

Korean Cultural Society of Boston
2017-2018 Season

Centennial Celebration Concert

Homage to ISANG YUN

Minkyung Oh, piano

Cheongmoo Kang, clarinet

Junhan Choi, baritone

Saturday, September 30, 5 PM
The Rivers School Conservatory
Bradley Hall

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Schumann Drei Romanzen, Op. 94
 I. Nicht schnell
 II. Einfach, innig
 III. Nicht schnell

Cheongmoo Kang, *clarinet*
Minkyung Oh, *piano*

Schubert Gute Nacht
 Frühlingstraum
 Die Post

Junhan Choi, *baritone*
Minkyung Oh, *piano*

Beethoven Piano Sonata No. 31 in A-flat major, Op. 110
 I. Moderato cantabile molto espressivo
 II. Scherzo: Allegro molto
 III. Adagio ma non troppo - Fuga: Allegro ma non troppo

Minkyung Oh, *piano*

Intermission

Yun

Piri for solo clarinet

Cheongmoo Kang, *clarinet*

Five Pieces for Piano

Minkyung Oh, *piano*

그네 (A Swing)

고풍의상 (A Traditional Attire)

Junhan Choi, *baritone*

Minkyung Oh, *piano*

편지 (A Letter)

All musicians

Program Notes

ROBERT SCHUMANN (1810-1856)

Drei Romanzen, Op. 94 (1849)

Shortly before Robert and Clara Schumann moved from Dresden to Düsseldorf with high hopes ultimately dashed by his deteriorating mental health and subsequent death in an asylum, Robert Schumann penned three Romances, Op. 94, for oboe and piano with expressed permission for alternative versions employing clarinet or violin. Though these beguiling pieces do not require a high degree of overt virtuosity they do demand expert breath-control in order to spin out long lyrical melodies and convey Schumann's feel for tone color.

All three of these miniatures are laid out in "song form," i.e., A–B–A. In the first movement, *Nicht schnell* ("not fast"), a brief and somber introductory phrase from the piano sets the mood for the oboe's plaintive main theme, a sweet and sad gesture in A minor. The piano weaves a supportive accompanying web around the oboe's searching lyricism. A somewhat faster-paced central section follows before returning to the tender sensibility of the opening material, briefly augmented by a series of descending chromatic lines before the piece ends quietly.

Marked *Einfach*, *innig* ("simply, heartfelt") the second Romance begins flowingly with both instruments singing together in true duet fashion. The "B" section begins energetically but leaves time for a calm variant before reprising the serene and gently rocking music of the "A" section.

Echoing the opening miniature, the third Romance is also marked *Nicht schnell*. The two instruments open with a slow unison statement before the pace and energy suddenly increase, only to give way to a calmer mien. More than in the preceding pieces the music rapidly cycles between Dionysian exultation and Apollonian reserve — Schumann's frequent "yin-yang" opposing but deeply connected esthetic principles.

Program Notes by Steven Lowe © 2015

FRANZ SCHUBERT (1797-1828)

Selected songs from *Winterreise* (1827)

The art songs of Franz Schubert lie at the foundation of the *lied* genre itself, and at the pinnacle of Schubert's *lieder* output stands *Die Winterreise*, a song cycle remarkable for its vivid musical portraits of the human heart smarting from the pains of love lost, and stoically resigned to the approach of death.

Conceived as a journey into the cold of winter, Schubert's *Winterreise* is a musical setting of poems selected from those published in 1823 and 1824 by German Romantic poet Wilhelm Müller under the title *Seventy-Seven Poems from the Posthumous Papers of a Travelling Horn-Player*. Unlike the composer's previous song cycle, *Die Schöne Müllerin* (set to texts by the same poet), *Winterreise* presents more of a slide show than a plot, as all of the important action has taken place before the narration begins. The narrator-singer is heard in conversation with his own heart, by turns reflective, questioning, ironic, and finally resigned. In this speculative frame of mind, he drifts fluidly between the world of his dreams and the bitter reality he faces.

