

Bongsunhwa Variations for Violin Solo by Young-Jo Lee:
A Guide to the Historical Context and Performance of a Work Spanning 78 years

by
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ABSTRACT

In this research project, I introduce to the reader *Bongsunhwa Variations for Violin Solo* by Young-Jo Lee. Lee's work is based on the original melody *Ae-Su* by Nan-Pa Hong, which Hong then developed into the Korean art song *Bongsunhwa*. The evolution of this simple melody to an art song and later a virtuosic violin work is explored as well. A historical background of Korean-Western music and composers is provided in order to further understand the evolution of compositional techniques that led to Lee's work. Additionally, I examine the historical context of Hong's work and the meaning of the lyrics of *Bongsunhwa*. In this paper, I also explore how *Ae-Su* affects *Bongsunhwa Variations for Violin Solo*; in particular, how Lee transforms Hong's *Bongsunhwa* to his musical style and uses contemporary Western violin techniques, rhythms, and modulations to express the original intent of the work. Finally, I provide a performance guide of *Bongsunhwa Variations for Violin Solo* for non-Korean musicians, comparing the original source material of Hong's song and three verses to the three variations of Lee's work and how the history and context of the work shape performances of the *Bongsunhwa Variations for Violin Solo*. Interviews I undertook over email with the composer inform much of the interpretative suggestions in the performance guide.

DEDICATION

I would like to thank GOD for being with me throughout my life. I'd also like to thank my family, friends and all my committee members, Dr. McLin, Dr. Solis and Prof. Ryan for supporting and encouraging me during this process. I also appreciate composer Young Jo Lee for giving me a permission to use the copyright of *Bongsunhwa Variations for Violin Solo* and to interview him for my research project. Finally, my parent, Hyungsung Dong and Eunsook Lee, I'd like to appreciate all of your support, praying and love.

I love you mom and dad!

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CHAPTER 1

INTRODUCTION

Western music in Korea, first introduced along with Christianity in the late 19th Century, has been in a constant state of evolution ever since. Nan-Pa Hong (1897-1941) was a pioneer in adopting Western music principals to Korean music. He greatly contributed to the development of Korean-Western music and, in particular, Korean art song. He was also versatile in various fields, as a violinist, composer, conductor, critic, translator, and writer. His music influenced many later composers such as Young-Jo Lee (b.1943).

Korean composer and professor Lee composed multiple styles of music for solo instruments, various chamber ensembles, orchestra, chorus, opera and electronic music. Lee also wrote several works utilizing melodies of composers from previous generations, such as Nan-Pa Hong and Lee's own his father, Heung-Yeol Lee (1909-1980). Young-Jo Lee composed different *Bongsunhwa Variations* for piano trio (1997) and for solo violin (1998) using Hong's song, *Bongsunhwa* (1925). The main melody of *Bongsunhwa* is better known today as a Korean art song, but the original melody of the song is from the instrumental work *Ae-Su* (1920).

In 1920, Hong composed the work *Ae-Su* (sorrow) as a violin piece. It was during this time that Hong abandoned his studies in Tokyo in order to protest the colonialism of Korea by Japan which resulted in political and economic turmoil. Hong composed *Ae-Su* to reflect the suffering and hardships that Koreans faced due to the oppression from Japan. However, as *Ae-Su* was written for an instrument and therefore did not have lyrics, it made it difficult to convey the sad and challenging circumstances in Korea. Because of

this, in 1925, the poet Hyeong-Jun Kim (1885-1965), wrote lyrics for the melody from *Ae-Su* and Hong created a piano accompaniment, and in doing so the first Korean art song for voice and piano, *Bongsunhwa* (Garden Balsam in the Korean language), was created. These were the first two versions of what was to eventually become *Bongsunhwa Variations for Violin Solo* nearly three quarters of a century later. Young-Jo Lee composed *Bongsunhwa Variations for Violin Solo* (1998) based on Nan-pa Hong's song. Lee's *Bongsunhwa Variations for Violin Solo* consists of a theme based on the melody of *Bongsunhwa* and three different variations. In the variations, Lee explored different settings for the *Bongsunhwa* melody by utilizing various rhythms, violin techniques and different keys.

Purpose of The Study

Although *Bongsunhwa* is a famous Korean art song, *Ae-Su* and *Bongsunhwa Variations for Violin Solo* are not well known. In particular, Lee's work *Bongsunhwa Variations for Violin Solo* is relatively unknown compared to other pieces of his such as *Honza Nori for Violin Solo* (1995).

My goal in the writing of this paper is to provide visibility and to promote this deserving but largely unknown work, as well as to introduce *Ae-Su* and the *Bongsunhwa Variations for Violin Solo* to the greater global music community. Furthermore, I aim to offer a glimpse into how the Korean-Western composition styles evolved throughout these three different pieces. Finally, I provide context for non-Korean violinists to better understand the background and meaning of Young-Jo Lee's *Bongsunhwa Variations for Violin Solo* in order to inform future performances.

Methodology

The second chapter provides a brief introduction and purpose of the study, explores the historical context of Korean-Western music and delivers a concise biographies of Nan-Pa Hong and Young-Jo Lee. This chapter is based on the existing collection of essays and research on the composers and their works.

In the third chapter I provide a brief explanation of *Ae-Su* and *Bongsunhwa* by Nan-Pa Hong and *Bongsunhwa Variations for Violin Solo* by Young-Jo Lee. Furthermore, I focus on how the original version, *Ae-Su*, evolved to the song *Bongsunhwa* and Lee's *Bongsunhwa Variations for Violin Solo*, comparing and contrasting the three versions. I utilize the original manuscript of *Ae-Su* and music scores of the song and violin solo variations for this chapter. Additionally, I will include an interview with the composer, Young-Jo Lee, in order to provide additional context for the work.

The chapter four is a performance guide of *Bongsunhwa Variations for Violin Solo* by Young-Jo Lee based on Nan-Pa Hong's works. I focus on how the lyrics of the song inform a performer's understanding and approach to the *Bongsunhwa Variations for Violin Solo* and provide a guide how to approach Korean music within a Western structure.

CHAPTER 2

HISTORICAL INFORMATION

Historical Context of Western Music in Korea

Korean music, which was initially *Gug-Ak* (traditional Korean music), had completely changed with the newly introduced music, *Yang-Ak* (Western music) in the late 19th Century. The two significant contributions to Western music in Korea were the introduction of Christianity and the influence of Western-style military bands. The first appearance of Western music in Korea occurred when two Methodist Protestant missionaries, Henry G. Appenzeller (1858-1902) and Horace G. Underwood (1859-1916), entered Korea in 1885.¹ As Western influences were introduced in Korea, it impacted not only the religious culture that was centered on Confucianism but affected multiple fields as well, such as education and music. Appenzeller founded a Methodist school for boys, Pai-Chai Hak-Dang (school) in 1885 which taught the English language.² Another missionary, Mary F. Scranton (1832-1909), also established the first school for women Ewha Hak-Dang in 1886.³ During this time, Gospel hymns also greatly influenced Korean music.

In 1901, Franz Eckert (1852-1916), a German composer and conductor, established a Western-style military band in Korea upon Emperor Gojong's (1852-1919) request.⁴ Eckert composed the first Korean National Anthem, which is considered to be

¹ Jae-sung Park, "Korean Contemporary Music: A Brief History," *Sonus* 20, no. 2 (Spring 2000): 29-35.

² Lark-June George Paik, "The History of Protestant Missionary in Korea, 1832-1910," (PhD diss., Yale University, 1927), 137.

³ *Ibid*, 136.

⁴ Bang-Song Song, "The Acceptance Age of Western Music," chap. 6 in *Han'guk Ŭmak T'ongsa* (Seoul: Ilchogak, 1984), 572.

the first Western instrumental piece in Korea.⁵ This band was comprised entirely of brass instruments and was the beginning of western instrumental music practices in Korea. They played not only the Korean National Anthem but also other anthems of diverse countries and songs.⁶ Later, these contributions inspired several Korean composers to write music based on a Western composition style.

