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THE AVANT-COURIER OF AN AGE OF TURBULENCE AND TRAGEDY:
THE LIFE AND LEGACY OF THE MUSICIAN AND FIRST KOREAN VIOLIN VIRTUOSO,
BYEONGSO AHN

BY

CHUKYUNG PARK

THESIS

Submitted in partial fulfillment of the requirements
for the degree of Doctor of Musical Arts in Music
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Urbana, Illinois

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ABSTRACT

Byeongso Ahn was a versatile musician who has been virtually forgotten today and lived during some of the most turbulent times of modern history. This project takes crucial initial steps to shed light on Ahn's unrecognized accomplishments by examining several never-before-seen primary source materials, including his unpublished articles. By investigating the different sources available, this study shows that Ahn was an established musician during his lifetime, and offers a definitive timeline of his life and work. This study will help Ahn take his rightful place in music history as a groundbreaking Korean musician and allow for further studies in more depth.

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INTRODUCTION

That Byeongso Ahn was a passionate, accomplished musician whose life and legacy merits our detailed attention has been made clear to me through the privileged access to important materials I was granted through his son. These materials have stimulated and focused my research.

Apart from the materials found at Ahn's son's house (hereafter referred to as the Ahn archives), there are various other sources on Ahn including many articles in newspapers and elsewhere dating from his youth to the latter stages of his career. Starting in the early 1930s, physical recordings of his performance become available. Music magazines—and in one case, an archeology magazine—include articles and interviews with Ahn beginning in the 1960s. After his death, Ahn is mostly featured in short chapters of books or in encyclopedia entries where he is contextualized with others who were the first practitioners of Western music in Korea. Also, Ahn sometimes makes brief appearances in scholarly works and articles for magazines that examine the timeline of different violinists in Korea.

One of the difficult aspects of my research is that many of the secondary resources that I have encountered on Ahn fail to indicate their source material. While it would be helpful to find the source of certain interesting passages mentioned in the sources, this has been nearly impossible due to a lack of citations. The trickiest obstacle is that some of the sources may not be completely true or accurate. The materials held near Chicago gave me the chance to compare documents and select those that appear most reliable.

Although the research at the Ahn archives is still ongoing and many puzzles remain to be solved, my first step as a researcher is to reintroduce this talented musician to scholars and a mainstream audience. If a researcher has a chance to take a glance at the Ahn archives, any

doubts on Ahn as a musician can be removed. The many manuscripts of his compositions and transcribed music gives one an idea about his musical compositional level, and any surviving scores for violin music that range from the most popular repertoire to the most rarely known ones from the modern era show how passionate he was about music and how diverse his interests were. Carefully written bowings and fingerings hint at what his technical approach may have been and shows that Ahn was a scholar himself. The same level of annotation and thought is also evident in all of the conducting scores he possessed.

One of the most important articles left in the Ahn archives that exemplifies his most diverse skills in musicianship comes from the violins he has crafted. The existence of these instruments is significant insofar as they predate instruments that, for decades, were thought to be the earliest known violins in Korea, and this discovery will change the historical timeline of violin craftsmanship for the nation. Indeed, a figure only dimly remembered as a violinist has composed for and even built violins; however, Ahn did not stop there, as he ventured into even further territories of music. If this musical figure is reintroduced properly, I truly believe scholars may gain serious interest.

The first part of my project will cover Ahn's biography, most of which is unwritten. It was important to record biographical accounts of Ahn's life and career from his son and surviving students before these valuable memories are lost to time. Some already known data will be reevaluated in view of my recent discoveries. According to Ahn's son, late in his career, Ahn felt a certain loneliness and spent nights repeatedly talking about his personal life, musical background, and career.¹ This is the reason that Ahn's son has much detail to add concerning Ahn's career as a musician that was not previously released in other sources. Ahn's son has also

¹ Jungsoo Ahn, interviewed by author, Lincolnwood, Illinois, November 28, 2016.

managed to remember a great deal of his father's life including the specific names of people and locations he visited. Some of the information that Ahn's son is not clear about will be indicated and compared with other existing materials on Ahn, an example of which is Ahn's own written resume found in the Ahn archives.² Current published data on Ahn is already starting to appear inaccurate in light of my recent discoveries, and this project will take important steps to reveal current, up-to-date information on Ahn.

The Ahn archives also contain much valuable information, which should be examined in more detail by other scholars. In some cases, I may expand upon a specific article, but the larger goal of this project will be to categorize these newly uncovered sources so that future scholars know what materials exist. This second part of my project is featured in the appendix.

Kyungbun Lee's 2007 book is a prime example of how one must be cautious about conducting one's research.³ Eak-tai Ahn was another important figure in the early development of Western Classical music in Korea and is well known today in Korea; however, researchers have been misled by incorrect information that in some cases arose from the musician's intentional misrepresentation of his life and work, or by incorrect information in the memoirs of his family members. Some of the earliest research on the musician has provided wrongful reports, and these obstacles compounded the difficulties of research, which led to unreliable data being published. As my research has information provided by Ahn himself, by memoirs from his son and his students, and by the secondary sources mentioned earlier, I have carefully compared materials in the Ahn archives with all other sources to avoid the pitfall of repeating inaccurate information.

² Byeongso Ahn, "Iryöksö," original manuscript, Ahn archives, Lincolnwood, Illinois.

³ Kyungbun Lee, *Irhöbörin Sigan* (Seoul: Humanist, 2007).

Although I discovered this long after setting the outline of my own research, a book on Korean trumpeter Kyung-sup Hyun contains a surprisingly similar research goal.⁴ The book introduces Hyun's biography as recalled from his son's memories and from newspaper articles from the time of Hyun's activity, and the latter part of the book categorizes all the articles by Hyun that the museum possess along with brief descriptions of any additional information.

Since many sources and names appear in Korean, for any Korean names that do not have a consistent English transliteration, I will be using the McCune-Reischauer Romanization system.

By presenting an up-to-date bibliographical timeline and a clear categorization of the articles in the Ahn archives, I hope that scholars in the near future will be able to encounter the wonderful legacy of Ahn for themselves. I also hope that scholars and the general public will feel the same appreciation that this researcher has felt for a figure who has pioneered Western Classical music in Korea during its most turbulent and violent times in modern history.

⁴ This is the second book in a series that categorizes the different themes of relics that the Korean National Museum of Contemporary History owns. Wangsik Kim, *National Museum of Korean Contemporary History Catalogue 2* (Seoul: National Museum of Korean Contemporary History, 2014).

CHAPTER 1

EARLY LIFE DURING THE PERIOD OF JAPANESE IMPERIALISM, 1911 – 1934

1.1. Family Background

Ahn's artistic background has roots reaching back two generations to his grandfather who was the royal court painter, Joongshic "Shimjeon" Ahn. His father, Myungho Ahn, had been one of the first Koreans to ever study abroad in Great Britain. Although it is unknown in which institute he studied, he would later return to teach at the Kwallip Foreign Language Institute during the late period of the Chosun Dynasty, to train prospective translators. His acquaintances would normally be foreigners in Korea who were missionaries and foreign scholars. This was the start of an English community, which would play an important role later in Byeongso Ahn's life.⁵

Ahn's birth year is indicated very differently in secondary sources. Indicating the exact birthdate would be one of the first corrections that should be made in order to establish a correct and definite timeline of Ahn, especially because there is confusion surrounding this in many of the existing sources on Ahn. The *Encyclopedia of Korean National Culture*, and many later articles on Ahn, give his birth year as 1908. Some other sources such as Sangwoo Han's book and the magazine *Eumagchunchu* list Ahn's birth year as 1910. One document held by the Sammlung Documents Center in Berlin, Germany lists the year as 1911.

It appears that the newly established birth year should be 1911. In a primary source, which is a resume written by Ahn, he specifies December 1, 1911 as his birth date. This is proven further in his own personal identification card, which was found in the Ahn archives. The

⁵ Jung Soo Ahn, interviewed by author, Lincolnwood, Illinois, November 28, 2016.

card features the birth date of October 11 of the “Danki” year 4244. The “Danki” year system is an old calendar system used in Korea counting from the year B.C. 2333 as the first year, which was when Gojoseon was created as a kingdom. October 11 is unproblematically verifiable as the lunar date for December 1 in 1911.

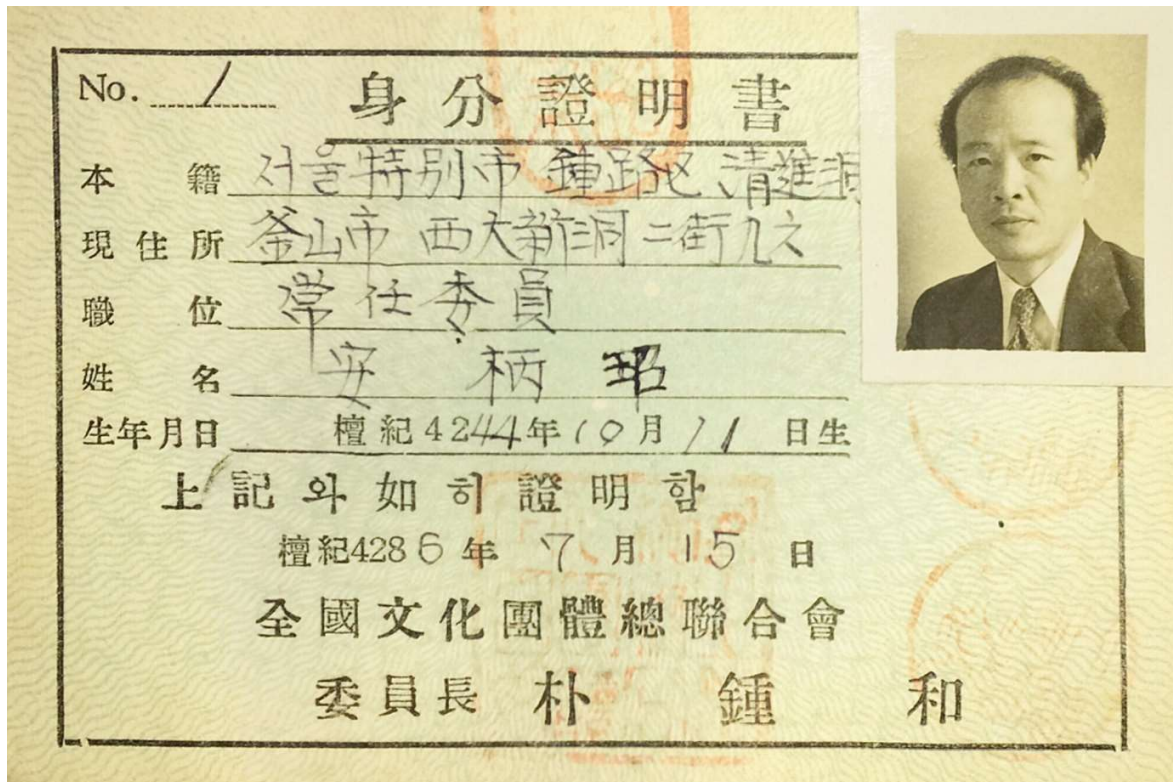


Figure 1. Ahn’s Identification Card

The confusion resulting from reading the “Danki” system may have caused sources to put a wrong birth year for Ahn. Also, Ahn’s first wife, the pianist Aenae Lee, was born in 1908. Since she was a musician whose presence has been well acknowledged to this date, perhaps later scholars have adapted Ahn’s birth year from Lee’s, and this inaccurate data was perpetuated by later research.