GUTE NACHT (Good Night)

"A stranger I came, a stranger I depart." Beginning his lonely journey at a walking pace, our wanderer bids farewell to the house of his beloved, slipping off into the night accompanied only by the shadow of the moon. "Love wanders willingly," he notes, with irony.

FRÜHLINGSTRAUM (Dream of Spring)

Lost in a happy dream of springtime, our traveler is awakened by the rooster's call and the shrieking of crows. Drifting between a dream state and harsh reality, he longs to feel once again the warmth of love. The piano score paints in turn the sudden shrieks of birds and the torpor of his drowsy eyelids.

DIE POST (The Post)

The gallop of horses' hooves and the triadic call of the posthorn sets the second half of the song cycle in motion as our wanderer's heart leaps with the arrival of the mail coach. Does it bring a letter from her?

LUDWIG VAN BEETHOVEN (1770-1827)

Sonata No. 31 in A-flat Major, Op. 110 (1821)

Christmas Day 1821 is the completion date on the autograph score of this penultimate sonata. It is, at least in the first movement, the most amiable of Beethoven's late piano works, and indeed the direction *con amabilità* appears over the opening. The rising fourths in the first phrase are germinal, for they anticipate the theme of the fugue in the last movement and even hide inverted in the trio section of the second. The first movement is in regular sonata form, its thematic ideas flowing as it seems effortlessly. The rapid figuration has a charming lightness. After a short development section, which concentrates on the first subject, the main ideas are recapitulated, and the movement ends with a contrapuntal coda, those initial rising fourths reappearing as an inner line just before the close.

The second movement is an extraordinarily terse scherzo and trio. It is in 2/4 time and is based on sharp dynamic contrasts; the opening four bars of soft F minor, for example, are brusquely answered by four of loud C major. After the two strains of the scherzo there comes a syncopated trio section with fantastic figuration involving cross-hand work. A repeat of the scherzo follows. Beethoven's last movement, a combination of slow movement and finale, bears the sonata's main weight. It is one of his most original movements, abandoning sonata form for an air-and-fugue scheme which may be taken – both on internal evidence and from knowledge of the composer's circumstances – as a musical representation of a personal crisis. While composing the sonata Beethoven had suffered severely from jaundice.

Beginning in the rarely used, extremely flat key of A flat minor, a recitative feels its way uncertainly, moves into F flat, clinging to a bare high A repeated nearly 30 times, then drops into A flat minor again for the first theme of the movement, an *Arioso dolente* (Beethoven otherwise called it 'Song of Lamentation') given out above an insistently throbbing bass. Out of its final cadence arises the fugue in A flat major that was foreshadowed at the start of the sonata. The initial rising fourths and the rolling counter-subject suggest calm optimism. But at the climactic point the key drops a semitone into remote G minor and the *Arioso* is resumed, its intimations of sorrow now broken and faltering. Beethoven wrote 'ermattet' (exhausted) over the score.

At the point of despair, however, the music cadences softly on a G major chord, which is grasped and struck ten times in a crescendo. Now the fugue returns, starting with the main subject in inversion. The patient is 'little by little reviving', though there is weakness yet to be cured. When the principal subject returns to its first form, the fugue goes into a G minor stretto (by augmentation and diminution of note-values) and this disturbs the flow. But at length the sonata's original key of A flat major is regained, and with an increase in tempo the fugue climbs to a triumphant climax.

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ISANG YUN (1917-1995)

***Piri* for solo oboe or clarinet (1971)**

Piri is the name of the traditional Korean oboe, of which there are three types of various size. These types are mainly employed in court and aristocratic music the shorter *se-p'iri* in the *kagok* and *kasa* aristocratic song genres, and the larger *hyang-p'iri* in the court orchestra as well as in shamanistic ceremonies in which the *p'iri* takes on a spiritual significance. All three instruments have in common a broad tonal range as well as an uncommon flexibility and expressivity.