The earliest Western music form during this period was *Chang-Ga*, which led to the development of Korean-Western music. *Chang-Ga* was comprised of a Western-style melody, such as a hymn, with added lyrics in the Korean language. The most outstanding composer of *Chang-Ga* was In-Sik Kim (1885-1962).

Three Korean-Western Musical Periods

The history of Korean-Western music is mainly divided into three periods that reflect the political circumstances of the time in Korea.⁷ The first period, from 1910 to 1948, contains two significant events: Japanese Colonization (1910-1945), and independence and the subsequent military administration (1945-1948).⁸ The second period, from 1948 to 1970, included the Korean War (1950-1953), and the third, from 1980, is one of political stabilization.⁹

⁵ Bang-Song Song, "The Acceptance Age of Western Music," 572.

⁶ Ibid, 565.

⁷ Jae-sung Park, "Korean Contemporary Music: A Brief History," 31.

⁸ Ibid.

⁹ Ibid.

1) Establishing Korean Identity in Music (1910-1948)

In the 1900s, Korea underwent political and economic turmoil due largely to the Japanese Colonization. In particular, Japan restricted Korean culture such as education, language and music in this colonial period. Because of this, Koreans suffered as they were unable to practice and enjoy their national identity.

During this challenging time, music became a vehicle for which people could protest not only suppression from Japan but also express their national identity. Even though the Japanese compelled Koreans to learn Japanese music, several Korean composers strove to make music with their own national language and spirit.¹⁰ Woo-Yong Baik (1883-1930), Sang-Jun Lee (1884-1948), In-Sik Kim (1885-1962), and Nan-Pa Hong (1897-1941) were all leading composers who struggled to express a Korean identity through music.¹¹

Composers during this period mainly composed using simple tonality but beginning in the 1940s, compositional styles began to change with Western influences such as Dadaism and Expressionism.¹² After the Colonization ended in 1945, numerous music organizations were created in order to reconstruct a Korean national musical identity.¹³

2) Development of Korean Contemporary Music (1948-1970)

From 1950 to 1953, the Korean war occurred and resulted in Korea dividing into South and North. After the war, as politics stabilized, Korean composers began to be

¹⁰ Jae-sung Park, "Korean Contemporary Music: A Brief History," 29.

¹¹ Bang-Song Song, "The Acceptance Age of Western Music," 572.

¹² Jae-sung Park, "Korean Contemporary Music: A Brief History," 31.

¹³ Ibid, 30-31.

interested in Western contemporary music techniques such as twelve tone composition.¹⁴ Starting with Un-Young Na (1922-1993), who established a contemporary music society in 1952, several organizations were created to promote contemporary music.¹⁵ In addition, Korea joined the International Society for Contemporary Music (ISCM) in 1957.¹⁶ Un-Young Na, I-Sang Yun (1917-1995), Byung-Dong Paik (b.1936), and Suk-Hi Kang (1934-2020) were outstanding composers during this time who contributed to developing contemporary music in Korea and promoting Korea internationally during this period.

This period was also a time of experimentation with new compositional styles. While composers previously wrote music simply to express Korean identity with simple tonal music, during this period composers combined traditional Korean elements with modern Western techniques. In addition, Suk-Hi Kang was one of the first composers to write electronic music in Korea, *Feast of Id* in 1966.¹⁷

3) Stabilization and Globalization of Korean-western music (since 1980)

Compared to the earlier two periods which were unstable due to political circumstances, Korea was more secure politically and economically after 1980. Moreover, as technology advanced and the internet gave people easy access to multiple composers, works and styles, Korean composition also developed more variety and complexity. Some composers such as Young-Jo Lee (b. 1943), Man-Bang Lee (b. 1945),

¹⁴ Jae-sung Park, "Korean Contemporary Music: A Brief History," 32.

¹⁵ Joo Won Kim, "The Development of Contemporary Korean Music with Emphasis on Works of Isang Yun," (DMA diss., The Ohio State University, 2011), 6.

¹⁶ Jae-sung Park, "Korean Contemporary Music: A Brief History," 32.

¹⁷ David Babcock, "Korean Composers in Profile," *Tempo* 192 (1995): 15.

and Geon-Young Lee (b. 1947) followed earlier approaches using Korean elements in Western contexts and materials. Others however, such as Un-Suk Chin (b. 1961) and Jae-Joon Ryu (b. 1970) began to compose music utilizing diverse elements without limiting themselves to any one cultural influence.¹⁸

Biographical Background

1) Nan-Pa Hong

Young-Hoo Hong (1897-1941), also known as Nan-Pa Hong¹⁹, was born in Hwaseong-gun²⁰, in the Gyeonggi province, located south of Seoul in Korea. In 1905, Hong moved to Seoul and lived there during his childhood. He attended middle school at the YMCA (Korea Young Men's Christian Association) beginning in 1910, and in 1911 he bought a violin along with an instruction book by German pedagogue Christian Heinrich Hohmann (1811-1861) and began to teach himself the instrument. Shortly afterwards, he began violin lessons with In-Sik Kim. In 1912, he attended the Chosŏn Jeong-Ak Jeon-Seup-So (Chosŏn Music Center) and studied voice for a year. At that time, studying and graduating as a voice major was a pre-requisite for becoming an instrumental major.²¹ Afterward, he was re-admitted to the Chosŏn Music Center to focus on his studies as a violinist and resumed lessons with In-Sik Kim. In 1914, he graduated and became a teacher at the Chosŏn Music Center in 1915 where he worked for three years.

¹⁸ Jin Young Park, "A Study on Modernization of Korean Traditional Music Found in the Musical Works of Contemporary Composers: Focusing on Traditional Musical Works of Byung-Dong Back," *The Music Research* 25, no. 0 (December 2001): 59-60.

¹⁹ Nan-Pa Hong used to be written Lan-Pa Hong, but this research follows a modern English notation, Nan-Pa Hong.

²⁰ Currently Hwaseong gun is known as Hwa-seong si.

²¹ Chang Wook Kim, "A Study on the Music of Hong Nan-p'a," (PhD diss., Dong-A University, 2004), 23.

Hong went to Japan and enrolled in the Dong-Gyeong Music School, currently known as Tokyo University of the Arts, in 1918. However, in 1919, when the independence movement took place against Japanese colonialism, Hong returned to Korea to participate. During this time in Korea, he was absorbed in literature, writing an unpublished collection of short stories, "*Cho-Nyo-Hon*" in 1921. He also resumed several musical activities as a violinist and a founder of the private music organization, *Yon-Ak-Hwe* in 1922. In 1926, Hong returned to Japan to study violin at Tokyo Conservatory of Music (currently known as the Kunitachi College of Music) and joined the Dong-Kyeong Symphony (currently known as NHK) as a first violinist in 1927. After graduating from the Tokyo Conservatory in 1929, he returned to Korea and became a music professor at the *Choong-Ang Bo-Yuk Hag-Gyo*, a school currently known as Choong-Ang University, in Seoul in 1930. A short time later he went to study abroad again, this time in the United States in 1931. Hong enrolled at the Sherwood Music School in Chicago and studied violin, completing a Bachelor of Music Degree in 1933. During this time, despite the fact that Hong was a violin major, he concentrated more on composition and composed many Korean children's songs, *Dong-Yo*, and Korean art song, *Ga-Gok*.²² Upon returning home in 1933, he actively worked as a performer, composer, conductor, and music educator.²³ Nan-Pa Hong, who passionately lived for music, died at the young age of 44 in 1941.

²² Chang Wook Kim, "A Study on the Music of Hong Nan-p'a," 61.

²³ Sangwoo Han, "Voice of the Unlucky Period: Celebrating the 100th Anniversary of the Birth of the Nan-Pa Young-Hoo Hong," *HwangHae Review* 15 (June 1997): 336.