Ahn’s father had brought a cutting-edge stroller from Japan for Ahn. The house workers who were fond of this never-before-seen object mishandled it and Ahn fell off of the carrier. Ahn

suffered from poliomyelitis to his death, and although it is unknown if this incident had a role in triggering the disease, it impacted Ahn's health and would eventually cultivate him to a new path.⁶

1.2. First Encounter with the Violin and Early Career

Western Classical music was newly introduced by Western missionaries during the late nineteenth-century. Ahn's father was fond of music and had the opportunity to experience Western music and gain a basic level knowledge during his years in Britain. His father's position had connections with the chief of Western Music in Seoul, Wuyoung Baik, which meant that Ahn would be able to hear the performances of the band. Since Ahn suffered from polio, it was not easy for him to do many activities with the other children in the neighborhood. Spending the whole day at home would be normal. His father gave him a violin, which he had received as a gift from a Japanese family, and Ahn first started as a self-learner. Later, his father heard about a student from Tokyo by the name of Youngho Choi who was known to have some basic knowledge of Western Classical music theory and experience with the Western violin. Since Ahn did not have friends and stayed at home during his youth, he quickly gained an interest in the violin. He did not have knowledge of the strings being tuned a fifth apart. Although the tuning and positioning of the fingers were not correct, he was able to listen to recordings to find and play the right notes on the violin. In this sense, the recordings that were available to him were also his first teachers. Ahn would later study the violin with the Czech violinist and conductor, Josef Huss, who was working as a conductor in a hotel in Seoul.⁷

⁶ Ibid.

⁷ Ibid.

It appears from the newspaper articles of the time that Ahn was already a celebrity in Korea, and the people had high hopes for the young musician. In Suhyŏn, Kim's compilation of early twentieth-century news articles on important personalities of the time, Ahn is shown in pictures as a young teenage boy with descriptions in the text describing him as a musical prodigy.⁸ It was a time when very little was known about the violin, but the article was certain that Ahn would emerge as a world-renowned musician.

Jŏngo Han's edited volume of the works of renowned early twentieth-century writer, Tok-chul Seo, includes an essay titled "To Ahn Byeongso."⁹ In this poetic essay, Seo writes that Ahn is a "genius of his craft" despite suffering from poliomyelitis. It is notable that an already established writer wrote and dedicated a whole work on Ahn. These two books by Kim and Han attest to the notion that Ahn's musical skills and fame were acquired at a very young age.

Recently published sources contain some incorrect information on Ahn's early life and should be addressed. A 2009 thesis by Inkyu Kim not only uses the incorrect birth and year of death, but he also states that Ahn has been the only Korean to study with Jascha Heifetz.¹⁰ This is the only source that I have found to claim to have encountered Heifetz. If this were true, it would have been a major news story covered in newspapers at the time, especially since Heifetz was the one of the only known violinists in Korea during the time. Moreover, Ahn never wrote about this fact himself.

The 2010 *Research Report of Korean Modern Musical Heritage Cataloging* mentions that the musician Nanpa Hong was the first Korean to hold a violin recital in Korea in January

⁸ Suhyŏn Kim, ed., *Han'guk Kŭndae ūmak Kisa Charyojip* (Seoul: Minsogwŏn, 2008), 100.

⁹ Jŏngo Han, ed., *Sŏdŏkch'ŏl Chŏnjip* (Seoul: Kyŏngjin, 2010), 111-112.

¹⁰ Inkyu Kim, "A Study on the Development and Historical Change of String Music in Jeju" (MM thesis, Jeju University, 2009), 11.

19, 1924.¹¹ However, in Ahn's own resume from the Ahn archives, he puts that with the host of *Yangmyŏngoe*, he presented his first violin recital on October, 1923 at the YMCA hall in Seoul. The reliability of this entry is further strengthened by the *Journal of Society for Music and Korea*. It reports that Ahn's first violin recital took place at YMCA hall in October, 1923, just as stated in Ahn's resume.¹² The age of twelve may seem young to present a violin recital, but it is possible, and since it is recorded in two sources it needs to be considered further. The first Korean violinist to present a violin recital in Korea may not be Nanpa Hong, given that distinction in current histories.

1.3. Ahn's Studies and Career in Japan

In his resume, Ahn lists March, 1929 as the start of his Japanese residency where he studied with Eugene Krein; however, studying abroad may have not been the reason Ahn went to Japan in the first place, according to his son. He recalls that Ahn was first invited by the Japanese to play in concerts and after arriving he searched for a teacher.¹³

Not much is known about the Russian violinist Eugene Krein, but he has been an important figure of the early Japanese Western Classical music circle and has also established himself as an active conductor. According to Han's book and Ahn's resume, Krein was not only Ahn's teacher, but they also formed a String Quartet.¹⁴ Krein acted as the first violin while Ahn played the second violin part. According to his resume, the violist was a musician with the last

¹¹ Kyŏngch'an Min, *2010 Research Report of Korean Modern Musical Heritage Cataloging* (Seoul: Cultural Heritage Administration, 2010), 96.

¹² Jung Soo Hong, "Naunyŏng ūmakcharyo," *Journal of Society for Music and Korea* 17 (1999).

¹³ Jung Soo Ahn, interviewed by author, Lincolnwood, Illinois, November 28, 2016.

¹⁴ Sangwoo Han, *Kiŏkhago Sipŭn Sŏn'gujadŭl* (Seoul: Chisiksanŏpsa, 2003), 64.

name of Mynchinsky, and the cellist was Saburou Itou. It is further mentioned in his resume that they were featured in recitals and appeared on broadcasts. This continued until March, 1932.

Also according to his resume, Ahn studied music theory from April 1930 to March 1933 with the German composer, pianist, and conductor, Josef Linke. Ahn's son mentions that the two were first introduced after a concert and would get together to play various pieces as a violin and piano duo.¹⁵ As in the case with Krein, Linke would act as a teacher to Ahn, but the two also engaged in various duo performances as violinist and pianist. In addition to Ahn's appearance in various performances, his resume also mentions two of his solo recitals that feature Linke as a collaborator.

The most important teacher Ahn studied with during his Japanese residency is the Russian violinist, Alexander Mogilevsky (also known as Moguilewsky). In his earlier years, Mogilevsky built himself a successful career in Europe and is known to have been the teacher of Shinichi Suzuki.¹⁶ Ahn writes in his resume that he first studied with Mogilevsky from February 1932 until February of 1934. Ahn met all the musicians he studied with during his stay in Kobe, Japan.

Some of Ahn's teaching career is also mentioned in his resume. He writes that he has been on the violin faculty for the Canadian School in Kobe. Although it is unclear if Ahn was associated with an institute or worked privately for the studio, he writes that he served as a teaching assistant for Mogilevsky. Ahn's relationship with Mogilevsky did not end after Ahn left Japan, but continued until later in his career, as will be discussed in more detail in Chapter Three.

¹⁵ Jung Soo Ahn, interviewed by author, Lincolnwood, Illinois, November 28, 2016.

¹⁶ "Personal History of Shinichi Suzuki," last modified February 7, 2017, http://www.suzukimethod.or.jp/english/E_mthd20.html.

In some of the music found in the Ahn archives, it appears that he used the name, “Sei kyo An,” a reflection of his years in Japan. Since little is known about Ahn’s career in Japan, and since there is much research to undertake on this topic, researchers may use this transliteration to find more details of Ahn’s residency in the country which gave him opportunities for both performance and study.

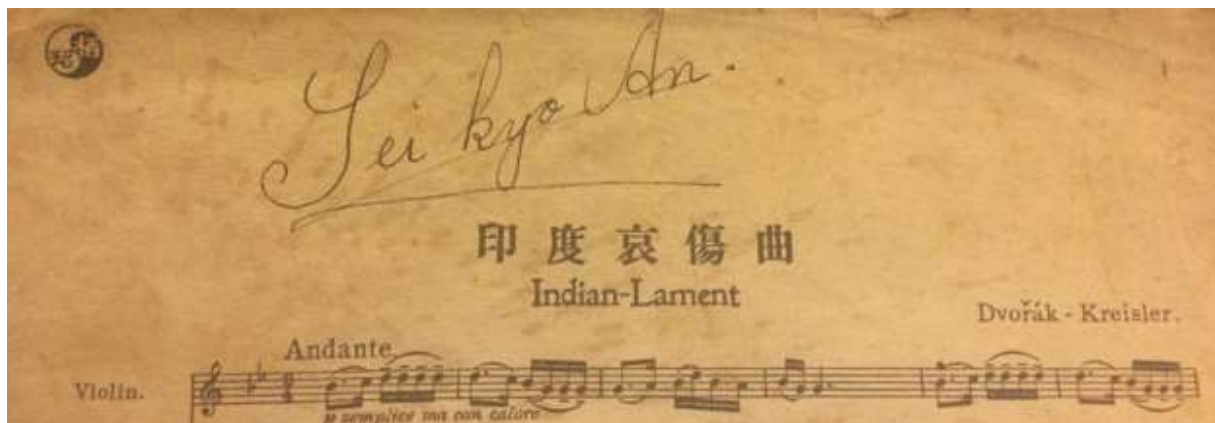


Figure 2. Signature Using the Name “Sei kyo An”

1.4. Recordings for Okeh and Victor Records

Early recordings that Ahn recorded for the labels Okeh and Victor Records are known to exist, so it is possible to find out what he sounded like in his youth. According to the catalogue book published by the National Museum of Korean Contemporary History, Ahn made the greatest number of recordings for a violinist of that time in Korea.¹⁷

Okeh Records was established in Korea in the early 1930s, and although there are no specific release dates mentioned for Ahn’s recordings, it is believed that the recordings were made during this period, during his Japanese residency.¹⁸ According to the catalogue made by

¹⁷ Wangsik Kim, *National Museum of Korean Contemporary History Catalogue 2* (Seoul: National Museum of Korean Contemporary History, 2014), 133.

¹⁸ Jungsoo Ahn, interviewed by author, Lincolnwood, Illinois, November 28, 2016.

the Korean Record Archive, there are four recordings made by Ahn released under Okeh Records, although it is uncertain if all are extant.¹⁹ With the release number, OKEH30003, *Fantasy for Dance* appears to be the earliest number in the catalogue. It has been unclear which exact piece this *Fantasy for Dance* is because the archive does not show the composer's name, listing instead only the translated Korean title. This indicates at least that the piece is a foreign work; however, in the Ahn archives, a paper sheet, which appears to be an advertisement for the record has been discovered indicating the composer as Chalres de Beriot. It may be Beriot's *Airs Variés*, or *Scène de Ballet*, since the two scores are preserved in the Ahn archives, complete with markings of bowing and fingerings that show Ahn has learned the music at some point.

¹⁹ "Korea SP Record," Last modified February 7, 2017, http://sparchive.co.kr/v2/sub/search/music.php?at_opt=&searchtype=common&commonSearchType=detail&content=%EC%95%88%EB%B3%91%EC%86%8C&encWhere=QlpoNDFBWSZTWTAAnNYAAMzf6TAwQvewACdodnggukvnCC%2F79%2FgAUQiAAgAAAxAAjHNAaYSip6mjQA0ZAaBpkaaNAaGgAlPUk1TxJtQAGTQAAAAADmAAmAAJgAAAAIpNRqNNGin6psp7VDQaMjKND01AG1JAIIpBBCYVIqqLimSFAKoCkpNxRgvSAMT44zW5WFBbhEYVRFGFh18PCIjut7Rt76bE7Nem66lZmikEal9IrKaNaFIpMk%2FsRNhvCBE3iJcC15HUZWmXmwPqdhwXRAgemtS%2FpMig9UAdKJrO0nrROtEoIlVU0KEYpDrIxgDsp4FaDCQjqbs1%2FOnOJwRGDEg7SrOdW0IM9qFqBRCEreRR0IG1mLyRbDgiaSYiIz0aJ5QaJV9Vlh3q%2FZO%2F1hUuIPAo%2Fci6NDXB7i0gowElljwKIDBE2klUsa9AyZiSgbkSTc32Btb0yRO5JV4ITiITUWkkXF5BBQvvNdonggukmlNWgKhAwPHGIXwLk0Y8aBIdh70E1M%2FiACNBkYnnLnBXWQIwQ3HMUUNjlnSIU6DU1NxYbttzPppaWo1azl2TK2TJZNRoq4WQkW3GfEnsWGNL3ddonggukYo1cSgYQUwzEbC4JC5sZMTWXTrDYHIRP8In8ETxESRE5CJ4iJyET2iJ%2FF3JFOFCQMCC1hgA%3D%3D.