Isang Yun's composition became a paradigm for the interaction and interpenetration of East Asian sound experience and European methods. The one-movement work is designed in two parts. A gradually densifying character leading by way of restless, nervously shimmering elements to the elimination of all set contours proceeds into the peace of the concluding part superscribed *slowly, mysteriously*. Luise Rinser, a writer and friend of Yun's, interpreted this last part as a prayer.

Piri begins with long-drawn-out main tones attained by way of broadly spanned initial impulses and immediately modified in dynamics and tone color. The stressed initial sound, the building up to the *onemain* tone attained through ornaments or ornamental impulses, is generally typical of traditional Korean music and of Yun's personal style. This note is drawn out but quickly changes in its dynamics and tone color or also through the "interbeat" of an ornament or melisma. The accentuated leaving of the main tone is also typical, for example, by means of a crescendo or also a diminuendo, by means of an accent or a concluding ornament.

The first part of *Piri* has three sections. In the first section Yun expounds long-drawn-out individual tones, varying their initial and final impulse processes. The special aspect of this section is formed by the relatively abrupt shifts of register. After the first three main tones e^3 flat, c^3 , and c^3 sharp, Yun leaves the three-line octave and sets the middle register over against it with g^1 . As the conclusion of the first phrase, the music reaches with b^2 flat a space lying somewhat below the initial position. In what follows Yun sharpens the abrupt shifts of register, the sequencing of very high, noisy low, middle, and high tones, which, supported by flexible articulation, appear in each case as sound spaces all of their own.

In the second section, which is somewhat accelerated in tempo, Yun incorporates intervals, as color values, into the articulation of the individual tone more clearly than previously; the tone now is expanded to the gesture already comprising several octave ranges.

The swift third section is in itself tripartite: fast, almost hectic figurations are followed by the renewed opposition of high and low tones. In upward oriented gestures which he in part ornaments with double trills, Yun again combines octave ranges and sound spaces. Finally, in the tempo ad libitum, glissando gestures are heard and end in indeterminacy.

In the quiet concluding part Yun reflects on and enhances, *slowly, mysteriously*, the previous course with gestures consisting of three or two multiple sounds each. *Piri* fades away — thus the score — *almost inaudibly* on the two-line g sharp. As "work in space" the higher octave is attained, in comparison to the first tone of the composition; the tension from g^2 sharp to the (imaginary) A , which in the composer's tone symbolism became a cipher for the absolute, points, however, to the work that still remains to be done.

Twelve-tone procedures are a component system within Yun's Hauptklangtechnik (main tone technique). A sober glance at the score teaches us that *Piri* is organized in strict dodecaphony almost to the conclusion of the second section with nine sequences of a row. Yun then renounces this strict dodecaphony and retains only the three-tone row segments, which for the most part consist of a consonant (yin) interval and a dissonant (yang) interval.

Luise Rinser assigned the following interpretation to *Piri*: "Here the oboe is the voice of the captive in the dungeon. It expresses suffering but also the great attempt to overcome outward lack of freedom and to attain spiritual

freedom. The many, ever-new approaches and upswings of the oboe are the attempts of the prisoner to elevate himself spiritually, just as the bird again and again launches itself into the air. Finally, the oboe soul succeeds in maintaining itself in the heights and in freedom. The piece is a virtuoso piece. But its virtuosity is not virtuosity for its own sake. It is rather the expression for the unheard-of possibilities of the human soul for elevating itself above every outward constraint. Precisely those passages requiring the utmost virtuosity, the multiple sounds, are the expression of its actual meaning: the representation of a deeply religious stance, of prayer that does not pray but peacefully submits to a great fate. The praying individual is not alone. His divine helper answers him, even if often quietly and from afar."

Piri is dedicated to the oboist Georg Meerwein.

Notes by Walter-Wolfgang Sparrer © 2005

Fünf Stücke für Klavier (Five Pieces for Piano, 1958)

Isang Yun was born in Chungmu (now Tongyeong), South Korea, in 1917. He studied in Osaka and Tokyo in Japan, taught in South Korea, and continued his studies in Paris and West Berlin under Pierre Revel, Boris Blacher, Josef Rufer, and Reinhard Schwarz-Schilling. The première of his oratorio *Om mani padme hum* in 1965 and *Reak* in 1966 drew international attention.