2) Young-Jo Lee

Korean composer and professor Young-Jo Lee (b. 1943) was born in Seoul, Korea and came from a musical family. His father, Heung-Yeol Lee (1909-1980), was also a professor and composer and one of the most prominent and influential composers writing the first generation of Korean-Western music. Due to this musical background, Young-Jo studied theory from his father as well as various instruments and composition from a young age. In addition, he learned clarinet and horn when he was in middle school and studied composition with Dong-Jin Kim (1913-2009). In 1962, Lee enrolled at the Yonsei University in Seoul as a composition major and completed both the Bachelor and Master degrees of music with Un-Young Na (1922-1993). Na had a significant influence on Lee musically. Na taught Lee how to combine traditional Korean elements and to develop a motif in various forms.²⁴ When Lee was in the second year of his university studies, he enlisted as a member of KATUSA (Korean Augmentation to the United States Army). During this period, he could study Western music more intensely, thanks to the diverse Western music recordings and resources in the army's library of Korea.²⁵ Moreover, during his army period, Lee realized he did not know much about traditional Korean music and instruments when he visited the National *Gug-Ak* Center with a general of KATUSA.²⁶ This inspired Lee to attend the National *Gug-Ak* Center where he studied the

²⁴ Choon Mee Kim, "A Study on the Structural Thinking of Music of the Composer Young-Jo Lee," *Eumakhak* 14, no. 0 (January 2007): 72.

²⁵ Choon Mee Kim, "A Study on the Structural Thinking of Music of the Composer Young-Jo Lee," 72.

²⁶ HeeKyung Lee, "Tradition, Nationalism, and Locality: A Study on Identity Discourses in Korean Contemporary Music," *Journal of Society for Music and Reality* 59, no. 0 (April 2020): 85.

traditional Korean musical instrument *Hyang Piri* (a double-reed instrument), with Jae-Guk Jeong (b. 1942). This experience introduced Lee to traditional Korean melody.²⁷

In 1975, Lee went to Germany and studied composition at the Hochschule für Musik und Theater with Carl Orff (1895-1982) and Wilhelm Killmayer (1927-2017) in Munich. Afterward, he returned to Korea and joined Yonsei University as a composition professor in 1980. However, a few years later he quit his job in order to once again study abroad in the United States in 1986. In 1989, he earned a doctoral degree in composition at the American Conservatory of Music in Chicago and became a professor there. From 1989 to 1994, he served as Chairman in the theory and composition department before moving back to Korea in 1994.²⁸ Since then, he has been active in education and composing activities in Korea.

²⁷ HeeKyung Lee, "Tradition, Nationalism, and Locality: A Study on Identity Discourses in Korean Contemporary Music," 85.

²⁸ Kunwoo Kim, "'Korean Dance Suite' for Piano by Young Jo Lee: An Analysis," (DA diss., Ball State University, 2008), 6-7.

CHAPTER 3

EVOLUTION OF THE MELODY

Ae-Su

Nan-Pa Hong composed *Ae-Su* on April 28th, 1920, after returning to Korea from Japan in order to participate in the independence movement. Interestingly, he included *Ae-Su* as an introduction to his collection of six short stories entitled *Cho-Nyo-Hon*. However, Hong did not publish it, and currently the Seokjuseon Memorial Museum in Dankook University owns the original manuscript. (Fig.1) Even though *Ae-Su* follows instrumental notation for piano, Nan-Pa Hong did not explain for which instrument he composed this piece either on the manuscript or in *Cho-Nyo-Hon*. Musicologist Jeong Soo Hong states:

We need to be careful in concluding that this music was an instrumental piece from the beginning. Of course, the first remaining sheet music (Novel [*Cho-Nyo-Hon*], 1920) has no lyrics. However, it is difficult to draw a definitive conclusion as to whether this score, written like an illustration of a novel, can be viewed as a work presentation. Also, this music is a typical song type that remains within the range of vocal music. There are many views that the first score of this song is for the violin, but among the violin pieces of Nan-Pa Hong, there is no song with such a narrow range.²⁹

However, several scholars and resources believe that *Ae-Su* was the first solo violin piece composed in Korea. According to composer Young-Jo Lee, *Ae-Su* is a violin piece formally stated in the organized history of the Korean Art Songs by Chairman Young-Sik Choi in the corporation of Korean Art Song Research Association.³⁰

²⁹ Jeong Soo Hong, "Special Corner: 20 Century Korean Music (2); Hong, Nan-Pa and Incomplete Bar Music," *Journal of Society for Music and Reality* 27, no. 0 (April 2004): 17-18.

³⁰ Young Jo Lee. Correspondent, email message to author, trans. Shinhye Dong, December 4, 2021.

Ae-Su is a concise piece comprising only twelve measures. Its three four-measure phrases are relatively simple. Beginning in the key of F minor, the tempo indication is “cantabile” with a time signature of 9/8. The melody line of *Ae-Su* is uncomplicated but lyrical and, through its mournful character, reflects the unstable circumstances in Korea. The rhythmic character is also comprised of simple patterns; the main melody and the bass melody both are comprised of repetitive rhythm patterns.

Ae-Su is an exceptionally tranquil piece. The dynamic is generally *mezzo-piano* throughout and, despite the presence of a *crescendo* and *decrescendo*, the loudest dynamic achieved is only a *mezzo-forte*. At the climax, the F minor goes to A-flat major, but for only two bars (measures 5 and 6). The piece then returns to F minor at *mezzo-piano*. Hong uses accents to emphasize the A-flat major tonality, but the music does not remain there very long, moving to a contrasting section in the following two measures, 7 and 8. These measures may be viewed as the most climactic moment in the piece because they contain the highest register. Interestingly however, Hong concludes the phrase using a contrasting dynamic, *mezzo-piano*, which instead provides a releasing of intensity. As the dynamic continues to become increasingly soft towards the end, Hong descends lower in register. Finally, the piece ends as if disappearing with a perfect authentic cadence marked by a *pianissimo*.

Figure 1. 'Ae-Su' by Nan-Pa Hong³¹

The image shows a handwritten musical score on aged paper. In the top left corner, there is a large red number '5'. In the top right corner, there is a circled handwritten signature in Chinese characters. The score consists of three systems of two staves each. The first system is marked 'Contabile' and 'Music by Young H. Hong.' and includes the Chinese characters '哀' and '心'. The second system has dynamic markings 'mf' and 'mp'. The third system has dynamic markings 'p', 'dim.', and 'pp'. At the bottom of the page, there is a date stamp: '—1920年4月28日作—'.

³¹ Nan-Pa Hong, "Ae-Su: Cho-Nyo-Hon," (unpublished manuscript, April 28, 1920), JPG file.

Bongsunghwa

The inception of Korean art songs started with Nan-Pa Hong's *Bongsunghwa* in 1925. Unlike the previous *Chang-Ga* period, Hong composed the first accompanimental piano part.³² Korean art song is similar to German Lieder. However, unlike Lieder in which the composer set existing poems to melody, Hong composed *Bongsunghwa's* melody first and added lyrics later.³³ The original melody of *Bongsunghwa* is *Ae-Su*, and Hong asked Hyeong-Jun Kim (1885-1965) to write lyrics for *Bongsunghwa*. Every year, garden balsams were in full bloom in Kim's garden, and he saw the flowers fall off. Kim thought that the shape of the falling flowers was similar to that of Korea during the Japanese colonial period and this inspired the lyrics for *Bongsunghwa*.³⁴ The Yonsei University Academic Information Service currently owns the original manuscript of *Bongsunghwa*. (Fig. 2)

Bongsunghwa extended the original melody from *Ae-Su* to three verses and enriched the vocal line with enunciated lyrics which enabled a clearer understanding of the text. Unlike *Ae-Su*, which was not well-known to the general public, *Bongsunghwa* gained popularity and spread rapidly during the Japanese Colonial period.³⁵ However, Japan banned Korean people from singing *Bongsunghwa* because the lyrics were perceived as resistance to Japan. Indeed, this was the reason for the song's popularity amongst the Korean people.³⁶ Soprano Cheon-Ae Kim (1919-

³² Kyeong-chan Min, "Nan-Pa and Our Ga-Gok," *Nara-Sarang* 52 (September 1984): 41.

³³ Ji-Yeon Lee, Jeong-Bae Kong and Yong-Beom Kim, "Study on the Beginning of the Korean Art Song," *Korean Society of Thought and Culture* 85 (2016): 536.

³⁴ Chunyeon Park, "A Review of Modern Korean Art Song and Modern Chinese Art Song: *Bongsunghwa* of Nanpa Hong and *Hwanghwawon* of Xinghai Xian," (MM diss., Seoul National University, 2001), 8.