Okeh
PANPHONIC
RECORD



一케오
音譜吹奏一악편

3 0 0 0 3

演奏者畧說



安柄瑠氏! 그는現在朝鮮樂壇이 가진 바이올리니스트의第一人者인것은 임의허물수업는사실입니다
 氏가어렸을때 黃海道平山에서 普通學校를단일그때브리氏의天才的技藝는사람을놀버였고 氏가 배움의길을京城으로옮겼을때는 外國사람들의게적지안흔 讚歎을사게되여 自進하야 氏의스승이되려는 분이만혔습니다
 氏의라고난天才와藝術에對한 情熱은열마안되여 氏로하야금 樂壇의寵兒가되게하얏고 다시금氏로하야금 斯界의最高峰이되게하얏습니다
 이케氏는絃樂藝術家가만히나기로有名한 獨逸에서 將來의大成을바라고藝術에精進하고잇거니와 氏가지난봄 京城公會堂에서 渡歐告別演奏會를엇

바이올린獨奏

황스·뢰·페리오 (Charles de Bériot)作曲

舞踊幻想曲一二

獨奏安柄瑠

피아노伴奏·獨人씨·링케

會商器音蓄一케오本日

Figure 3. Advertising Sheet for Okeh Records Catalogue Number OKEH30003

Following in the catalogue order is the recording of OKEH30004, which features two works. On the A side, it appears the track is the end part of OKEH30003, *Fantasy for Dance*. For the B side, the catalogue only mentions the title, “Canzonetta,” along with an indication that this is also a foreign piece; however, since the full “Canzonetta” is featured on this single side of the recording, the piece must have been a short one.

Next in the catalogue is OKEH30007, which is *Introduction and Tarentella* by Pablo de Sarasate. A physical copy of the recording exists in the National Museum of Korean Contemporary History. Because the recording is extant, the actual details of this recording can be found on the front label sticker of the recording. With the scant information provided by the Korean Record Archive catalogue, one can only guess as to the actual violin piece and composer, as is the case with OKEH30003 and OKEH30004; however, the label for OKEH30007 clearly indicates the title of the work and composer in English. It also indicates that Josef Linke played the piano. The National Museum of Korean Contemporary History generously provided a DVD copy of the recording for my research. OKEH30018 is the last recording to appear in the catalogue for Okeh Records. The A side consists of the piece *Ave Maria*, and the B side carries the Korean translated title, *Tragic of Love*.

In the catalogue book created by the National Museum of Korean Contemporary History, the recording numbers between OKEH30001 and OKEH30020 of Okeh Records were the numbers reserved for only their finest releases.²⁰ All of Ahn’s records by Okeh are included in this prestige series, which gives a good indication of Ahn’s status as a musician.

Jung Sik Ge and Nanpa Hong also released recordings of violin music during the time when Ahn’s recordings were released, and with the currently available evidence, these three

²⁰ Wangsik Kim, *National Museum of Korean Contemporary History Catalogue 2* (Seoul: National Museum of Korean Contemporary History, 2014), 133.

musicians were among the first to make recordings in Korea on the violin; however, Nanpa Hong's recording history consists of Korean traditional songs transcribed to be played on the violin, which means that the other two were the first to record Western Classical violin music in Korea. Although the exact dates regarding whose recording came out first is unclear, the *Research Report of Korean Modern Musical Heritage Cataloging* indicates that Nanpa Hong's recording catalogue numbers were published between 1929 to 1943 while Jung Sik Ge's recording numbers were published between 1933 to 1936.²¹ However, considering that Ge had only returned from a twelve-year stay in Europe in 1935, Ahn's recordings were likely to have been recorded earlier than Ge's, thus making it likely that Ahn's recordings of Beriot and Sarasate were probably the first Western Classical violin works ever recorded and published in the nation.

While it is not a recording of a Western Classical music, Ahn also recorded for the Victor Records label.²² Under the release number, Victor 49108-A, Ahn recorded Taejun Park's song, *Thinking of Oppa*, with the voice of Soon-im Kim. Although a release number is not provided, the song, "Canaria," sung by Kim was also released with Ahn's violin playing.²³ It is interesting that Kim collaborated with a violinist instead of a pianist to record these songs.

Ahn's son mentions that Ahn's recordings were made not long after Ahn started to receive professional violin training in Japan, so instead of the recordings having Ahn's own musical characteristics, they were more of an imitation of recordings that Ahn had access to. This is one of the reasons that Ahn strongly disliked his own recordings. After his studies in

²¹ Kyöngch'an Min, *2010 Research Report of Korean Modern Musical Heritage Cataloging* (Seoul: Cultural Heritage Administration, 2010), 62.

²² Tae Ryong Son, "Yöngnam Söyangümakkaüi Yusönggiümban," *Journal of Society for Music and Korea* 15 (1998): 8.

²³ Songbang Song, *An Encyclopedia of Korean Music 2* (Paju: Korea, 2012), 1137.

Japan and Germany, he was ashamed of his own recordings and did not own any copies, which is why they are not featured in the Ahn archives, unlike the other articles that are not included because they are simply lost or missing. Koreans, however, liked these recordings when they were released, and they believed that someone with true talent had emerged.²⁴

²⁴ Jung Soo Ahn, interviewed by author, Lincolnwood, Illinois, November 28, 2016.

CHAPTER 2

LIFE IN GERMANY DURING THE THIRD REICH, 1934 – 1938

2.1. The Hochschule of Berlin and Willy Hess

Studying abroad in Germany was a great turning point for Byeongso Ahn. He had an opportunity to study and learn the violin by being affiliated with a violin pedagogical school, which successfully continued the artistic traditions associated with Joseph Joachim. This would eventually lead to Ahn establishing his own characteristic violin method in his later life.

It is something of a mystery how Ahn had ended up going to Germany to continue his studies. Before deciding to go to Germany, Ahn gave a farewell recital at the Seoul Kongoedang in 1934. Sangwoo Han mentions that Ahn had not initially considered going to Germany at all. He states that Ahn received an invitation from Philadelphia by a “Harold Auer,” but could not go due to the lack of financial support.²⁵ In this passage, there is some information that is not clear. First, it is unclear if the invitation was an invitation to audition or to be enrolled in the institute. Second, it seems that Han was referring to Leopold Auer (not Harold Auer) who was teaching at the Curtis Institute during the time. Third, it is also unclear when this took place; however, if these facts are true, it must have been before 1930, prior to when Auer passed away. A possible reason concerning how Ahn came to be in contact with Auer can be gleaned from an interview with his son. He mentioned that Ahn and the violinist, Efrem Zimbalist, would form some sort of relationship.²⁶ Zimbalist had performed in Korea during the year of 1924, and it is highly possible that Ahn would have attended the recital and thus found a way to connect with Auer

²⁵ Sangwoo Han, *Kiŏkhago Sipŭn Sŏn'gujadŭl* (Seoul: Chisiksanŏpsa, 2003), 64.

²⁶ Jung Soo Ahn, interviewed by author, Lincolnwood, Illinois, December 7, 2016.

who was Zimbalist's teacher. Han also mentions that later in Ahn's career, a student of his would go to Curtis Institute of Music to audition and that Zimbalist knew by the style of the students playing that the student was a pupil of Ahn's. Han goes on further and mentions that the reason Ahn wanted to study in the Hochschule of Berlin was the unfortunate circumstances wherein Ahn was unable to study with Auer; however, by studying at the Hochschule of Berlin, Ahn could study with another of Joachim's pupils, Willy Hess.²⁷ A magazine interview from this period also provides some support to the claim that Ahn was attempting to study in the United States in the first place, and it puts this attempt prior to his Japanese residency.²⁸ The actual details alluded to in these passages of Han's book, however, need further examination.

During the time of Japanese Imperialism, Koreans were restricted from studying in Western territories. Ahn's son mentions that being allowed to study in Germany was proof that he was a talented musician.²⁹ Also, Mogilevsky personally recommend that Ahn should study in Germany since he felt there was little more he could teach Ahn.³⁰ His exact dates of residency in Germany are confusing due to the way each of the various sources conveys differing timelines. One thing that is for certain is that Ahn went to Germany in 1934. Being able to study with Willy Hess is also a fact that is consistent through different source materials. It appears that Ahn first went to Germany and studied with Willy Hess as his private student, the details of which are mentioned in the 1938 magazine interview. During Ahn's first visit, Willy Hess would not agree to hear Ahn's playing and rejected him for his "appearance;" however, Ahn still visited Hess and

²⁷ Sangwoo Han, *Kiŏkhago Sipŭn Sŏn'gujadŭl* (Seoul: Chisiksanŏpsa, 2003), 67.

²⁸ "Ch'ŏnjae Chegŭnga Ahn Byeongso-ssi Taedamgi," *Chogwang* (July 1938).

²⁹ Jung Soo Ahn, interviewed by author, Lincolnwood, Illinois, December 7, 2016.

³⁰ "Togujŏne Imi Taega," *Maeil Sinbo*, May 23, 1938, 2.

insisted that Hess take him as a student. He finally listened to Ahn's playing, and because he was surprised at Ahn's talent, he promised to take him as one of his last students.³¹

Ahn's exact date of enrollment at the Staatliche Akademische Hochschule fur Musik in Berlin is unclear. In the 1938 magazine interview, Ahn mentions that it was not until after two years of private study with Hess that he became a student at the Hochschule.³² In Ahn's resume from the Ahn archives and in a shorter resume featured in the 1972 archeology magazine, *Konggan*, his enrollment period is listed as extending from April of 1934 until March of 1938.³³ The resume also indicates that he returned to Korea in September, 1938. In a more recent scholarly study based on the student records and documents that are present in Germany, Kyungbun Lee lists the years as being from 1935 to April 1937.³⁴ A newspaper article from January 8, 1938 newspaper article says that Ahn will arrive in a boat to Kobe around January 15 or 25. On a side note, this article interestingly uses the words "as everyone is aware about," which indicates that people were well aware of Ahn's career and activities at the time.³⁵ The exact date of Ahn's actual return is confirmed in a follow-up article in May from the same newspaper. The article from May 14, mentions that Ahn had trouble with his passport and stayed in Berlin longer. He departed from Berlin to Siberia on May 6.³⁶ The article from May 22 mentions he arrived in Seoul that morning.³⁷ Ahn's son also provides a detailed reason for Ahn's late stay and mentions that he wanted to help prepare one of the only other Korean students in

³¹ "Ch'ŏnjae Chegŭmga Ahn Byeongso-ssi Taedamgi," *Chogwang* (July 1938).

³² Ibid.

³³ "Ahn Byeongso," *Konggan* (July 1972): 51.

³⁴ Kyungbun Lee, "A Study on the Japanese Music Students in Berlin During the Weimar Republic and the Third Reich," *Ilbonbip'yŏng* 15 (2016): 236.

³⁵ "ŭmakchosŏnŭi Kiyŏm," *Maeil Sinbo*, January 8, 1938, 3.

³⁶ "Ch'edokchung," *Maeil Sinbo*, May 14, 1938, 4.

³⁷ "Haeohyŏnggu Mach'igo," *Maeil Sinbo*, May 22, 1938, 3.

the Hochschule, the pianist Aenae Lee (who became Byeongso Ahn's wife after their return to their home country), for her graduation recital, one of the works being Schubert's *Wanderer Fantasy*.³⁸

A reason that these specific dates vary in the sources may have to do with Ahn's perspective on his studies. Although he was an official student based on the dates provided by Kyungbun Lee, Ahn may have thought his German residency itself should be included as part of the timespan of his education. As Hess was an important faculty for the Hochschule of Berlin for many years, Ahn may have thought later in his career, around the time he wrote his resume, that studying with Hess would be basically equivalent to studying at the Hochschule. As the exact departure date of May 22, 1938 is confirmed in the newspaper articles of the time, the reason Ahn put September as the month of departure in his resume may have to do with the fact that this was written twenty-seven years after the fact (based on the last date of his resume), and he might not have remembered the specific dates clearly. Or, he may have simply wanted to fill in the time gap in his resume between this and the next entry. There is no reason to intentionally falsify the departure date, and this does not seem like the case since he would also be aware that many newspaper articles featured his homecoming.