Politically involved as he was, he promoted the idea of a joint concert featuring musicians from both Koreas, which finally took place in 1990. He was condemned for espionage by the South Korean secret police for being involved in an East Berlin spy incident in 1967 and sentenced to life imprisonment.

A worldwide petition led by Igor Stravinsky and Herbert von Karajan was presented to the South Korean government, signed by 200 artists, including György Ligeti, Heinz Holliger and Karlheinz Stockhausen, Yun was released and exiled in 1969 from South Korea and became a naturalized German citizen. He taught at the Hanover Academy of Music and the Hochschule der Künste in West Berlin.

In 1995 he was awarded a Goethe medal and in 1988 the Grand Cross for Distinguished Service of the German Order of Merit from the Federal Republic of Germany. His life-long concern with his native country and

culture was expressed in several of his compositions. The International Isang Yun Society was founded in Berlin in 1996. The Isang Yun International Music Festival (Tongyeong International Music Festival) stands as one of the leading festivals in South Korea.

Isang Yun wrote his *Fünf Stücke für Klavier* when he was still a student. Together with his *Music for Seven Instruments*, the première of this work launched the beginning of his career in Germany. The five pieces were written when he was studying contemporary music under Boris Blacher in West Berlin. Although his early studies are experiments in twelve-tone techniques, *Fünf Stücke für Klavier* shows strong aspects of late Expressionism. Yun's own musical language is clearly shown here, with each piece in this six-minute work having its own character. Techniques associated with traditional Korean music such as pizzicato-like articulation and sliding notes are blended in dissonances and inversions of note groups.

Notes by Klara Min © 2011

Selected songs from *Isang Yun's Early Songs* (1949)

Many of Yun's works composed in Korea were written for children and schools. He wrote his first collection of children's songs, *The Shepherd's Songs*, in 1937. He taught students at Hwa-yang Elementary School, where he composed its alma mater in 1938. After the liberation of Korea in 1945, Yun wrote nine more school songs. In 1949, Yun published *Dalmuri*, his first song collection, which originally included six songs. The title was later changed to *Isang Yun's Early Songs*, in which he included only five out of the six. In this collection, Yun used traditional Korean rhythms and modes.

1. A Traditional Attire (고풍의상, 조지훈 시)
2. Lunar Rainbow (달무리, 박목월 시)
3. A Swing (그네, 김상옥 시)
4. A Letter (편지, 김상옥 시)
5. A Traveler (나그네, 박목월 시)

Excerpt from *Isang Yun's Musical World: A Guide to Two Songs and the Opera Sim Tjoing* (2009) by Dr. Young Ju Lee

About Isang Yun

Isang Yun was born on September 17th, 1917 near Tongyong, South Korea, and received his first musical training (cello and composition) in Korea and Japan. Active opposition to the Japanese occupation resulted in his being imprisoned until the end of World War II. After gaining his freedom, he spent a period teaching music at Korean high schools and universities.

In 1956 Yun travelled to Europe to continue his studies in Paris and Berlin (with Boris Blacher), also attending the International Courses at Darmstadt. Yun became a West German citizen in 1971, and was a resident of West Berlin from 1964.

Yun was abducted from Germany by the Korean Park regime, who imprisoned him from 1967 to 1969, and his release was followed by a period of political activity on behalf of the restitution of democracy in the country of his birth.

Since his return to Germany, he taught at the Hannover State College of Music (1969), becoming professor of composition at the State College of Arts (Hochschule der Künste) Berlin (1970-1985).

He was a member of the Hamburg and Berlin Academies of Arts, and a honorary doctor at Tübingen University and honorary member of the ISCM, also member of the Academia Scientiarum et Artium Europaea, Salzburg, among other distinctions (Großes Bundesverdienstkreuz).