³⁵ Young Jo Lee. Correspondent, email message to author, November, 1, 2021.

³⁶ *Ibid.*

1995), who was studying in Japan at that time, was imprisoned for singing this song in Tokyo.³⁷

³⁷ Young Jo Lee. Correspondent, email message to author, November, 1, 2021.

Figure 2. The Manuscript of *Bongsunhwa* by Nan-Pa Hong in 1926³⁸

鳳仙花
(獨唱又二重唱)

59

andantino.

金亨俊 作歌
洪永學 作曲

1. 2. 3.
 1. 2. 3.
 1. 2. 3.

1. 2. 3.
 1. 2. 3.
 1. 2. 3.

1. 2. 3.
 1. 2. 3.
 1. 2. 3.

³⁸ Nan-Pa Hong, *A Collection of World Korean Art Songs: Bongsunhwa* (Kyung-sung: Yeon-Ak-Hwe, 1926), 64.

Bongsunhwa is in strophic form and it does not have a prelude, interlude, or postlude.³⁹ The lyrics consist of three verses and four four-syllable structures; like *Chang-Ga*, each segment is split up into four syllables.⁴⁰ However, while the lyrics of *Chang-Ga* are about patriotism and enlightenment, the lyrics of *Bongsunhwa* expressed Korean national sadness, implied through the imagery of flowers.⁴¹ Each verse contains metaphors: the first verse describes the beautiful balsam on an enjoyable summer day, the second verse portrays the struggle to live in the fall season, and the last verse depicts the hope of the flower's revival.⁴² (Fig. 3) For instance, the lyric, “You beautiful Garden Balsam, beneath the pond, you look solely,” indicates that Japanese oppression is about to begin. However, the flower blooming and the happy ladies by the flower described in the second half of the first verse depict a continued Korean national identity and enjoyment. In the second verse, the lyric in which summer is gone and harsh wind describes the tragic circumstance of Japan’s oppression of Korea. Specifically, the imagery of fallen blossoms and looking miserable is a metaphor for how Korea lost its national and cultural identities. The final verse expresses that, despite the Japanese oppression, the Korean soul is still alive in our hearts and indicates hope for the end of the oppression and regaining our country.

³⁹ Kyeong-chan Min, “Nan-Pa and Our Ga-Gok,” 41.

⁴⁰ Yijeong Isabel Yun, “The Professional Musical Identity of SoonAe Kim: A Musicological Study of Influential Factors with a Performance Guide for Three Korean Art Songs,” (DMA diss., Arizona State University, 2021), 38.

⁴¹ Mamee Kim, “A Study on Growth Background of Korean Art Song: Focused on Analysis of Composition,” (MM diss., Kyunghee University, 2009), 9.

⁴² Yijeong Isabel Yun, “The Professional Musical Identity of SoonAe Kim: A Musicological Study of Influential Factors with a Performance Guide for Three Korean Art Songs,” 43.

Figure 3. Text of the First *Ga-Gok* “*Bongsunhwa*” by Nanpa Hong (1925)⁴³

1. 울밑에선 봉선화야 / 네 모양이 처량하다 길고 긴 날 여름철에 /
아름답게 꽃 필 적에 어여쁘신 아가씨들 / 너를 반겨 놀았도다.
2. 어언간에 여름가고 / 가을바람 솔솔 불어 아름다운 꽃송이를 /
모질게도 침노하니 낙화로다 늙어졌다 / 네 모양이 처량하다.
3. 북풍한설 찬바람에 / 네 형체가 없어져도 평화로운 꿈을 꾸는 /
너의 혼이 예있나니 화창스런 봄바람에 / 환생기를 바라노라.

1. You beautiful Garden Balsam, beneath the pond, you look solely.

Throughout the long summer when you bloom,

Beautiful ladies happily enjoyed your beauty.

2. Summer went by, when Autumn came, Harsh wind made your untainted petals fall.

Fallen blossom, you look miserable.

3. Even though the harsh wind is cruel to you, your peaceful soul is untouchable.

Wish you reborn when spring breeze comes by.

The melody and rhythms are the same as those of *Ae-Su*. However, for *Bongsunhwa*, Hong slightly altered the musical indications, accompaniment notes, articulations, and dynamic markings. For instance, he changed the “cantabile” from *Ae-Su* to “andantino”, which is a clearer tempo indication. Moreover, Hong added an alto line which constitutes a third part not found in *Ae-Su*. He also used dynamic hairpins (*crescendo* and *decrescendo*) every two measures. Although Hong adjusted some pitches, he still used the same key signature, and *Bongsunhwa* ends in F minor as does *Ae-Su*.

⁴³ Yijeong Isabel Yun, "The Professional Musical Identity of SoonAe Kim: A Musicological Study of Influential Factors with a Performance Guide for Three Korean Art Songs," 44.

Bongsunhwa Variations for Violin Solo

In 1998, Young-Jo Lee composed *Bongsunhwa Variations for Violin Solo*. When he was a professor at the Korean Arts School, his colleague Young-Mi Cho commissioned a violin piece for her solo recital.⁴⁴ When Lee wrote the piece for Cho, her request was for a simple work that would sound familiar to the audiences rather than a virtuosic or cerebral piece.⁴⁵ Therefore, Lee decided to break from the modern techniques he was exploring when writing this violin piece.⁴⁶ In his *Bongsunhwa Variations for Violin Solo*, Lee borrowed the melody of *Ae-Su*, a piece written by Nan-Pa Hong, at the beginning. Young-Jo Lee said:

Bongsunhwa was initially a violin piece composed by Nan-Pa Hong (1897-1941). He was a writer, pianist, violinist, and talented artist. In 1920 he wrote a short story entitled “*Cho-Nyo Hon*,” which included this violin piece entitled “*Ae-Su*” in the foreword. Five years later, poet Hyeong-Jun Kim wrote the lyrics to this piece, and “*Bongsunhwa*” was created. As I wrote a congratulatory piece for Professor Young-Mi Cho’s violin recital, I chose this music with historical significance as it became Korea’s first violin piece and the first *Ga-Gok* at the same time. *Bongsunhwa* is recognized as a violin piece for composer Young-Jo Lee, not a favorite *Ga-Gok*.⁴⁷

Bongsunhwa Variations for Violin Solo: Introduction

Young-Jo Lee borrows Hong’s meaningful melody for the opening of the *Bongsunhwa Variations*. Although *Bongsunhwa Variations for Violin Solo* has an introduction with the same melody as Hong’s *Ae-Su*, Lee does not follow all the original musical features such as key signature, articulation, and dynamic markings. Compared to *Ae-Su* and *Bongsunhwa*, which are both in F minor, Lee alters the key signature to C

⁴⁴ Young Jo Lee. Correspondent, email message to author, November, 1, 2021.

⁴⁵ Ibid.

⁴⁶ Ibid.

⁴⁷ Ibid.

minor. Lee further simplifies the dynamic notations and eliminates Hong's articulations altogether. The most significant difference from the original *Ae-Su* is that Young-Jo Lee sets the climax of the introduction—where the notes are the most elevated—with a *forte* dynamic. In addition, while Hong provided tempo indication with a specific emotional component such as “cantabile” in *Ae-Su*, Lee prescribes a precise metronome marking. At the end of the introduction, he places a *fermata* on the final note, C, and following a breath mark, the first variation begins.

First Variation

Lee's three variations follow the three verses of Hong's *Bongsunhwa*. Even though Nan-Pa Hong conveyed the sorrow of the work by adding the lyrics, Lee expresses the meaning of the lyrics using the strengths and abilities of the violin. In other words, Lee entirely changed the mood and musical styles with his own personality. Lee explains what kind of characteristics he had in mind when writing each variation:

Since the song is so short and mournful, I thought of a contrasting atmosphere to get out of those characters. It was simple but made full use of the expressive function of the violin and the splendid technique of the performer.⁴⁸

Young-Jo Lee keeps the same key signature as the introduction, but uses a different time signature (4/4), a faster tempo (M.M.=80), and various new rhythmic patterns. For instance, one notable rhythmic change lies in the three pick-up eighth notes from the introduction. (Fig. 4)

⁴⁸ Young Jo Lee. Correspondent, email message to author, November, 1, 2021.