Since being a student of Hess was such a special distinction for musicians in Korea, Haeyeop Yang, one of Ahn's notable students, mentions that since there were no photos of the two together, some musicians of a younger generation, and even some of Ahn's own students wondered whether Ahn actually did study with Hess.³⁹ If they could have seen some of the photos from the Ahn archives—one of which features the two in concert attire, another with Hess

³⁸ Jung Soo Ahn, interviewed by author, Lincolnwood, Illinois, December 7, 2016.

³⁹ Haeyeop Yang, interviewed by author, Seoul, Korea, December 20, 2016.

alone playing his violin, and a third with them discussing a score in Hess's office—there would be no doubt as to the veracity of Ahn's claims. Some of Ahn's violin scores even feature the signatures "Hess" or "Willy Hess," such as the transcription of Mozart's Rondo by Fritz Kreisler that is signed "Hess." Ahn's copy for the music of Rode and Vieuxtemps are also signed "Willy Hess". Although the exact reason why Hess signed this sheet music is unclear—perhaps it was originally Hess's music or Hess signed it to indicate some sort of approval—it seems to indicate that Ahn studied these works with him.



Figure 4. Ahn With Willy Hess

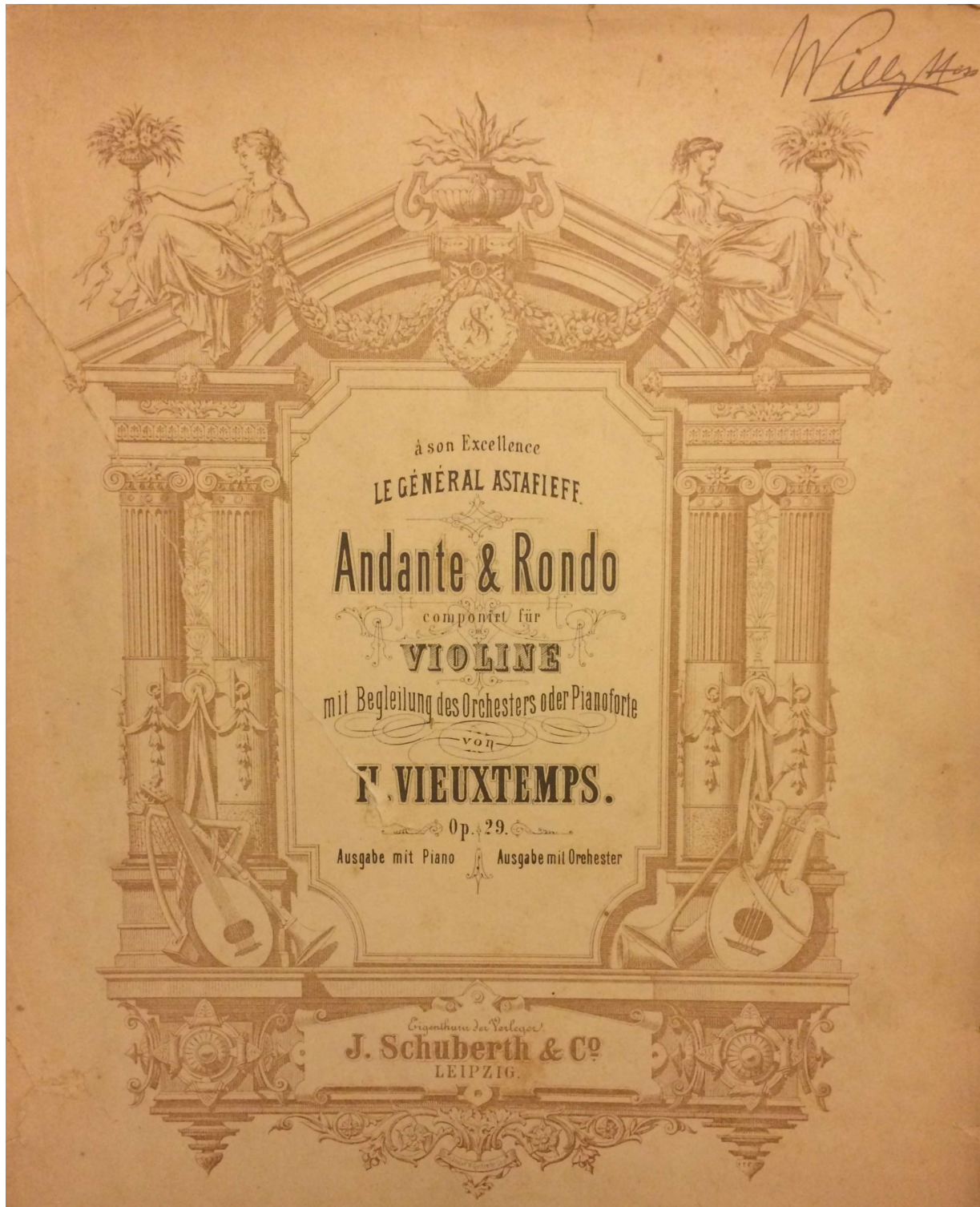


Figure 5. A Signature Which Writes “Willy Hess”

Another important violin teacher who Ahn studied with at the Hochschule is Max Strub. Ahn writes in his resume that he studied violin and chamber music from that professor. In the 1938 magazine interview, Ahn mentions a certificate of approval he received from the school chair. According to the interview, this certificate expresses that the school found Ahn to be well suited to music, that the school was highly satisfied with his “progressive interpretation” and techniques, and that his career has prepared him to become a teacher of his own.⁴⁰ A certificate containing similar words exists and is in the Ahn archives. Although Ahn may have misinterpreted the word “fortschritten in musikalischer” as “progressive interpretation” instead of “musical progress,” one can learn from the original certificate that he was an exquisite student.

⁴⁰ “Ch’ŏnjae Chegūmga Ahn Byeongso-ssi Taedamgi,” *Chogwang* (July 1938).

Professor Max Strub

Berlin d.13.12.37
Uhlandstr.155

Herr P y e n g - S o A h n hat meiner Violinklasse an der Staatlich akademischen Hochschule für Musik in Berlin als Schüler angehört. Ich war mit seinen Fortschritten in musikalischer und geigerischer Beziehung sehr zufrieden; insbesondere bin ich überzeugt, dass Herr Ahn sich auf Grund der gewonnenen Erfahrungen für den Lehrberuf sehr gut eignen wird.

Prof. Max Strub

Figure 6. Certificate Issued from Max Strub

Ahn also writes in his resume that along with Max Strub as his chamber music teacher, he also learned chamber music from Gustav Malke. Conducting, which Ahn would peruse later in his career, was taught by Fritz Stein and a professor specified only by the last name, Omeindl. Professors Eta Harich-Schneider, and Burgstaler, whose first name is not specified, taught piano.

Ahn studied music theory with Paul Hindemith, and although not much is known about his studies with the composer, sheet music in the Ahn archives indicates that he studied Hindemith's works. In Ahn's copy of the *Adélaïde Concerto* (which was, at the time, thought to be a violin concerto by Mozart), alongside the more popular cadenzas written by Max Kaempfert, Hindemith's cadenzas are also present with studied markings by Ahn. Hindemith's influence on Ahn's compositional style needs to be examined further to determine if there are any existing similarities.

2.2. The 1936 Berlin Summer Olympics

Ahn mentions in the 1938 interview that he would be assigned to be a member of the Haupt Concert Symphony Orchestra, the premier orchestra of the five different orchestras in the Hochschule of Berlin.⁴¹ There are, however, no details mentioning Ahn's participation with the orchestra.

The most important orchestral activity that Ahn was a part of may be his participation in the orchestra for the 1936 Berlin Olympics. As Ahn's resume exists in the Ahn archives, it is now possible to find out what Ahn has written about the event. He states that in 1936 he participated in the Berlin Olympics as part of the first violin section of the Berlin Philharmonic under the baton of Richard Strauss. Although one might think that this means that Ahn had been a participating member of the Berlin Philharmonic, it is more likely that he was an extra performer who joined the ensemble of this special event.

Strauss's *Olympic Hymn* was performed at the opening ceremony under Strauss's own direction. Although it is not clear how Ahn was selected as an extra orchestra member with the

⁴¹ "Ch'önjae Chegūmga Ahn Byeongso-ssi Taedamgi," *Chogwang* (July 1938).

Berlin Philharmonic, it is likely that some of the stronger performers from the Hochschule (exactly on how many students participated needs further examination) were recommended to perform.

Ahn's participation in the event is also featured in a newspaper article that appeared a couple days after his homecoming in 1938. It mentions that he participated in the Summer World Olympics as a member of the orchestra in the stadium. When he was performing the "Grand March," Ahn shed tears after hearing the news that a fellow Korean athlete (who participated as a member of the Japanese Olympic team), Kee-chung Sohn, won the gold medal for the marathon.⁴²

This article may not seem special at first glance, but upon closer examination, it says that Ahn was in tears while performing after he heard news of the gold in the marathon. The marathon is an event that has been featured as the very last event ever since the dawn of the Modern Olympics.⁴³ This implies that either the article was altered to create a more touching story, or that Ahn also performed during the closing ceremony of the Berlin Olympics.

Haeyeop Yang mentions an interesting quote in a magazine interview that indicates that he heard that Ahn made a brief appearance as a performer in the orchestra in a documentary on the Berlin Olympics.⁴⁴ I have specifically asked in an interview with Yang if he recalls which documentary this was, and he mentions that this was a documentary specifically focusing on Kee-chung Sohn aired by the Korean Broadcasting System.⁴⁵ As many documentaries have covered Sohn and most of them are hard to find now, this mystery documentary may show actual

⁴² "Togujöne Imi Taega," *Maeil Sinbo*, May 23, 1938, 2.

⁴³ "Marathon Road Race," last modified February 7, 2017, <http://www.marathonrunmuseum.com/index.php/en/the-museum/marathon-race>.

⁴⁴ Joo Young Bae, "The First Professional Korean Violinist Byeongso Ahn," *The Monthly Music Magazine Eumagchunchu* 150 (2008): 83.

⁴⁵ Haeyeop Yang, interviewed by author, Seoul, Korea, December 20, 2016.

footage of Ahn's participation in the ceremony, and it may also offer proof that Ahn did indeed participate during the closing ceremony as mentioned in the 1938 news article.

Some may wonder what is special about being an extra performer for an event and what it has to do with one being a skillful musician. This event has a more complex layer of meaning. As is well known, this ceremony, sometimes referred to the "Nazi Olympics," was also a tool to promote the ideals of the newly established regime. The ideals were brutal when it came to racial issues. If one of the ideas for the Olympics was to show a powerful Germany and Germanic people, a non-Germanic, Asian performer being part of the orchestra would probably require some explaining to the officials and would be more complicated than trying to hire a German violinist, even if Japan and Germany would eventually form an alliance during World War II. It is plausible that because Ahn's musical skills were so exceptional, he could be invited without creating too much controversy for the important opening ceremony for a regime that had the eyes of the world on it.

2.3. Violin Making

Sangwoo Han's book briefly mentions that Ahn learned violin crafting under the tutelage of the German luthier, Armin Neumann, during his time in Berlin.⁴⁶ Since any extant violins created by a Korean luthier did not originate until the latter half of the twentieth century, this passage is a curious one that leaves many questions as to whether any violins exist, what they sounded like, and if Ahn ever established a violin making school of his own.

In a 1938 interview, Ahn states that he gained a specific interest and a hobby in violin making after he was enrolled in the Hochschule. He learned from someone that because making

⁴⁶ Sangwoo Han, *Kiökhago Sipün Sön'gujadül* (Seoul: Chisiksanöpsa, 2003), 65.

violins earns a good profit, it would cost him a hefty fee to learn the craftsmanship of violin making. Since the fee was too much for Ahn, the person who supplied this information recommended him to the luthier Armin Neumann. He tested Ahn's ability to carve a violin and was so impressed that he remarked that it took him eight years to carve as well as Ahn. Sometime later during his Berlin residency, a "well-known" luthier examined Ahn's violin and was surprised to find out it was not a violin made by "Buntrich," but by Ahn himself.⁴⁷

While it may seem like some parts of these stories are glorified or exaggerated, I have discovered and identified two violins Ahn has made during his Berlin residency, and I have examined the two instruments in detail. After examining the outline of the violin, I can avow that the interview story attesting to Ahn's superb craftsmanship is not exaggerated. It is mystifying how someone would be able to carve such a design in such a short period of time. Ahn writes in his resume that he learned violin craftsmanship from Neumann from May of 1935 to June of 1938. As we now know, Ahn actually returned to Korea in May of 1938, but even if the specific dates might not match, it does not change the fact it was a very short period of time to learn such skills.