Isang Yun died on November 3, 1995 in Berlin.

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Isang Yun, 78, Korean-Born Composer Pursued by His Homeland

By ALLAN KOZINN

Published: November 7, 1995 (The New York Times)

Isang Yun, a Korean-born German composer of powerful, kaleidoscopically scored chamber and orchestral works, died on Friday in Berlin, where he lived. He was 78.

The cause was a lung infection, according to The Associated Press.

Mr. Yun, who was admired among musicians for the inventiveness with which he combined Western and traditional Korean and Chinese musical techniques, became known outside musical circles in June 1967, when South Korean agents abducted him and his wife, Soo Ya Yun, from their West Berlin apartment. Because he had visited North Korea four years earlier, Mr. Yun was tried for treason and sentenced to life in prison. His wife was sentenced to three years as an accomplice.

International pressure on South Korea -- including a formal protest by the West German Government and a petition from a large group of Western composers and performers, led by Igor Stravinsky -- led to the Yuns' release two years later. They returned to West Germany and became citizens in 1971. A second kidnapping attempt in 1976, during a visit to Japan, was thwarted by the composer's bodyguards.

Mr. Yun was born in Tongyong, in what is now South Korea, on Sept. 17, 1917. He began composing when he was 14 and in the early 1940's went to Japan to study in Tokyo and at the Osaka Conservatory. But he opposed the Japanese occupation of Korea, and upon his return to Korea he joined an underground group, an act for which he was imprisoned by the occupation authorities.

After World War II, he became a music teacher in Tongyong and later at Seoul University. His early compositions were performed and published (although he subsequently withdrew these), and in 1955 he won the Seoul City Award, which made it possible for him to pursue further studies at the Paris Conservatory, the Hochschule fur Musik in Berlin, and at Darmstadt. He remained in Germany, settling in West Berlin in 1964.

In the music he composed during these years -- "Loyang" (1962) and "Reak" (1966), for orchestra; "Gasa" for violin and piano (1963), and "Garak" for flute and piano (1963) -- he drew inspiration from Chinese and Korean court music, blending exotic tone-production techniques with the angular Western style he had developed at Darmstadt.

His style continued to evolve through the 1970's, when he was using what he called "main-tone technique," a method in which grand textures were woven around central melodic figures. And by the mid-1980's, the sometimes acerbic edges of his early style had softened. In recent works like "Distanzen" (1988), string and wind quintets play off each other, creating a magical shimmer that eludes stylistic classification.

Mr. Yun also composed four operas on Korean and Taoist themes, as well as five symphonies and numerous vocal and chamber works. He is survived by his wife; a son, John Yun of California, and a daughter, Djong Yun of New York City.

About the Artists

Minkyung Oh, *piano*

Graduating with Distinction in Performance from New England Conservatory, pianist Minkyung Oh has won the first prize in Richmond Competition and Honors Competition in Boston and has won numerous prizes in major national competitions in Korea including Chosun Newspaper competition, Korean newspaper competition, Samick piano competition. She performed as a soloist with the Seoul Symphony Orchestra, Seoul Arts High School Orchestra and her performances were broadcast on KBS FM Radio and Classical Cable Channel in Korea.

After being awarded the top honors from Seoul Arts High School and her entrance to Korean National University of Arts, Ms. Oh earned a BM and MM from New England Conservatory, a Post Graduate Diploma from Royal Academy of Music in London, and a Doctor of Musical Arts from Boston University where she was also a teaching assistant.

Ms. Oh performed at various music festivals including Bowdoin Music Festival, the Mozarteum Festival in Salzburg, Aspen Music Festival in Colorado, the TCU Cliburn Piano Institute in Texas, the New Paltz Summer Festival in NY, and Cervo Music Festival in Italy. Ms. Oh performed as soloist with the Perugia Festival Orchestra in Italy in 2011 and was invited as a guest artist at Orléans Music Festival in France in 2012.