Figure 4. The Original Rhythm the Introduction of *Bongsunhwa Variations for Violin Solo*⁴⁹



Lee modifies these three simple eighth notes into different rhythms with different articulations. (Fig. 5)

Figure 5. Different Rhythmic Patterns with Various Articulations



<m. 12>



<m. 14>

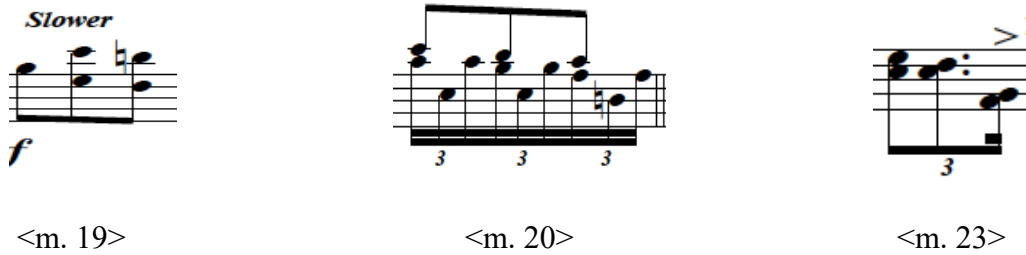


<m. 16>

Furthermore, he ornaments the main notes using the double-stop violin technique. (Fig. 6)

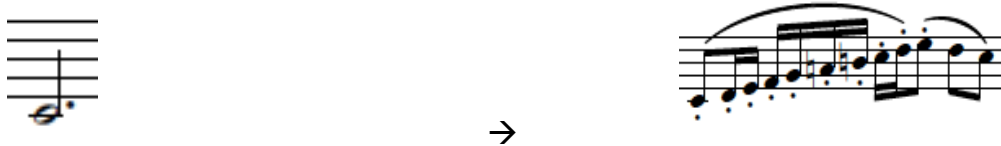
⁴⁹ The copyright for the score of *Bongsunhwa Variations for Violin Solo* which is used in this research paper belongs to 20 Trillion Production.

Figure 6. Double-Stop Patterns



Another main characteristic of the first variation is the extended ornamentation on the long dotted half notes from the introduction with the slurred *staccato* technique. (Fig. 7)

Figure 7. The Extended Ornamentation



(The original note in m.1)

(The extended ornamentation in m. 13)

Lee frequently uses this particular technique throughout his first variation. In my interview with him, Lee explained the reason why he used this specific technique:

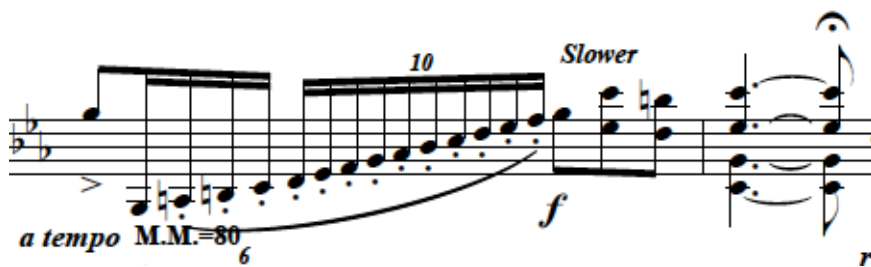
I thought that a slurred *staccato*, which I believe is slightly understated, was more suitable for the melody line rather than the *staccato*. Art is more understated than the expression of many emotions.⁵⁰

⁵⁰ Young Jo Lee. Correspondent, email message to author, November, 1, 2021.

While the slurred *staccato* technique usually represents the violinist's finesse at a faster tempo, Lee utilizes this technique at a slower tempo to reflect the mournful emotion in the original song *Bongsunhwa*.

Moreover, contrary to the simple introduction, Lee gives more detailed musical directions and articulations for the first variation, providing performers a clearer understanding of musical direction. Lee also keeps the same interpretation for the climax as in the introduction, but he emphasizes it more substantially in the first variation (bars 19 and 20) by adding a decuplet to maximize the effect both technically and musically. He then clarifies and intensifies the phrasing with the musical instructions *forte* and *slower*. (Fig. 8)

Figure 8. The Climax in the First Variation in Measure 19



Lee also changes the tempo frequently and unexpectedly throughout all three variations. He describes what motivated him to express such a variety of rhythmic changes and sudden tempo changes:

Since Hong's song is based on a sad lyrical song (but his song is not a full-fledged Korean art song), I tried to balance and condense the ordinary nature of the original song, excellent instrumentalism function of the violin, and the performer's talent.⁵¹

⁵¹ Young Jo Lee. Correspondent, email message to author, November, 1, 2021.

The other sudden change, Lee adds, involves the time signature and tempo marking. If Lee had simply followed *Ae-Su*, which is clearly divided into four phrases, and wanted to change to the new character, the new time and tempo would have changed at measure 17. Instead, he surprisingly adjusts it one bar later (measure 18) from 4/4 (M.M.= 80) to 9/8 (dotted quarter note = 50). This unexpected change makes it possible to express the performer's skill by using the decuplet slurred *staccato* passage, which is faster than the previous, by taking advantage of violin's ability to change character freely and agilely. Therefore, this passage clearly reflects both the idiomatic capabilities of the instrument and the prowess of the performer. These time and tempo changes come back *a tempo* in 4/4 in measure 21, ending in C minor with a *fermata*.

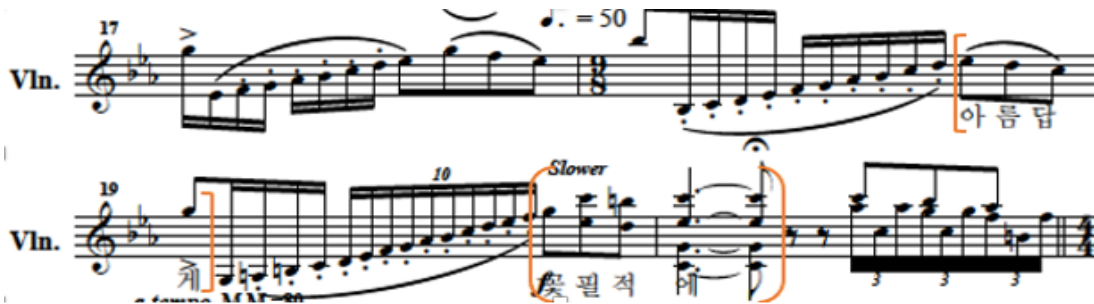
Finally, text paintings is evident in the first variation. For example, the words 봉선화야 (Garden Balsam) and 처량하다 (solely) have significant meaning representing the loss of the national identity of Korea. Thus, using the ascending motion, Lee emphasizes the words. (Fig. 9)

Figure 9. Text Painting on 봉선화야 and 처량하다

The image shows a musical score for Violin (Vln.) in two systems. The first system starts at measure 10 and includes a *rit. ...* marking and a tempo change to *M.M.=80*. The second system starts at measure 14. The lyrics '봉선화' are written under the notes in measure 13, and '처량하다' is written under the notes in measure 15. Orange brackets highlight the ascending melodic lines corresponding to these words. The score includes various musical notations such as slurs, accents, and a triplet in measure 14.

In addition, Lee uses the more brilliant motion of a decuplet on 아름답게 (beautifully) right before the 꽃필적에 (blooming) and writes chords and *fermata* on the 꽃필적에 for highlighting and expressing the flower's blooming. (Fig. 10)

Figure 10. Text Painting on 아름답게 and 꽃필적에



Second Variation

The second variation starts with another new rhythm: a pick-up sextuplet in 4/4 in bar 24. However, it suddenly moves into 6/8 with a new metronome marking (dotted quarter = 68) in measure 25. One of the most distinctive aspects of this variation is the lack of dynamic contrast, with the entire variation marked *piano*. This variation gives an overall impression of understatement and effectively depicts the ordeal of a cold winter.