One of the violins that survives is made from practice wood. The type of wood used for its back and front is not consistent throughout the different body parts; however, the sound of the violin is amazing considering the cheaper material that was used. Ahn's son mentions that Ahn did not know that he was using practice wood when making this violin. As it was Ahn's first ever attempt at crafting a whole violin, Neumann gave him practice wood in fear of his not succeeding. Ahn did his best only to find out later, after completing the instrument, that

⁴⁷ The exact spelling of "Buntrich" needs review since the interview uses a combination of old Korean and Chinese characters that make it hard to identify the exact name. "Ch'önjae Chegūmga Ahn Byeongso-ssi Taedamgi," *Chogwang* (July 1938).

Neumann gave him cheap practice wood, and Neumann was sorry for underestimating him.⁴⁸

This violin appears to be the first finished violin by Ahn, although it is not labeled.

A second violin from the Ahn archives has a label and reads “Pyeng-So Ahn, Berlin, No. 1, Anno 1937.” Unlike the full violin made from practice wood, the wood used for this violin has a quality that stands out. The overall design of the violin is very neatly done and resembles that of a German-made violin. With minor adjustments made for this research, the sound of the violin is smooth and clear, showing signs of warmth and subtlety. The volume is loud enough to be able to cut through large halls and orchestras when a concerto is to be performed, all without the instrument being forced.

Ahn’s son explains that this violin was fully carved in Germany, but the pieces were glued later.⁴⁹ Why the label reads as the first violin of Ahn’s is a mystery. The practice wood violin is the first full-featured violin by Ahn. This second violin from the Ahn archives may have followed right after the practice one, and since it uses better material, Ahn may have thought this second violin should be the first of his officially crafted violins.

There is at least one additional violin that Ahn made in Germany. As mentioned earlier from the 1938 interview, a “well-known” German luthier mistook Ahn’s violin for a “Buntrich.” The interviewer asked where this violin is, and Ahn replied that he has sold it for a thousand marks to help with his living costs.⁵⁰

Ahn further states in the interview that he will continue with crafting violins in his home country, and that he has brought much material from Germany including dried wood, since it is

⁴⁸ Jung Soo Ahn, interviewed by author, Lincolnwood, Illinois, December 7, 2016.

⁴⁹ Ibid.

⁵⁰ “Ch’ŏnjae Chegŭmga Ahn Byeongso-ssi Taedamgi,” *Chogwang* (July 1938).

not possible to get certain materials in Korea. If he made more violins when he was in Korea, it is unknown. It is also unknown if he passed his knowledge on to the next generation.

Ahn was not only making violins for Neumann's shop. According to his son, Ahn also helped Neumann evaluate the violins in his shop. Ahn tested many of the violins to offer his opinion of what the instrument was worth based on its sound.⁵¹ Ahn's involvement with evaluating instruments is also evident in a letter from the Ahn archives, which he received later in his career from a United States military officer who collected instruments. The letter lists instruments that need evaluation.

Common knowledge has indicated that the first Korean luthiers, including Tschu Ho Lee, did not emerge until at least the 1960s. Ahn predates these luthiers by a couple of decades, and the existence of the violins made by Ahn will change the whole timeline of Korean violin luthiers. My detailed search did not find any other Korean violin luthier predating Ahn, and until it is proven that a violinmaker existed before him, I can announce that Ahn is the first ever known Korean violin luthier.

2.4. Other Activities

Ahn's activities during his latter years in Germany are accounted for only by his son's recollection. Ahn was scheduled for a series of recitals held in the United States of America arranged by Willy Hess. It was probably a series of recitals featuring some of the notable students of Hess. However, when Ahn received a message from his mother that she missed her son and seeing him again would be her wish, Ahn assumed that his mother was sick and packed

⁵¹ Jung Soo Ahn, interviewed by author, Lincolnwood, Illinois, December 7, 2016.

all his belongings immediately to catch the next train back to Korea. This is to be Ahn's last time in Germany.

Ahn would not be able to make it to the United States. Ahn was extended a similar offer—from whom or which organization unknown—to perform in the United States again; however, this time the attack on Pearl Harbor kept him from entering the country, especially since Ahn's passport was issued by Japan.⁵²

Although these statements need verification, a 1938 news article documents that his departure took longer since he was held in the Soviet Union due to passport issues. Also, at the borders of the Soviet Union and Manchuria, Ahn was asked by Soviet authorities to perform, which he did for around twenty minutes.⁵³ Ahn's last years in Germany leave many curious questions. Any substantial evidence on his American continent debut will be important to find, and there are still many other sources to be investigated that deal with his activities during his German stay.

⁵² Jung Soo Ahn, interviewed by author, Lincolnwood, Illinois, December 7, 2016.

⁵³ "Yönmaŭi Kong Ch'anyŏn," *Chosun Ilbo*, May 22, 1938, 2.

CHAPTER 3

BETWEEN WWII AND THE KOREAN WAR, 1938 – 1953

3.1. Homecoming Recital

Sangwoo Han mentions in his book that when Ahn returned from Germany and was featured in a homecoming recital, the newspapers at that time would comment that a “genius” violinist has appeared. Also, based on the testimonies of the people in attendance, it was no ordinary recital.⁵⁴

Examining newspaper articles of the time easily proves Han’s comments. The newspapers were excited about Ahn returning to Korea and presenting his homecoming recital. In the entry for Ahn found in *An Encyclopedia of Korean Music 2*, one of Korea’s largest encyclopedias for music, it mentions that the homecoming recital took place on October 28, 1937.⁵⁵ However, it has already been confirmed in the previous chapter that Ahn did not return to Korea until May of 1938. Also, since many newspapers at that time featured news on Ahn’s homecoming recital, it is an egregious mistake to be featured in such a widely used music encyclopedia, especially since it is so much more accessible to a public readership seeking information on Ahn than delving into old newspaper articles, which are not easy to obtain.

One of the largest newspaper publishers during the time, *Chosun Ilbo*, tried to book Ahn for a recital as soon as he returned from Germany. Due to health problems, Ahn had to rest during the summer, but *Chosun Ilbo* quickly managed to find a later date to feature the musician.⁵⁶

⁵⁴ Sangwoo Han, *Kiŏkhago Sipŭn Sŏn’gujadŭl* (Seoul: Chisiksanŏpsa, 2003), 62.

⁵⁵ Songbang Song, *An Encyclopedia of Korean Music 2* (Paju: Korea, 2012), 1137.

⁵⁶ “Chegŭmgye Kwijae Ahn Byeongso-ssi Kwiguk Che Ilsŏng,” *Chosun Ilbo*, June 19, 1938, 2.

A newspaper review written by the musician, Nanpa Hong, mentions the recital in detail. He states that he has been to many recitals, especially ones that featured musicians who trained in Europe, but he never as felt moved as he did in Ahn's recital. He goes on to say that everyone would have expected such a strong performance ever since Ahn went abroad, and his efforts have paid off. Other things to consider include his descriptions of Ahn's rendering of accents. They would sometimes be exaggerated due to his passionate performing, but these exaggerations had the positive effect of giving a strong, pounding beat to the hearts of his audience. Hong finished his review by mentioning that he would follow up with a continuation of his review that discussed the pieces performed for the recital, but this publication never materialized.⁵⁷

In Jaedong Kim's review of the recital, he comments that violinists like Jascha Heifetz and Efrem Zimbalist are able to show the greatest technical abilities but are questioned when bringing out "life" in their music, but Fritz Kreisler and Mischa Elman are able to deliver both and Ahn would bring out both in his performance as well. Ahn had full control of his technique, which is evident from his performance of "Pugnani." Kim goes on to say that if he were "forced" to find any limitations of the performance, it is that the performance is very passionate and that it feels like Ahn is stuck inside his own passion.⁵⁸

Chosun Ilbo featured another review of Ahn's recital on the same day as Jaedong Kim's. Sehyōng Kim's review features more details on specific works that Ahn has performed. It mentions that Ahn opened with "Vivali's *Concha*" (written as pronounced in the article) and was passionate and masculine.⁵⁹ The wrong indication of the composer's name and title may have to do with people of the time in Korea not being familiar with such Western Classical works, or it

⁵⁷ Nanpa Hong, "Ahn Byeongso Chegūm Tokchuhop'yōng," *Chosun Ilbo*, October 30, 1938.

⁵⁸ Jaedong Kim, "Ahn Byeongso Chegūm Tokchuhop'yōng," *Chosun Ilbo*, November 3, 1938.

⁵⁹ Sehyōng Kim, "Sahyōne Nat'an-an Chōngyōlgwa In'gyōk," *Chosun Ilbo*, November 3, 1938.

may be a localized pronunciation back at the time. Interestingly, this review also mentions that people might say Heifetz may be a better technician than Kreisler, but what makes Kreisler the best violinist is his excellent understanding of musical pieces. Since both violinists have been featured on the stages of Korea, there may have been a general preference for Kreisler's violin style among the Koreans. Kim mentions that Ahn's performance does not suffer by comparison among these performers. Kim continues on about the Mozart Concerto Ahn played, and concludes the article by commenting that the pianist "Sussrutenny" (again written as pronounced in the article) was not able to fully render the softer moments.

Based on the articles on Ahn's homecoming recital, the exact works performed are ambiguous. One can glean from the articles that a concerto by Mozart, a piece by Pugnani, and "Vivali's *Concha*" were performed and that the pianist was "Sussrutenny". The works may have been left ambiguous, but a pamphlet discovered in the Ahn archives gives a full detail on the exact program.⁶⁰

The program of the pamphlet puts the opening piece as Tomaso Vitali's *Chaconne*. This is the piece that Sehyŏng Kim was referring to as Vivali's *Concha*. The second piece of the program is Mozart's Concerto No. 5, which was not specified in the articles. The closing piece for the first half is Arcangelo Corelli's *La Folia*.

The second half of the concert features a series of show pieces by various composers. Opening the second half is Christoph Gluck's *Melodie* from *Orfeo ed Euridice*. Next is Carl Friedberg's transcription of Schubert's *Rondo*, Henry Wieniawski's *Romanze*, and Paul Kochanski's arrangement of Manuel de Falla's *Jota*. The last piece is Kreisler's transcription, *Preludium and Allegro*, based on Gaetano Pugnani who was mentioned in Jaedong Kim's

⁶⁰ Byeongso Ahn, "Violin Grand Concert," pamphlet, Ahn archives, Lincolnwood, Illinois.

review. The pianist is written as Mr. J. Studony, which is likely the “Sussrutenny” that Sehyōng Kim’s article refers to.