She served as a member of the jury for the A. R. Rivera competition. In 2014 Phoenicia Publishing released Ms. Oh's first recording, of recent works by the American composer Jon Appleton, *The Scarlatti Doubles* and *The Couperin Doubles*, which was broadcast on VPR Classical Radio Station and praised by Steve Reich as "...a beautiful addition to piano literature". Minkyung Oh is a member of the faculty at Rivers School Conservatory and she recently gave an acclaimed solo recital in Seoul, Korea.

Cheongmoo Kang, *clarinet*

Cheongmoo Kang, a native of Korea, was completing the Master course and the Performance Degree at the Boston Conservatory, and he is currently completed Doctoral Degree course at the Boston University.

As an orchestra member, he is a guest at the Boston Philharmonic Orchestra and the Indian Hill Orchestra, and he is a faculty at the Youth & Muse Summer Music Festival. After winning the grand-prix at Yook-Young competition in his country and also the first prize at Youth Competition at the age of 18, he joined Chung-Ang University and Korean National University of Arts where he completed his Bachelor's degree and Performance Diploma.

Upon his graduation, he joined Gangnam Symphony Orchestra as a section clarinetist. During that time, he participated in the recording for entire of the Beethoven's symphonies, and also Brahms's. He had been worked for the school as a conductor for wind chamber orchestra and as a concertmaster in the Korean National University of Arts Clarinet Ensemble.

He had also taught for the Pre-College Division in the school, he had been engaged for the Eum-Youn Summer Music Festival as an instructor. His teachers include Kwangho Oh, Jonathan Cohler, Ethan Sloane, and Kai-Yun Lu.

Junhan Choi, *baritone*

Baritone Junhan Choi, a native of South Korea, was recently awarded three special prizes at the 54th Viñas international voice competition in Barcelona, which are 'Mercedes Viñas', 'Victoria de los Ángeles', and 'Franz Schubert'. He also won 1st place in MetroWest Opera's Vocal Competition and placed 4th with Audience Favorite prize at Rochester's Classical Idol Vocal Competition in 2017.

Mr. Choi began his operatic career with the title role of Puccini's Gianni Schicchi in 2009. Since then, he has also performed Belcore in L'elisir d'amore and Germont in La Traviata in Korea. Mr. Choi holds Master's degree and Graduate Diploma with a Presidential Scholarship from New England Conservatory of Music.

His roles at NEC include Papageno (Die Zauberflöte), Guglielmo (Cosi fan tutte), Oreste (Iphigénie en Tauride), Gianni Schicchi (Gianni Schicchi),

Revírník (Příhody lišky Bystroušky), Claudio (Agrippina), Monsu Traversen (La Gazzetta), Der Tod (Der Kaiser von Atlantis), Liberto/Littore/Soldato (L'incoronazione di Poppea), Eisenstein (Die Fledermaus), Policeman (The Consul), and Thierry/Javelinot/Officer (Dialogues of the Carmelites). He also performed the title role of Don Giovanni with the Harvard University music department in 2013.

In the capacity of Caramoor Bel Canto Opera Young Artist 2015, he appeared as the Geôlier in the Caramoor Music Festival production of Dialogues des Carmélites. In 2016, he performed as Dandini in the North End Music and Performing Arts Center Opera's production of La Cenerentola. More recently, upcoming engagements for the 2017-2018 season include his role debut as Melisso in Handel's Alcina with Opera del West.

As a lieder singer and recitalist, Mr. Choi had concerts of 2012-2016 Liederabend Series, Schubert's Winterreise, and Schumann's Dichterliebe at NEC. He is an 2015-2017 season artist of Boston Art Song Society and had successful concerts. In 2016, he also made his successful Baritone solo debut of Carmina Burana in Jordan hall and Handel's Messiah with NEMPAC in 2017.

Texts and Translations

FRANZ SCHUBERT

From Die Winterreise / Winter Journey/ 겨울 나그네 (1827)

Poem: Wilhelm Müller

1. Gute Nacht

Fremd bin ich eingezogen,
Fremd zieh' ich wieder aus,
Der Mai war mir gewogen
Mit manchem Blumenstrauß.
Das Mädchen sprach von Liebe,
Die Mutter gar von Eh',—
Nun ist die Welt so trübe,
Der Weg gehüllt in Schnee.