While the first variation mainly consists of scale ornamentations, the second variation incorporates more diversity in its rhythmic patterns. Lee also uses many minor second intervals in the first four bars of the second variation, which provides a feeling of intensity and tension. (Fig. 11) However, after these four measures, the 4/4 meter suddenly returns, and a new rhythm appears. One of the main rhythmic patterns in the

remainder of this variation is an eighth note followed by two sixteenths. (Fig. 12) This pattern offers an entirely different character that is lighter than the previous four measures.

Figure 11. The Opening Rhythm of the Second Variation From Measure 24 to 28



Figure 12. The Main Rhythmic Pattern in the Second Variation in Measure 29 and 30



In the conclusion of the second variation, Lee writes two bars as a small bridge which contrasts with the previous and subsequent variation. In the first half of the bridge (measure 36), he writes two slurred *staccato* nonuplets which dramatically scale up to the highest note of the piece (C) in the first beat of bar 37. (Fig. 13) However, Lee changes the section's character entirely in its second half (measure 37) in order to prepare for the change of character of the next variation. (Fig. 14)

Figure 13. The First Half of the Bridge Section in Measure 36 and 37

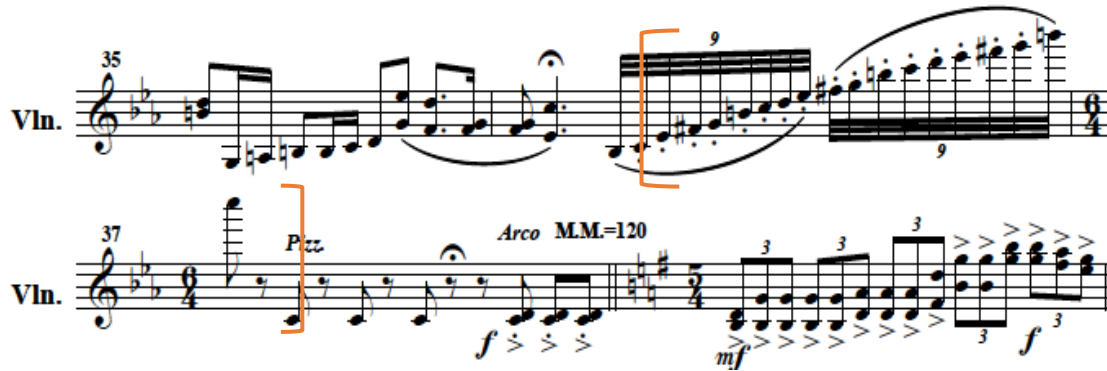


Figure 14. The Second Half of the Bridge Section with *Pizzicato* in Measure 37



He also uses text painting to emphasize the symbolism of the lyrics with a *pizzicato* technique. Young-Jo Lee explains why he used *pizzicato* as a mode of text painting:

The balsam flower is called “Don’t touch me flower” in English. When you touch it, the seed bag bursts! It is not the flower leaf, and it is the seed bag.⁵²

In addition, Lee elaborates on the piece’s symbolism:

Symbolism is significant not only for my *Ga-Gok* but also for chamber music and orchestral music with literary titles. Therefore, performers have to understand the various symbols of the lyrics in the song well.⁵³

⁵² Young Jo Lee. Correspondent, email message to author, November, 1, 2021.

⁵³ Ibid.

Third Variation

In contrast to the second variation, the third variation starts brighter and more cheerful, expressing the hope that Korea will reclaim its identity back from Japan in verse three of *Bongsunhwa*. Lee exploits the violin's technical abilities throughout the third variation.

Unlike the previous variation, the third opens with a robust and open gesture which provides a dramatic effect. Furthermore, the metronome marking here is the fastest of the entire piece (M.M.=120). Lee modulates from the key of C minor in the previous variation to G major in the final variation. His harmonic language is more complex as well, incorporating chromatic scales with double-stops, and he stresses all triplets with accents in the 5/4 measures between mm. 38 and 46. Moreover, the dynamic remains either *mezzo-forte* or *forte*. Thus, it is rhythmically and sentimentally different from the previous variation and illuminates how Lee's use of only a soft dynamic in the previous variation sets up maximum contrast for the final one. (Fig. 15)

Figure 15. The Opening of the Third Variation in Measure 37 and 38



This variation is longer than the previous two as Lee extends several sections here to give it more finality. For example, bars 45 and 46 (Fig. 16) repeat in the subsequent

measures, and these two measures are elongated to six measures lasting until measure 52. (Fig. 17) Also, these six measures play a role as a bridge for returning to a minor tonality in 3/4.

Figure 16. Measure 45 and 46



Figure 17. The Bridge Section with Extending from Measure 47 to 52



From measure 53, the G major key modulates to E minor. Lee also uses a rhythmic pattern which is similar to one from the first variation (Fig. 18), but he extends the melody line again until measure 61. (Fig. 19)

Figure 18. The Rhythmic Patterns in the First Variation in Measure 20 and 21

The image shows two staves of a violin score. The top staff is labeled 'Vln.' and contains measures 19 and 20. Measure 19 starts with a 10-measure phrase marked 'a tempo M.M.=80' and 'f'. It includes a triplet of eighth notes and a 10-measure phrase. Measure 20 is marked 'Slower' and contains a triplet of eighth notes. The bottom staff is labeled 'Vln.' and contains measure 21. It starts with a 6-measure phrase marked 'rit...' and includes a triplet of eighth notes and a 3-measure phrase.

Figure 19. The Extending Rhythm in the Third Variation from Measure 53 to 55

The image shows two staves of a violin score. The top staff is labeled 'Vln.' and contains measure 53. It starts with a 3-measure phrase marked with a triplet and a 5-measure phrase. The bottom staff is labeled 'Vln.' and contains measure 55. It starts with a 6-measure phrase marked with a triplet and a 6-measure phrase.

In measure 62, the note E with the *fermata* seems to conclude the piece. However, he utilizes a flashy, dramatically fast scale which highlights the idiomatic abilities of the violin. The *Bongsunhwa Variation for Violin Solo* ends with a note of *pizzicato*. This *pizzicato* includes the meaning of the last verse in the song *Bongsunhwa* that the seed of the balsam flower falls and is reincarnated. (Fig. 20)

Figure 20. The Ending of the Third Variation in Measure 62 and 63



CHAPTER 4

PERFORMANCE GUIDE

General Instruction

The most significant thing that performers should do before playing the *Bongsunhwa Variations for Violin Solo* is to learn and acknowledge the general historical contexts of both *Ae-Su* and *Bongsunhwa*. In my interview with Young-Jo Lee, he briefly described what non-Korean violinists should know concerning the context of his piece:

After this violin piece, *Ae-Su*, became a song with lyrics, it spread rapidly to the public. Japan, which colonized and ruled Korea by force at the time, banned the song. If we look at the lyrics of verses 1, 2 and 3 and their political perspective, they recognized the peaceful and beautiful flowering times, the ordeal of cold winter, and the new petals that will bloom again in the new spring. The lyrics were perceived as resistance to Japan; indeed, and in that sense, the Korean people sang this song. Soprano Cheon-Ae Kim (1919-1995), a professor at Sook-Myung Women's University who was studying in Japan, was imprisoned for singing this song in Tokyo. This song, which is filled with emotions of excellence and sorrow, however, contains the cry of freedom through the power of music.⁵⁴

Young-Jo Lee mentioned another point concerning what a violinist should crucially know when practicing and performing this music:

When instrumentalists play instrumental music with a song theme, they often experience being too stuck to technical and mechanical rhythms. So, I want the performer to think that the theme has the lyric and play it from an angle that expresses the content of the lyrics. (In the parts that are not quick passages or broken chords or in the part where the theme appears as written in a fragmentary recitation way).⁵⁵

Therefore, I suggest interpretations based on the meaning of the lyrics while also provide an instrumental interpretation.

⁵⁴ Young Jo Lee. Correspondent, email message to author, November, 1, 2021.

⁵⁵ Ibid.

The other suggestion that performers should consider when playing the *Bongsunhwa Variations for Violin Solo* is the piece's metronomic marking. Since Lee clearly offers metronome markings for modulating parts, violinists should be carefully aware when the composer provides a direction. Moreover, the decision of the bow distribution is another significant part of performing this music. Consequently, I offer direction as to how performers should optimally distribute their bow.