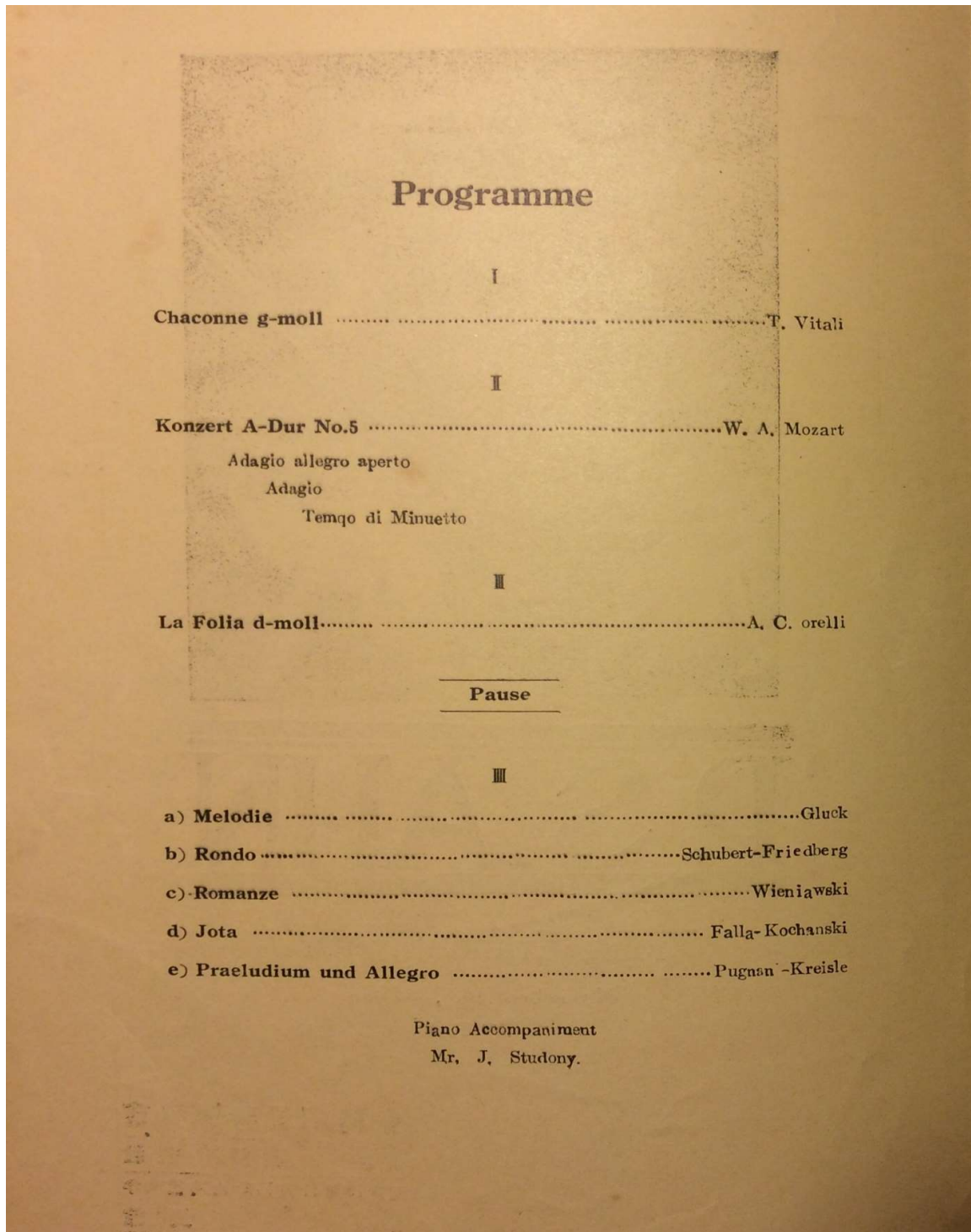


Figure 7. Inside Program for the November Recital

The details of the program from the Ahn archive, including the venue being Bumin Hall, fit the descriptions of the homecoming recital in the reviews; however, the date on the Pamphlet is written as November 15, 1938. At first, I thought the different dates were due to the use of the Lunar and Solar calendars; however, the dates are still off, even after compensating for the difference in the calendar systems. Ahn writes in his resume that his homecoming recital featured by *Chosun Ilbo* at the Bumin Hall was on November of 1938; however, he continues by stating that it was a series of two recitals. Although Ahn has put November for the two recital dates, his mentioning of a series of two recital easily resolves this confusion of the dates from the discovered pamphlet from the Ahn archives and the articles. Also, a different news publisher, *Maeil Sinbo*, explains the reason for this second recital. It mentions that Ahn's recital at the end of October was such a great success that people who were not able to get into the recital requested an encore recital, which turned out to be the one to which the pamphlet pertains.⁶¹ It was not only the two-part homecoming recitals that Ahn would present during the time. Evident from the news articles of the time and Ahn's resume, Ahn toured all around Korea presenting recitals until the next year.⁶²

Ahn mentions in the 1938 magazine interview prior to the homecoming recital that he will be using one of the instruments that he has made for this recital. Other than what is stated in this interview, it is uncertain if he actually used this instrument, but whatever instrument he used, the recital was a great success, as is evident from the newspapers of the time. It excited the audience and encouraged the young musician, giving Ahn a promising new start to his career back in his home country.

⁶¹ "Ahn Byeongso Sigŭm Tokchu," *Maeil Sinbo*, November 13, 1938, 3.

⁶² "Kyönsangch'angwigiyö," *Maeil Sinbo*, January 25, 1939, 4.

3.2. Professional Career in Manchuria

Sources indicate that Ahn was a member of the Manchurian Hsinking Orchestra; however, the encyclopedias and books only mention that he was part of the orchestra after returning from Germany without giving a specific date. Fortunately, the specific dates for his residency at Manchu are included in Ahn's resume. He states that between October of 1939 and February 1941 he was invited to be the soloist and concertmaster for the Manchurian Hsinking Conservatory. The term conservatory may seem odd, but this is the official term used at the time, hinting that the orchestra also acted to some degree as a musical institute.

The Conservatory was an orchestra newly established by imperial Japan in order to enlarge its territories towards the continent. It was ambitious and raised a great amount of funding to build a new hall⁶³ and to secure and invite some of the most skilled musicians of Japan.⁶⁴ In the encyclopedia entry, it mentions that the Assistant Conductor of the orchestra, Banzai Terunobu, requested that Ahn be the concertmaster and soloist of the orchestra.⁶⁵ Haeyeop Yang states in his interview that Ahn was given the "best guarantee" to be in the orchestra.⁶⁶

Ahn mentions in detail the deal made in a column he wrote for the September 1971 issue of the magazine *Monthly Music*. Although the magazine is not easy to find anymore, a copy was present among the other articles from the Ahn archives. Terunobu and his acquaintances first offered Ahn the role of soloist and concertmaster; however, Ahn wanted to reject the offer so he made a request that he assumed would be impossible to fulfill: he asked to be paid the same as

⁶³ "Sin'gyöngümakhagwönün," *Maeil Sinbo*, December 12, 1939, 2.

⁶⁴ Byeongso Ahn, "Sin'gyöngümagwön Sijörüi Ch'uök," *Monthly Music* 13 (1971): 26.

⁶⁵ Songbang Song, *An Encyclopedia of Korean Music 2* (Paju: Korea, 2012), 1137.

⁶⁶ Joo Young Bae, "The First Professional Korean Violinist Byeongso Ahn," *The Monthly Music Magazine Eumagchunchu* 150 (2008): 82.

Otsuka (first name not specified), the music director of the orchestra. To his surprise, the deal was made, and Ahn started his residency in Manchu, China.⁶⁷

In the entry on Ahn in the *Global World Encyclopedia*, it mentions Ahn formed the “Ahn Byeongso String Quartet” in 1939;⁶⁸ however, his resume specifies that it was formed in February of 1940 and was featured regularly in performances and foreign (probably anything outside of Korea) broadcasts. The members of the string quartet can be traced in the *Monthly Music*, stating that Ahn formed the quartet with the principle cellist of the orchestra, Yoshio Sato. The two each picked a member of their choice. Ahn picked a fellow Korean violinist from the orchestra, Dongjin Kim, and Sato picked a fellow Japanese violist whose name is not mentioned.⁶⁹

Sangwoo Han mentions in his book that Alexander Mogilevsky, Ahn’s earlier teacher in Japan, made a trip to Hsinking in order to perform a concerto with piano accompaniment on his tour. Ahn also performed the same concerto the following day with the Hsinking Orchestra, and the critics acclaimed Ahn’s performance over Mogilevsky’s.⁷⁰

More details of this story are also in Ahn’s column. The concerto the two played was the Beethoven Violin Concerto. After the two individual performances, Mogilevsky stopped by to meet the quartet and asked Sato to join his string quartet back in Japan; however, Sato declined responding that he was already satisfied with the quartet he was in.⁷¹ Although more research

⁶⁷ Byeongso Ahn, “Sin’gyöngūmagwön Sijörüi Ch’uök,” *Monthly Music* 13 (1971): 26.

⁶⁸ Global World Encyclopedia, “String Musicians,” Last modified February 7, 2017, https://ko.wikisource.org/wiki/%EA%B8%80%EB%A1%9C%EB%B2%8C_%EC%84%B8%EA%B3%84_%EB%8C%80%EB%B0%B1%EA%B3%BC%EC%82%AC%EC%A0%84/%ED%95%9C%EA%B5%AD%EC%9D%8C%EC%95%85/%ED%95%9C%EA%B5%AD%EC%9D%8C%EC%95%85/%ED%95%9C%EA%B5%AD%EC%9D%98_%EC%84%9C%EC%96%91%EC%9D%8C%EC%95%85%EA%B0%80/%ED%98%84%EC%95%85%EC%A3%BC%EC%9E%90.

⁶⁹ Byeongso Ahn, “Sin’gyöngūmagwön Sijörüi Ch’uök,” *Monthly Music* 13 (1971): 28.

⁷⁰ Sangwoo Han, *Kiökhago Sipün Sön’gujadül* (Seoul: Chisiksanöpsa, 2003), 65.

⁷¹ Byeongso Ahn, “Sin’gyöngūmagwön Sijörüi Ch’uök,” *Monthly Music* 13 (1971): 28.

needs to be done, Sato may have been the early Japanese cellist who studied with Pablo Casals and expanded the Suzuki method with Shinichi Suzuki in the 1950s. Ahn and Sato's long lasting musical friendship is evident from a New Year's Greeting letter sent by Sato much later in their lives, which was found in the Ahn archives.

Adding to the story from the column, Ahn's music for the Beethoven Violin Concerto was found in the Ahn archives and adds more depth. On the cover of the score, Mogilevsky's signature is found with the date of September 1, 1940. It may be around this time that the two performances of the Beethoven Violin Concerto took place. It is notable that Mogilevsky writes Byeongso Ahn as "Heitho Ahn." This is a different Japanese name from Sei kyo An, which Ahn had used in his earlier years. Heitho Ahn is a later name Ahn may have used, and it will be important to take note in order to track more sources leading to Ahn, especially around this period.

