother, sister, and grandmother who are prime subjects of Han because they are symbols of sacrifice and love during the previous periods of severe hardship in Korea. Even without the music the message is saddening. The poems utilized in these songs were written by poets So-Wol Kim and Eun-Sang Lee who are writers much beloved by Koreans. In these songs, Young-Jo Lee put different variations on piano accompaniments like those in art songs while the vocal melodies are simple like a folk song and used relative keys to foster its emotion. This work uses tonal music typical of hymns.

### **Han and Literature**

Almost all Koreans, whether they are young or old, can memorize the first verses of the famous poem "Foreword" by Dong-Ju Yun with a very special emotion. Dong-Ju Yun (1917–1945) was a Korean poet, known for his lyric poetry as well as resistance poetry during the dark period of Korean history in the early twentieth century. Although Dong-Ju Yun became famous after his death at Fukuoka prison in Japan in 1945, today he is remembered as one of the most beloved poets in Korea. His anthology is his only work, published after his death; it etched Yun's name into the national consciousness and memorialized the struggle of his generation. It continues to be acknowledged as one of Korea's most significant works of literature.

Yun's poems were not the products of simple and abstract conceptions gained through knowledge, but those of the deepest experiences in the life to which he was called and the problems involved in the reality and the history that he had to endure with all his body and soul. The critical perception of reality found in his works had the following characteristics: First, it was embodied through the longing for and the emotions of his lost homeland. Second, it can be equal to the negative reality perception. Lastly, it exudes his grief and shame, in which he places his will to transcend reality. One encounters the word "grief" multiple times in his works. To him who had the most fine and delicate sensibility, the world in which he lived might have been no more than a constant rain of grief soaking him thoroughly. This suffering is vividly expressed in the poems written by him who wished to bear no shame in his mind before the heavens.

Young-Jo Lee's piece, *Four songs on poems by Dong-Ju Yun*, takes on the form of a song cycle while amplifying the metaphor, sensibility, fine connotations and ambience of the poetic diction. There is solidity as well as effective coordination between the programmatic musical harmony and sentimental melody, making it one of the most representative song cycles of all Korean art songs, in addition to being the first.

Song 1, "Foreword," unfolds in the form of how the subject has lived, how the subject will live, and how the present is; the musical expressions are deployed to express these states. "Sky" and "Star" motifs are repeatedly used and developed, hence the characteristic of the musical expression which is expanded and then completed.

Song 2, “A Terrifying Hour,” has the contents of a monologue, introspection in the lyrics. Similar to the first poem, the narrator shows his internal side through soliloquy. Musically it also shows the form of soliloquy through the form of the accompaniment, while developing the form with connections with the first song’s “Sky” motif.

Song 3, “The New Road,” is a song in a through-composed form. This song cycle functions as a bridge with the characteristic of beautiful tunes reflecting R. Schumann’s style.

Song 4, “One Night I Count the Stars,” has the characteristics of a long poem which are varied and complicated. While the first two songs reflect active symbolic expressions, this song focuses more on the piano’s role in emphasizing the sky, wind, and stars.

Young-Jo Lee’s music does not sacrifice the emotional, poetic expression of Dong-ju Yun’s poem but rather amplifies it and composes a lied interspersed with non-harmonic tones, motif, thematic development, and the concept of a programme, all of which have earned this work a well-deserved reputation as Korea’s representative song cycle.

### **Han and Arirang**

Arirang is a popular lyrical singing genre transmitted and recreated orally. Arirang’s origins have been lost, but the song represents yearning, abandonment, loneliness such as that of an abandoned lover. So Arirang is gloomy and contains Han. It exists in multiple traditional forms as well as symphonic and modern arrangements. It typically contains a gentle and lyrical melody, accompanied by the refrain: “Arirang, arirang, arariyo, carry me to the hill.” Arirang songs speak about departure and reunion, sorrow, joy and happiness. In the Arirang songs, Young-Jo Lee writes out the various ornaments including each pitch and rhythm and uses the chromatic scale, hemiola, complex textures, and polytonality, which are frequent in Western music but not at all common in Korean contemporary music.

### **Han and Christianity**

Han influenced Korean religion, in particular the spread of Christianity, because of the sentiment found in the scriptures that promoted the rights of the poor and needy. The meaning of the prayer of Korean Christians is like that of Luke 18:3, “Vindicate me against my adversary,” and Prov. 31:9, “Open your mouth, judge righteously, maintain the rights of the poor and the needy.” In the new translation of the Korean Bible, “I will vindicate” is translated “I will resolve your suppressed Han.” The people are those who have deep sorrow and resentment because of poverty, oppression, abuse, and discrimination, so they became rather humble; therefore, social hardship and religious piety were blended in the people and Korean Christians interpret their conditions as of “those who have deep sorrow.” That was one of reasons why Christianity was powerfully spread in Korea from 1900 and continues to the present day. Korean sacred music has responded powerfully to this trend. An interesting fact is that there are many more Korean sacred songs than art songs because of the powerful influence and active Christianity in Korea. Korean religious music embodies the people’s sentiment, Han.

Three sacred songs on tonight’s program are the most representative songs of Han. “He was pierced” implies Jesus suffered and Koreans recall their own suffering from Han and try to reflect that in Jesus’ suffering. Psalm 23 is virtually the most famous chapter in the Bible for

Koreans. While Korean people took refuge to the south during the Korean War in 1951–1952, Woon-Young Na, Young-jo Lee’s teacher, composed a song from Psalm 23 for a Sunday worship service and Koreans took comfort in the song and text which deeply resonated with their sentiment, Han. Subsequently, many composers including Young-Jo Lee, composed songs based on Psalm 23. These two settings together conclude tonight’s program.