Lastly, Young-Jo Lee advised his thought on how to play *Bongsunhwa Variations for Violin Solo*: “The different interpretations of each performer are great for the composer, so feel free to play with it!”

When I was in college in the 1960s, I went to the National *Gug-Ak* Center to learn the *Piri* (Korean flute). There was no sheet music at that time, so listening and singing along when the teacher played was the old teaching method. I had an excellent hearing ability, so I played it the same as my teacher, in front of the teacher the next lesson. However, my teacher rebuked me. So, I told my teacher that you played the music last week, no doubt, like what I played today. Then, my teacher said, that is why you played the music wrong. My teacher said that last week morning was sunny and now it is a rainy evening, but how is your music the same?⁵⁶

Therefore, although this chapter provides this author's interpretation of music, various interpretations can be made at the performer's discretion.

Bongsunhwa Variations for Violin Solo: Introduction

The opening starts with a simple melodic line, to which Lee gives little musical direction or dynamics. The phrasing is in simple four-bar groupings as with the original *Ae-Su*. This introduction could be interpreted by register (intensity reflected by rising or

⁵⁶ Young Jo Lee. Correspondent, email message to author, November, 1, 2021.

falling notes), but it also offers the potential for interpretation by taking into account the lyrics of the first verse of *Bongsunhwa*, an approach which Lee stresses.

I suggest performing the opening four measures on the G string for added warmth and musical color. The two lyrics, 봉선화야 (Garden Balsam) and 처량하다 (solely) are essential in these four measures. (Fig. 21) Although these two lyrics are crucial, performers should not overplay since Lee provides the soft dynamic *mezzo-piano*. Thus, I recommend emphasizing the notes through vibrato and a *marcato* articulation using bow speed without pressure. In particular, the lyric 처량하다 (solely) is an important word and meaning which describes the tragic occupation of Korea. Therefore, I encourage using vibrato and more bow to highlight these notes during this phrase. To this end, I suggest performing the G just before the 처량하다 softly as a harmonic on the G string and using a little glissando, leading to the 처.

As far as bow distribution, I advise starting at the tip of the bow with a down bow since the dynamic is *mezzo-piano*. Use a slight bow, and stay at the upper half of the bow in the first two measures. Then, move to the middle of the bow in order to express the 처량하다 more intensely.

Figure 21. The Opening Four Measures

Figure 21 shows the opening four measures of a musical piece. The score is in 9/8 time and B-flat major. The lyrics are: "울 밑에 선 봉선화 야 내 모습 이 처량하 다". The first measure starts with a mezzo-piano (*mp*) dynamic. The second and fourth measures are circled in orange.

In the following phrase, Lee specifies a *forte* dynamic on 꽃필적에 (when you bloom) with double-stops. In addition, 아름답게 (beautifully) is a lyrically vital word. (Fig. 22) Accordingly, violinists should start this phrase softly with less bow, and from the 아름답게, use more bow to open the sound, culminating in the most sound for 꽃필적에, with a faster and expressive vibrato and taking time.

Figure 22. The Second Phrase from Measure Four to Eight

Figure 22 shows the second phrase from measure four to eight. It features two violin staves. The top staff has lyrics: "울 밑에 선 봉선화 야 내 모습 이 처량하 다 길고긴". The bottom staff has lyrics: "날 여름철 에 아름답 게 꽃필적 에 더여쁘 신 아가씨". The second and third measures of the bottom staff are circled in orange.

For the last four measures of the introduction, I advise interpreting the shape of the phrase with the register. This phrase starts at *piano* with the register of the melody moving lower until the end of the section. Subsequently, violinists should play slightly louder at the opening of the last phrase with *mezzo-piano* instead of *piano* in order to leave room to finish the introduction by disappearing little by little with a *diminuendo*.

Throughout the piece, Lee commonly provides *fermatas* and rests before changing the mood between variations. Therefore, when the *fermata* is with a rest sign, I recommend taking sufficient time in order to prepare for the character and tempo change in the subsequent variation .

First Variation

The first variation begins at *piano* with a more forward-moving tempo compared to the introduction. As I have mentioned earlier, the slurred *staccato* for this piece is meant to be understated, unlike the brilliant violin technique that is used to play at a much faster tempo. Therefore, I suggest performing close to the string by using less bow. One clarification regarding accidentals should be noted here: in the third beat of measure 14, the second and third notes of the grouping is played as Bb and Ab.⁵⁷

There are some awkward, difficult bowings in the first variation, particularly where the slurred *staccato* appears consecutively. For instance, in measure 14, the slurred *staccato* comes three times. It can be performed down-bow slurred *staccato*, but, mainly, the rhythm is awkward for down-bow in the fourth beat. Therefore, I recommend the

⁵⁷ Young Jo Lee. Correspondent, email message to author, November, 1, 2021.

bowing for the third beat be divided as a down-up-up as well as for the fourth beat of the triplet in measure 16. In measure 17, the original slur in the second beat of the slurred *staccato* and the first note of the third beat should be separated. Thus, measure 19 will be starting up-bow, and the subsequent slurred *staccato* will be a down bow. However, the slurred decuplet which leads to the climax works well as an up-bow. In the third beat of measure 19, I suggest performing a down-up-up in order to play the chords down bow in the first beat of bar 20. In measure 22, the violinists should also change the bowing in the slurred *staccato*, down-up. In particular, I advise performing the second beat slurred *staccato* with a more intense, faster vibrato and to make a *crescendo*. In measure 23, the four notes in the third and fourth beats are recommended to be bowed down-up-up-down and retake the bow down for the downbeat in measure 24. (Fig. 23) These bowings will create more motion and lightness, portraying the innocence of the balsam flower.

Figure 23. Bowing Suggestions in the First Variation

The musical score for Violin (Vln.) in the first variation includes the following annotations:

- Staff 1 (measures 10-13): *rit. ...*, *M.M. = 80*, *V*
- Staff 2 (measures 14-16): *V*, *>*, *<*, *3*
- Staff 3 (measures 17-18): *J. = 50*, *V*
- Staff 4 (measures 19-20): *Slower*, *V*, *10*, *f*, *3*, *3*, *3*
- Staff 5 (measures 21-22): *a tempo*, *M.M. = 80*, *6*, *rit. ...*, *V*, *3*
- Staff 6 (measures 23-24): *V*, *>*, *<*, *3*, *p*, *6*, *J. = 68*

This variation goes with the first verse of *Bongsunhwa*, which describes the joy of blooming. Lyrically, violinists should be aware of *봉선화야* (Garden Balsam) and *처량하다* (solely) as in the introduction in measure 13 and 15. In particular, *처량하다* in

measure 15 is in high registration, and Lee also put an accent on 처. Consequently, I suggest performing it with intense vibrato, but as it is still in *piano*; violinists should play close to the fingerboard. (Fig. 24)

Figure 24. 봉선화야 and 처량하다 in the First Variation



Second Variation

The second variation depicts the second verse of *Bongsunhwa* in which the balsam flower endures the winter. The dynamic in this variation is *piano* which is in stark contrast to the subsequent third variation. Therefore, violinists should be aware of the context of the dynamic and play softly throughout the variation, even in the intense or dissonant sections. I recommend performing non-vibrato for these sections, bowing smoothly and softly close to the fingerboard.

The sextuplet in the opening three measures of the second variation describes wind. Therefore, I suggest performing with an airy sound on the fingerboard and while staying in the upper half of the bow. From measure 28, the mood slightly changes with

different rhythms, but the dynamic remains the same. Consequently, violinists should still stay in the middle or upper half of the bow to maintain a soft dynamic, performing lightly on the fingerboard.

Important lyrics here are 가을바람 솔솔불어 (when Autumn came), 모질게도 침노하니 (harsh wind made your untainted petals fall), and 낙화로다 (fallen blossom).

First, the 가을바람 솔솔불어 consists of minor seconds which creates a particularly intense feeling. (Fig. 25) Again, I recommend performing without vibrato while continuing to bow softly with little pressure.