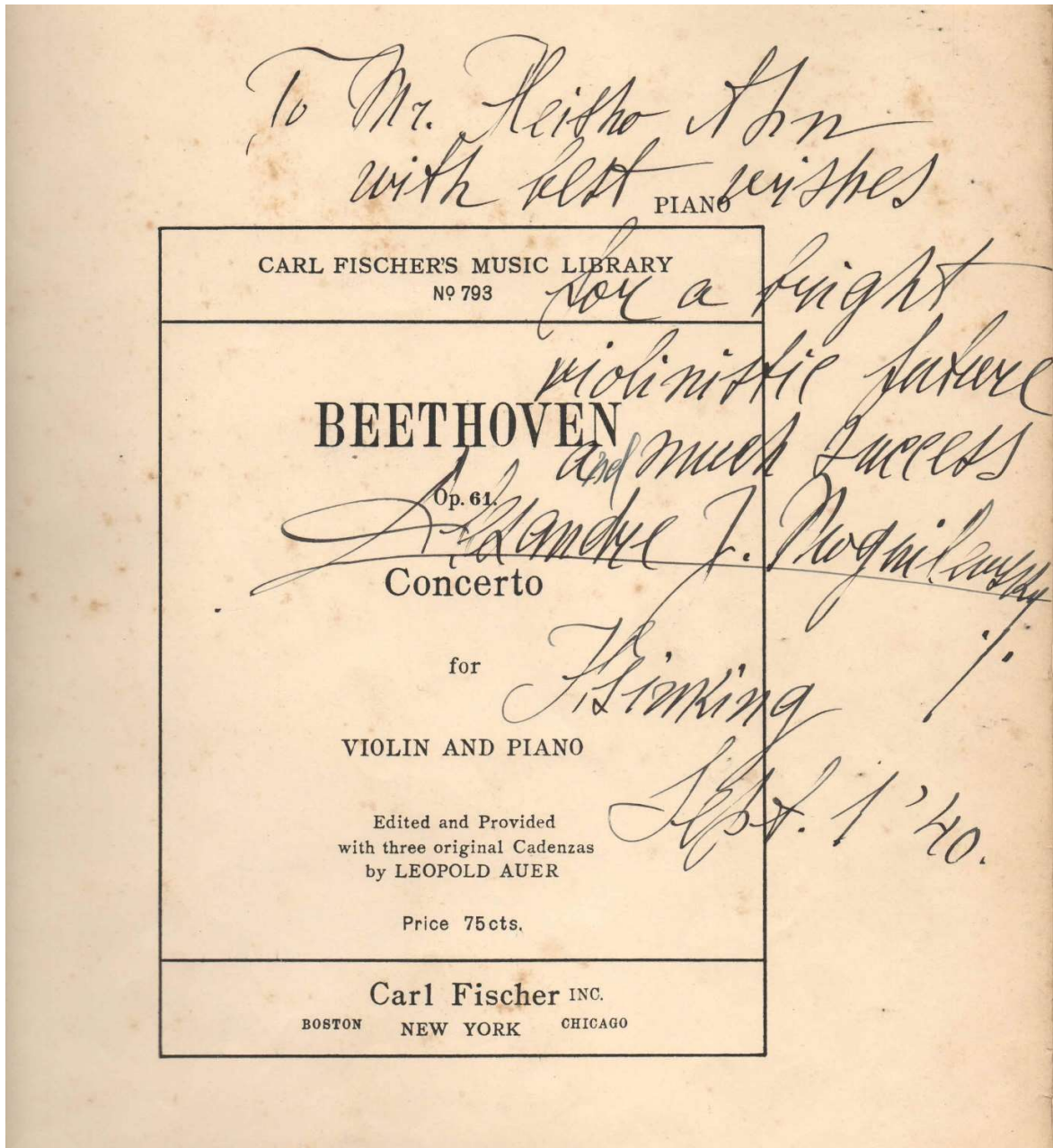


Figure 8. Alexander Mogilevsky's Written Note In Ahn's Music

Some details of the Jewish pianist, Leonid Kreutzer, can be learned from Ahn's column in *Montly Music*. The former exiled pianist who taught at the Berlin Hochschule for Music attended one of the concerts of the Hsinking Orchestra, and after the concert, he came to the concertmaster's waiting room to greet Ahn. The two bonded easily talking about the years at the

Hochschule, and Kreutzer suggested that Ahn start a career in Tokyo. We also learn that despite being an active conductor in Germany, Kreutzer never conducted again in Japan.⁷²

The column further indicates that the ambitious Hsinking Orchestra was short lived and came to a brutal end. The members of the quartet took a lead role, alongside the other members of the orchestra, in attempting to oust the music director, Otsuka, because they felt that the conductor was unqualified. Ahn very much wanted Mogilevsky to be the new conductor. The change, however, was unsuccessful, and all the members of the quartet except Kim resigned from the orchestra. The orchestra never recovered from the loss, and although Ahn accepted an offer to return to the orchestra to save the failing organization, he then resigned a second time. The Japanese lost the war, the orchestra was dismantled, and Otsuka committed hara-kiri.⁷³

3.3. Yun-ak-won Music Academy

As some of the first Western Classical music schools were being established in the nation, it was only natural that Ahn to be invited to these institutions. Sangwoo Han mentions that after Ahn's return to the country (Han does not specify if this is Ahn's return from Germany or China), different institutions requested that he teach at their schools. Ahn declined all of the offers and established his own private institution because he thought performers should be able to devote themselves fully to performance and that if the school were part of a university, the students would not be able to concentrate only on their instruments.⁷⁴ Ahn's son mentions that Ahn was invited to be the first violin faculty for different universities, including the nation's most prestigious institution, Seoul National University. The composer, Jae-myung Hyun,

⁷² Byeongso Ahn, "Sin'gyöngūmagwön Sijörüi Ch'uök," *Monthly Music* 13 (1971): 27.

⁷³ *Ibid.*, 28.

⁷⁴ Sangwoo Han, *Kiökhago Sipün Sön'gujadül* (Seoul: Chisiksanöpsa, 2003), 66-67.

established the Music School in 1946 and asked Ahn to be part of the founding faculty. Ahn declined the offer, because he disliked Hyun as a musician.⁷⁵ The pianist, Jin-Woo Chung who claims to have learned music from Ahn, states that Ahn had very strong self-esteem that he would decline any offers from institutions if the offer did not match his high demands. This was also the case for his performances, which he demanded meet his stringent specifications.⁷⁶

As Ahn was obstinate in his ways, establishing his own private institute may have been the best way to practice his philosophy of teaching. The institution was named “Yun-ak-won” and was co-founded with his wife, pianist Aenae Lee. In Ahn’s resume, he specifies that Yun-ak-won was established in May of 1941.

Yun-ak-won was more than an ordinary private school. There were other private music institutes that were established before Yun-ak-won, but Yun-ak-won was the most important of them in training the second-generation of Western Classical musicians, especially in the field of violin and piano. According to Ahn’s son, musicians who successfully trained at the Yun-ak-won would get approval from Ahn to teach in the newly established university music schools.⁷⁷ Although privately run, the presence of Yun-ak-won was an important step in obtaining a teaching career in the universities.

The tenor, Shin-hwan Kim, recalls that Ahn accepted him as a member of the Yun-ak-won academy. Another student of Ahn’s, violinist Chang-hwan Kim, states in an interview that he witnessed Ahn coaching the baritone, Sang-hyun Cho, who was preparing for his recital.⁷⁸ From this we can learn that Yun-ak-won not only taught violin and piano, but trained musicians

⁷⁵ Jung Soo Ahn, interviewed by author, Lincolnwood, Illinois, December 14, 2016.

⁷⁶ Jin-Woo Chung, interviewed by Kyōngch’an Min, Seoul, Korea, July 16, 2007, 48.

⁷⁷ Jung Soo Ahn, interviewed by author, Lincolnwood, Illinois, December 14, 2016.

⁷⁸ Joo Young Bae, "The First Professional Korean Violinist Byeongso Ahn," *The Monthly Music Magazine Eumagchunchu* 150 (2008): 82.

in the vocal field. Jin-Woo Chung further states in his interview that Ahn helped his pianist wife's students with musicality and also taught cello.⁷⁹ Violinist Su-chul Lee who studied with Ahn mentions that the pianists who came to accompany his lessons avow that they had never seen a piano teacher as good as Ahn. Lee also mentions that in addition to the many great second-generation violinists, pianist Yeon-so Koo was also a pupil of Ahn.⁸⁰ From these testimonies, one can see that Yun-ak-won was not only an institute for specific instruments, but it also served to teach general musicianship irrespective of which instrument the students played.

Some of the pamphlets for the concert series featuring students of Yun-ak-won are found in the Ahn archives. From these pamphlets, one can learn some of the student's names. Most of the students became important second-generation Western Classical musicians. The concerts featured music from solo pieces for violin, piano, and voice, to chamber pieces featuring string quartet and piano trio repertoire.

Although Yun-ak-won does not exist anymore, it is unknown how long it remained in operation. Aena Lee later joined the Ewha Women's University as a piano faculty member after the Korean War, and even later, founded the music department at Sookmyung Women's University. Since Ahn never joined as the faculty in a university, it may be possible to say that Yun-ak-won operated, or at least had the same function, until the time that Ahn stopped teaching, near his death, since studying privately with Ahn would have been virtually the same as studying with him as a member of the Yun-ak-won Music Academy.

⁷⁹ Jin-Woo Chung, interviewed by Kyōngch'an Min, Seoul, Korea, July 23, 2007, 80.

⁸⁰ Joo Young Bae, "The First Professional Korean Violinist Byeongso Ahn," *The Monthly Music Magazine Eumagchunchu* 150 (2008): 87.

3.4. Activities Around the Korean War

After Korea gained independence from Japan in August 1945, Ahn had much more involvement in the music scene of Korea. In Ahn's resume he writes that he appeared as a performer in the United Nations Army's entrance (to the nation) ceremony at Bumin Hall in September the same year.

The following year was the start of Ahn's association with different musical societies. He has been a founding member of the *Korea Music Society (Koryŏumakhyŏphoe)*, as is stated in Ahn's resume. He also writes that he acted as the chief of performance for the society.

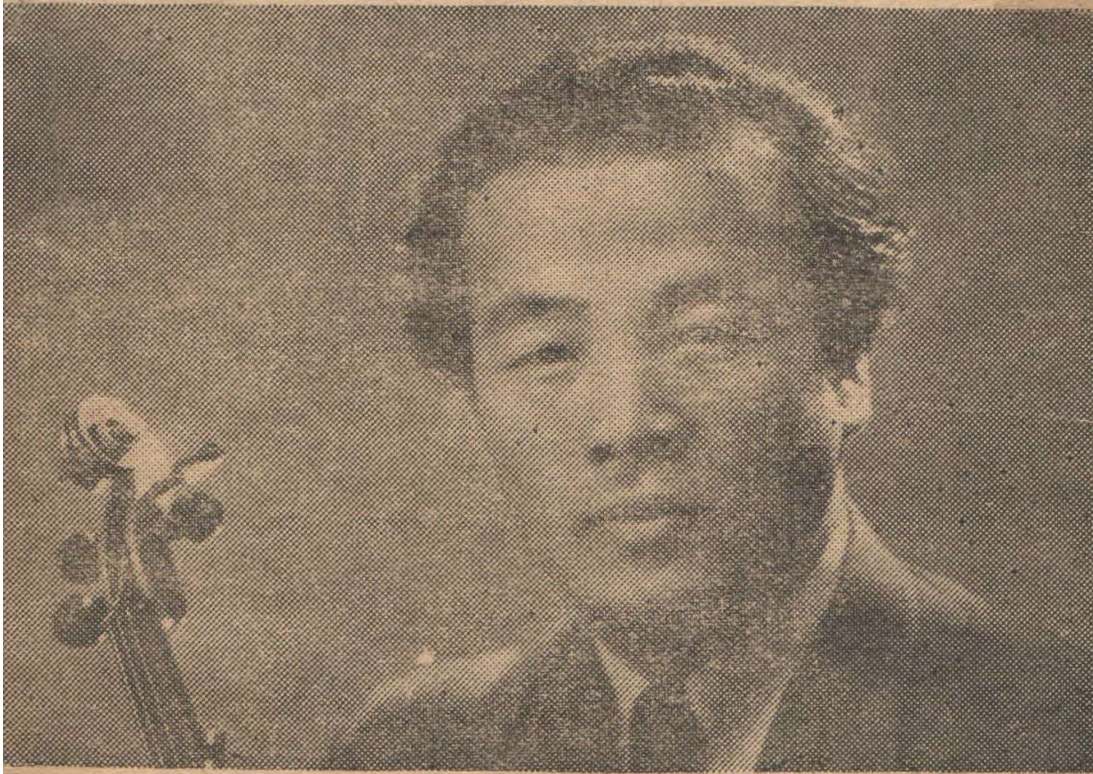
Affiliations with the formation of other major organizations occur throughout the 1950s.

1948 was the launch of Ahn's conducting career, or at least the first conducting activity recorded in his resume. Ahn conducted the Korea Symphony Orchestra, which was the newly established major orchestra at that time; its complicated history led the orchestra to eventually become the now well-known Seoul Philharmonic Orchestra.

KOREA SYMPHONY ORCHESTRA
Conducted by Ahn Byungso

韓國交響樂團

創立公演



指揮者

日時 3月19・20・21日 午後1時 5時

場所 文化劇場

後援 國防部政訓局

Figure 9. Ahn Featured as a Conductor for the Korea Symphony Orchestra

Ahn writes in his column for the *Monthly Music* that after the nation gained independence, he only presented around three more violin performances, and that he would explain the reason behind this in a future column.⁸¹ That follow-up column was never written, and it is unclear why such an active violinist would stop performing. Jin-Woo Chung claims that he heard Ahn perform frequently, which may include Chung hearing Ahn in private performances. He states further that Ahn was a “genius musician” who also happened to be a great technician. If he knew a musician who was a genius, it would be Ahn.⁸² Haeyeop Yang also mentions that Ahn was without peer and during his prime, he was the best violinist in Korea and possibly East Asia as a whole.⁸³ However, despite being a great violinist, Chung adds that Ahn was dissatisfied by his own performance, and his perfectionist attitude eventually led him to stop performing on stage.⁸⁴

Ahn’s son provides details on why Ahn stopped performing. Ahn was suffering from hand tremors in the right hand, and this worsened as he aged. Since Ahn was notorious for his perfectionist attitude, Ahn was stressed about his bowing hand and embarrassed to show his flaws on stage.⁸⁵ This statement is similar to what Haeyup Yang mentions in his interview. He says that Ahn had a bad hand tremor in his right hand, and he thinks this led to him not being active as a soloist anymore.⁸⁶

Since Ahn stopped performing, it was natural for him to venture to other areas he was skilled in. Ahn had studied conducting in Berlin and maybe even in Japan before this, and so it is

⁸¹ Byeongso Ahn, “Sin’gyōngūmagwōn Sijōrūi Ch’uōk,” *Monthly Music* 13 (1971): 27.