Ich kann zu meiner Reisen
Nicht wählen mit der Zeit
Muß selbst den Weg mir weisen

1. Good Night (밤 인사)

I came here as a stranger,
and as a stranger go.
May was kind towards me
with many bouquets of flowers.
The daughter spoke of love,
the mother—of marriage even;
and now the world is bleak,
the road deep in snow.

I cannot, for my journey,
choose the time,
but must find my own way

In dieser Dunkelheit.
Es zieht ein Mondenschatten
Und auf den weißen Matten
Such' ich des Wildes Tritt.

in this darkness.
A shadow in the moonlight
and on white meadows
I'll watch for animal tracks.

Was sol lich länger wilen,
Daß man mich trieb hinaus?
Laß irre Hunde heulen
Vor ihres Herren Haus;
Die Liebe liebt das Wandern—
Gott hat sie so gemacht—
Von einem zu dem andern,
Fein Liebchen, gute Nacht!

Why linger any longer?
Why wait to be driven out?
Leave errant dogs to howl
at their master's door
Love loves to wander—
God has made it so—
wander from one to another,
My dearest love, good night!

Will dich im Traum nicht stören,
Wär schad' um deine Ruh',
Sollst meinen Tritt nicht hören—
Sacht, sacht die Türe zu!
Schreib' im Vorübergehen
Ans Tor dir: Gute Nacht,
Damit du möngest sehen,
An dich hab'ich gedacht.

I'll not disturb your dreams,
a shame to spoil your sleep,
you shall not hear my step—
soft, softly with the door!
I will write, as I go by,
Good night upon the gate,
so that you may see
that I have thought of you.

11. Frühlingstraum

11. Dream of Spring (봄의 꿈)

Ich träumte von bunten Blumen,
So wie sie wohl blühen im Mai;
Ich träumte von grünen Wiesen
Von lustigem Vogelgeschrei.

I dreamt of gay flowers
such as bloom in May;
I dreamt of green meadows,
Merry calling of birds.

Und als die Hähne krächte,
Da ward mein Auge wach;
Da war es kalt und finster,
Es schrien die Raben vom Dach.

And at cock-crow,
my eyes awoke;
cold it was, and dark,
Ravens croaked from the roof.

Doch an den Fensterscheiben,
Wer malte die Blätter da?
Ihr lacht whol über den Träumer,
Der Blumen im Winter sah?

But there, on the windows,
Who painted those leaves?
Are you mocking the dreamer
who saw flowers in winter?

Ich träumte von Lieb' um Liebe,
Von einer schönen Maid,
Von Herzen und von Küssen,
Von Wonne und Seligkeit.

I dreamt of love requited,
of a beautiful girl,
of caressing and kissing,
joy and rapture.

Und als die Hähne krächte,
Da ward mein Herze wach;
Nun sitz ich hier alleine
Und denke dem Traume nach.

And at cock-crow,
my heart awoke;
now I sit here alone,
recalling my dream.

Die Augen schließ ich wieder,
Noch schlägt das Herz so warm.
Wann grunt ihr Blätteram Fenster
Wann halt' ich mein Liebchen im Arm?

Again I close my eyes,
my heart still beats so warm.
When, leaves, will you turn to green?
When shall I hold my love in my arms?

13. Die Post

Von der Straße her ein Posthorn klingt
Was hat es, daß es so hoch aufspringt,
Mein Herz?

13. The Post (우편 마차)

From the road a posthorn sounds
What causes you to leap so,
my heart?

Die Post bringt keinen Brief für dich.
Was drängst du den so Wunderlich,
Mein Herz?

No, post will there be for you.
Why, then, this surging,
My heart?

Nun ja, die Post kommt aus der Stadt,
Wo ich ein liebes Liebchen hatt',
Mein Herz!