Figure 25. 가을바람 솔솔불어 in the Second Variation from Measure 26 to 28



The 모질게도 침노하니 is the highest point of intensity in the second variation both lyrically and musically. Lee provides a *fermata* five times with *ritardando*. I suggest using more bow with speed and less pressure. Also, I recommend performing non-vibrato in order to express the desired feeling of tension and harshness. For the 낙화로다 (fallen blossom), violinists can take more time in order to convey the fallen blossom as well as prepare for the subsequent contrasting section. Although Lee uses multiple *fermatas* for

this part, I still suggest performing with non-vibrato for a distinct contrast with the following variation. (Fig. 26)

Figure 26. 모질게도 침노하니 and 낙화로다 from Measure 30 to 33



During bars 35 and 36, the bowing can be divided into two slurs. In the bridge section, even though Lee separates the two bowings for the scale, I encourage making one gesture with one up-bow slurred *staccato* bowing. (Fig. 27) Furthermore, violinists should use less bow and remain close to the string. For the *pizzicato*, violinists should pluck the string vertically with vibrato to express the seed bag's bursting. In the rest with a *fermata* which follows the last *pizzicato*, I suggest taking enough time to prepare for the entirely different following variation.

Figure 27. Bowing suggestions from Measure 35 and 37



Third Variation

The third variation depicts the hope of revival of the garden balsam by modulating to the major key and employing a faster tempo. Lee employs triplets in this final variation, creating a more open gesture with louder dynamics than previous variations. I advise utilizing the lower half of the bow throughout this section in order to play *marcato*. Furthermore, I suggest using vibrato throughout while taking one's time for the main melody sections of triplets. (Fig. 28)

Figure 28. The Main Melody Parts in the Third Variation

The image displays five staves of a violin score, numbered 37 through 45. The first staff (measure 37) begins with a *Pizz* (pizzicato) instruction and a fermata over a whole note, followed by an *Arco* (arco) instruction and a tempo marking of *M.M.=120*. The music features several triplet markings (indicated by a '3' above the notes) and dynamic markings of *f* (forte) and *mf* (mezzo-forte). The second staff (measures 39-40) continues with triplets and *mf* dynamics. The third staff (measures 41-42) includes a *f* dynamic and a *mf* dynamic. The fourth staff (measures 43-44) features *f* and *mf* dynamics. The fifth staff (measures 45) concludes with *f* and *mf* dynamics. The score is written in treble clef with a key signature of one sharp (F#) and a 3/4 time signature.

After the triplets section, measure 47 starts by repeating the lyric, 너의 혼이
 예있나니 (your peaceful soul is untouchable) as well as the main melody from measure
 45 and 46. Here, Lee augments the rhythm by writing longer valued notes to further
 highlight the loudest dynamic. Consequently, I suggest performing *legato* with a broader
 feeling and a wider vibrato and using a sufficient amount of bow. (Fig. 29)

Figure 29. The First 너의 혼이 예있나니 and the Extending 너희 혼이 예있나니

The image displays three staves of a violin score. The top staff, labeled 'Vln.', shows measures 45 and 46. Measure 45 contains a triplet of eighth notes with a forte (*f*) dynamic, followed by a triplet of eighth notes with a mezzo-forte (*mf*) dynamic. The lyrics '너의 혼이' are written below the first triplet. Measure 46 continues with a triplet of eighth notes and a *mf* dynamic, with the lyrics '예있나니' below. The middle staff, also labeled 'Vln.', shows measure 47, which begins with a long note (half note) with a forte (*f*) dynamic, followed by a long note (half note) with a mezzo-forte (*mf*) dynamic. The bottom staff, labeled 'Vln.', shows measure 52, which begins with a forte (*ff*) dynamic and a long note (half note) with the lyric '니'. This is followed by a triplet of eighth notes with a mezzo-forte (*mf*) dynamic and the lyrics '의 혼 이 예 있 나'. The staff concludes with a triplet of eighth notes and a long note (half note) with a mezzo-forte (*mf*) dynamic.

From measure 53, I recommend performing less, little by little, until the downbeat of
 measure 62. Lyrically, the 환생키를 바라노라 (wish you reborn) are crucial, and Lee
 also offers *fermatas* and accents for those sentences. Therefore, violinists should play
marcato, but I suggest using increasingly less bow for the gradually disappearing
 expression. (Fig. 30)

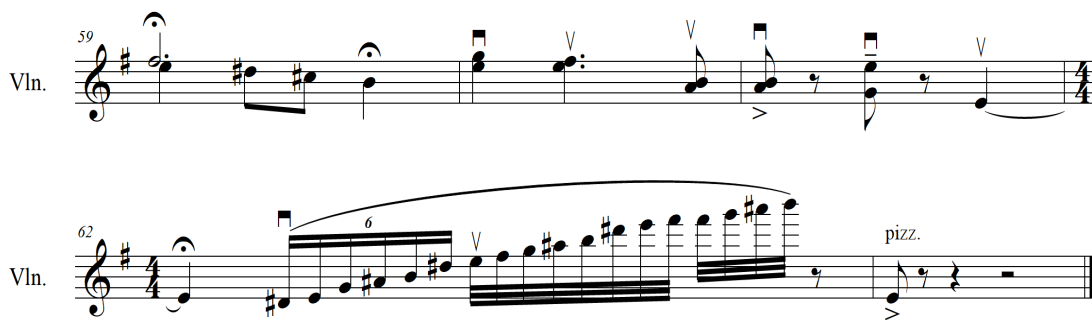
Figure 30. 환생기를 바라노라 from Measure 58 to 61



From measure 60, start the bowing down with the final two notes hooked up-bows. In measure 61, I recommend retaking a down bow on the second beat as well in order to create space between the first two notes. For the last section, which begins on the third beat of measure 61, the tied note can be started up-bow, and in measure 62, the final run be broken into two slurs just after the sextuplet for maximum sound and brilliance.

(Fig. 31)

Figure 31. The Bowing suggestion in the Last Section from Measure 60 to 62



In measure 62 of the final section, the scales express the feeling that the seed sac of garden balsam will soon burst. Subsequently, it ends with the final *pizzicato*, which

signifies the reincarnation of the garden balsam flower as the seed sac bursts. Moreover, it symbolizes hope, the primary expression of the third verse of *Bongsunhwa*. Therefore, I encourage performing the scale without a break. Furthermore, for the last *pizzicato*, violinists should pluck the string vertically using vibrato. In closing, I suggest listening to the lingering sound until it is completely gone.

CHAPTER 5

CONCLUSION

The melody of *Ae-Su* by Nan-Pa Hong, filled with Korea's tragic history, continues to evolve across generations into various forms of music, Korean Art Song *Bongsunhwa* and the work examined in this document, *Bongsunhwa Variations for Violin Solo* by Young-Jo Lee. This melody represents not only a change in musical form and style and but also a country's musical development due to cultural changes. Therefore, for non-Korean violinists performing this piece, an understanding of the culture, musical style and significance of it is essential.

Korean-Western music has developed into an ever-increasing variety of styles, combining Korean cultural specialties and Western-instruments' abilities. The evolution of *Ae-Su* and *Bongsunhwa* to *Bongsunhwa Variations for Violin Solo* by Young-Jo Lee is a perfect example of this. However, despite the development of various social network systems that allow cultures, ideas, and music of various genres to be shared, Korean classical music is still underrepresented. Therefore, my goal is for this paper to serve as a bridge to connect and assist musicians in further informing and championing this relatively unknown music.

By providing the performance guide along with the lyrics of the Korean Art Song *Bongsunhwa*, I also hope to inform a deeper understanding of Korean culture and history. Finally, my intent of the creation of this document is to support and encourage the exploration of other unknown Korean-Western classical music so that it may contribute on a greater scale to the global classical music traditions.

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APPENDIX A
LETTER OF PERMISSION

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Letter of Permission

Mar. 04. 2022

To who it may concern :
Arizona State University

This is a letter of permission for Ms. Shinhye Dong (DOB April 26th 1989)
major in Violin.

She may use any musical materials from my compositions for her
Doctoral degree study.


Young Jo Lee, D.M.A.

President
Composer