But oh, the post's from the town
where I had a true love once,
my heart!

Willst wohl einmal hinüberseh'n
Und fragen, wie es dort mag geh'n
Mein Herz!

Do you want to look out
and ask how things are there,
my heart!

ISANG YUN

From *Isang Yun's Early Songs* (1949)

그네 (추천)

A Swing

김상옥 시

Sang-Ok Kim

멀리 바라보면 사라질 듯 다시 보고
휘날려 오가는 양 한 마리 호접처럼
앞뒤쉴 푸른 버들엔 꾀꼬리도 울어라

Moving away then comes back,
she looks like a butterfly in the wind
and the birds are chirping in the forest.

어른님 기두릴까 가벼웁게 내려서서
포란잠 떼어물고 낭자 고쳐 찌른 담에
오질 앞 다시 여미며 가쁜 숨을 쉬도다

She comes down briskly from the swing,
then fixes her hair and clothing quickly
while breathing heavily.

멀리 바라보면 사라질 듯 다시 뵈고
휘날려 오가는양 한 마리 호접처럼
앞뒤숲 푸른 버들엔 꾀꼬리도 울어라

Moving away then comes back,
she looks like a butterfly in the wind,
and the birds are chirping in the forest.

고풍의상 (高風衣裳)

A Traditional Attire

조지훈

Ji Hoon Cho

하늘로 날을듯이
길게 뽑은 부연 끝 풍경이 운다
처마 끝 곱게 느리운 주렴에
반월이 숨어
아른아른 봄 밤이
두견이 소리처럼 깊어가는 밤

The wind chime rings
under the roof,
Behind the beaded curtain
the half-moon is hiding.
The spring night is getting late
with the sound of a little cuckoo.

고와라 고와라 진정 아름다운지고
호장저고리 하얀 동정이
화안히 밝도소이다

Beautiful... she is truly beautiful...
The white collar of her jacket
shines so brightly.

열 두폭 긴 치마가
사르르 물결을 친다

The twelve-piece-sewed skirt
moves like silky water waves.

그대는 어느 나라의 고전을 말하는
한 마리 호접
호접인 양 사뿐히 춤추라,
아미를 숙이고

Now you dance so lightly
like a butterfly
that tells an old story of a country
with your eyebrows facing down.

나는 이 밤에 옛날에 살아
눈 감고 거문고 줄 골라 보리니
가는 버들인양 가락에 맞춰
흰 손을 흔들어지이다

Tonight I will go back to the old times
and pluck the tune with my eyes closed,
waving my white hand
as if it is a slender willow branch.

편지

A Letter

김상옥 시

Sang-Ok Kim

비 오자 장독간에 봉선화 반만 벌어	Balsam flowers are blooming after the rain.
해마다 피는 꽃을 나만 두고 볼 것인가	How could I enjoy them without my sister?
세세한 사연을 적어 누님께로 보내자	I will write a letter and send it to her.

누님이 편지 보며 하마 울까 웃으실까	Would she smile or drop the tears?
눈 앞에 삼삼이는 고향 집을 그리시고	She will think of our home and the old days
손톱에 꽃물 들이던 그 날 생각하시리	that we dyed our fingernails together.

양지에 마주 앉아 실로 찬찬 매어주던	She used to wrap the strings on my nails
하얀 손가락 가락이 연붉은 그 손톱을	with her white fingers and colored nails,
지금은 꿈 속에 본 듯 힘줄만이 서노나	but it seems like... only a dream now.

KOREAN CULTURAL SOCIETY OF BOSTON

Korean Cultural Society of Boston (KCSB) was founded in 2012 in order to introduce and promote Korean arts and cultural forms to a broad spectrum of New England audiences, to promote and support professional Korean-American literary, visual, and musical artists, and to enhance education of Korean culture and arts.

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Upcoming Event

An Evening with Parker Quartet with Jung-Ja Kim

Saturday, November 4, 8 PM

New England Conservatory's Jordan Hall

Tickets & Info: www.kcsBoston.org