⁸² Jin-Woo Chung, interviewed by Kyōngch’an Min, Seoul, Korea, July 16, 2007. 47-48.

⁸³ Haeyeop Yang, interviewed by author, Seoul, Korea, December 20, 2016.

⁸⁴ Joo Young Bae, “The First Professional Korean Violinist Byeongso Ahn,” *The Monthly Music Magazine Eumagchunchu* 150 (2008): 86.

⁸⁵ Jung Soo Ahn, interviewed by author, Lincolnwood, Illinois, January 18, 2017.

⁸⁶ Joo Young Bae, “The First Professional Korean Violinist Byeongso Ahn,” *The Monthly Music Magazine Eumagchunchu* 150 (2008): 83.

no surprise Ahn launched a professional conducting career at this moment. In 1948, Ahn was featured in an important government event. He conducted the Korea Symphony Orchestra at the establishment ceremony of the newly founded National Assembly. Later in February of 1950, Ahn took his place as the music director for the Daehan Philharmonic Orchestra.

However, the launch of his conducting career and other activities as a musician was quickly brought to a halt after the Korean War started in June of 1950. According to Ahn's son, many of Ahn's personal items were lost or stolen during the war, including Ahn's original violin.⁸⁷ As Seoul was conquered by North Korea for the second time, the items in possession before the war that survived in the Ahn archives were the limited number of items that could be carried in the flight to the southern Nakdong River front. Also, not long after the war has started, Ahn was targeted for recruitment by the North Korean government because he had a high profile as a musician and they needed specialists from all fields to enrich their regime. Some of Ahn's students who had recently received high ranks in the North Korean government tried to persuade Ahn, but he refused and managed to escape these recruitments with the help of his other students in the North Korean ranks.⁸⁸

The tragic outburst of the Korean War lead Ahn to hold different positions affiliated to the Ministry of National Defense. According to Ahn's resume, from October 1950, he started as a committee member for the Ministry of National Defense's Bureau for Troop Information and Education. The following year in January, Ahn became the commander in music of the same government organization, and in 1952 joined the committee of the subdivision's Military Song Legislate. Although this part of Ahn's history is uncharted, it may actually be remembered

⁸⁷ Jung Soo Ahn, interviewed by author, Lincolnwood, Illinois, January 18, 2017.

Chang-hwan Kim mentions further in his interview that this was a violin given as a present from Armin Neumann in *The Monthly Music Magazine Eumagchunchu* 150 (2008): 87.

⁸⁸ Ibid.

through indirect experience by some of the Korean troops who were active during this period.

The Ahn archives include some of the original manuscripts for songs that Ahn composed for the military. The “Song of the Military March” and “Song of the Airforce” are some of Ahn’s military songs that survive as manuscripts in the Ahn archives. It is unknown exactly how many more of Ahn’s military songs exist, but due to his position in the Ministry, there may be more to be discovered.

Alongside the activity for the Ministry of Military during the Korean War, Ahn also states that in 1951 he joined the central committee for the Cultural Arts Federation, or *Mun-chong*, and was the Music Director and conductor for the Hankuk Philharmonic Orchestra. It is likely that the Cultural Arts Federation is short for the *Federation of the Whole Nation’s Cultural Arts*, the Korean pronunciation being *Chŏn’guk Munhwa Tanch’e Ch’ong Yŏnhaphoe*; however, it is unclear what organization the Hankuk Philharmonic Orchestra was. There was an orchestra with the same name in 1961, and it is possible that Ahn was referring to this organization, due to the fact that the country was in the midst of a war that most of the younger musicians mandatorily participated in, thus making it difficult to find members. Moreover, any online search hits for the name point only to the orchestra from 1961.

Jin-Woo Chung shares a detailed experience he had with Ahn during the war. Although Chung took piano lessons from Aenae Lee, it was natural for Ahn to be present during Lee’s piano lessons, even during the war. Ahn had been interested in the piano since his Berlin years, and so he gave piano lessons that tended to be very passionate. He helped build Chung’s musicality. To this day, Chung claims that his musical philosophy was derived from Ahn. When Chung was hospitalized with a permanent leg injury during the war, Ahn visited Chung who was severely depressed, and shared that despite having polio, he wasn’t so concerned about his legs

because he could still play the violin well. Ahn immediately wrote a list of works that Chung should prepare for his recital after his recovery, and Chung followed this list for his debut recital in 1952 (Chung mentions the year 1951 in the interview, but Chung's debut recital was 1952).⁸⁹ This may have also been an important recital for Ahn since he kept a program for himself which exists in the Ahn archives.

⁸⁹ Jin-Woo Chung, interviewed by Kyōngch'an Min, Seoul, Korea, July 16, 2007, 47-51; Jin-Woo Chung, interviewed by Kyōngch'an Min, Seoul, Korea, July 23, 2007, 65-86.



鄭鎮宇 피아노獨奏會

11月 15日 (1952) 下後6.30 於 梨花大學講堂



Figure 10. Program for Jin-Woo Chung's Piano Recital

CHAPTER 4

THE “REVITALIZING REFORMS” REGIME, 1953 – 1979

4.1. Compositional Works

Ahn’s work as a composer is rarely recognized in modern day sources. Some of his compositions may have received some attention at the time of their release; the military songs are a good example. The “Song of the Students” is one of Ahn’s compositions that is currently available to stream online. Shin-whan Kim mentions in his interview that Ahn gave him his song, “Pollack,” which was written for a film, and gave vocal lessons on the piece.⁹⁰ While there are hints of compositions by Ahn, he did not keep a record of his composed works, and thus the total number is unknown; however, based solely on the original manuscripts extant in the Ahn archives, one can at least estimate the extent of his compositional activity.

The Ahn archives feature military songs: the printed copy of the “Song of the Military March” (*Kukpang Haengjin ’gok*), and a sketch for the “Song of the Airforce” (*Konggun ’ga*) exists. Also surviving as an original manuscript is “Song of the Students” (*Haksaengüi Norae*). Although the exact composition date is not given for the “Song of the Students,” it may have been written around 1953 for the celebration of the short lived “Students Day.” Also having the same marching quality as the other three songs, “The New Heavens of Unification Will Arise” (*T’ongirüi Sae Hanürün Yöllinda*) is based on the lyrics by Gwang-sup Kim and is found in manuscript from the archives. This marching song has the date, September 15, 1955, written in its cover. “Korean Army Song” (*Taehanmin ’guk Yukkun ’ga*) is a song for which the actual composer is listed as Aena Lee. Ahn’s son confirms that although his mother was involved in

⁹⁰ Joo Young Bae, "The First Professional Korean Violinist Byeongso Ahn," *The Monthly Music Magazine Eumagchunchu* 150 (2008): 82.

the composition, Ahn was the co-composer and only listed his wife's name to help enrich her profile.⁹¹

In an internet blog review, Ahn's military song "Song of the Advance" (*Chin'gyöngüi Norae*), which is also present in the Ahn archives, is mentioned as one of the blog writer's favorite military songs. The writer mentions that this song is to be found in the book of *Sinsön Kun'gajip* published by Ch'öngnoksä.⁹² This book was published in 1954 and is a collection of military songs of the time. If a researcher is able to examine this extremely rare book, it may be possible to find other military songs written by Ahn.

The official school song for the Chungju Girl's High School is found in manuscript with the date of May 6, 1946. Although the same song is still sung at the school today, the composer known today is not Ahn, but Jae-myung Hyun. Ahn's son provides the reason for this discrepancy. People from the generation when the song was first composed remember Ahn as the composer, but when it was time for the subsequent generation to list the composer's name, they were unclear on who wrote the piece and had to rely on the memory of an elder teacher who mistakenly recalled Jae-myung Hyun, a composer active during Ahn's lifetime, as the composer of the work.⁹³ Based on the evidence of the manuscript and this testimony, the school should reconsider to whom they attribute the composition of their official song.

⁹¹ Jung Soo Ahn, interviewed by author, Lincolnwood, Illinois, January 18, 2017.

⁹² "Chönjaengsogüi Myöng Kun'ga," last modified February 7, 2017, <http://blog.naver.com/band2886/80051036151>.

⁹³ Jung Soo Ahn, interviewed by author, Lincolnwood, Illinois, January 18, 2017.

The earliest composition date found in the Ahn archives dates back to 1939. Three versions exist for Ahn's "Souvenir." The first and second versions seem like a sketch of the melody. The first version uses only the title of "Souvenir" and includes a direction to sing with nostalgia. The second version includes the date of August 15, 1939 and uses the title, "Missing You" (*Gerieun Gude*). The final version alters the title slightly to "Missing You Dear" (*Gerieun Nimeyeo*) and adds the second version's title, "Souvenir," in brackets. In the final version, the layers of the piano part are present.



Figure 12. First Version of "Souvenir"

그리운 그리! 15.8.1999 서울
安栖 歌曲

느리게 슬프게

(=) 그리운 - 그대여 나의 사랑 그대여 그리운 이 내 마음 어디
(=) 그리운 - 그대여 나의 사랑 그대여 그리운 이 내 마음 어디

다 가 의리카 리 한강 에 발 그-릴 자는 나의 맘 들리-름 기 해 더 목
가 가 의리카 리 배양 사 영 밝-은 연못 그대 가 취 밧-취 었 네 아 여

1. 2.
연 날 그-사 랑 을 그-림 게 한 마
것 이 숲-이 편 가 그-대 그 리 워

Figure 13. Second Version of "Souvenir"

No. ③ ⑤ ⑨ 그리운님이여 (그리운 그대여) 安桐珺 作詩
 安桐珺 作曲 編曲

Andante sostenuto.

mp mf ten ten calando.

Chorus

운 이 너 마음 어 데 다 가 의 회 하 리 서 창 대 략

mp mf pp mp pp

Figure 14. Third Version of “Souvenir”

Other art songs such as the “Song of the River” (*Kangŭi Norae*) and the March 25, 1953 dated “Song of the White Heron” (*Paengnoŭi Norae*) are found in manuscripts; however, the manuscript of the art song “The Way” (*Kanŭn Kil*), based on the poem of the same name by Sowol Kim, is found in three handwritten copies and has one of the most complex textures of Ahn’s songs. Since it is in multiple hand written copies, this may have been a song that Ahn admired. According to Ahn’s son, he mentions that the song Ahn liked the most of his compositions was the song “Pollack” (*Myŏngt’ae*),⁹⁴ which Shin-hwan Kim recalls studying in lessons. Based on the fact that Kim mentioned that the song was for a film, the film might have been *Assail Order* (*Ch’ulgyŏk Myŏngnyŏng*), a Korean film from 1954.

Assail Order was not the only film that Ahn was involved with. The 1957 film, *Life of the Women* (*Kŭ Yŏjaŭi Ilsaeng*), lists Ahn as the composer for the film. There were manuscripts discovered in the Ahn archives for a suite composed for violin 1, violin 2, viola, cello, double bass, and piano. Ahn’s son was not sure what this composition was, but based on one of the movements, “Thinking of Mother” (*Ŏmŏni Saenggak*), he hinted that this movement is actually a song written for *Life of the Women*. The presence of its screenplay in the Ahn archives supports this assertion. After viewing the film, it is clear that this six-movement suite was indeed written for the film. Since movements like “Mobile Fantasy B” has attacca written, there must be an order to the suite. Although the order of the six movements in the suite is unclear, one can guess at their order from their appearance in the film. The elapsed time during which each movement appears is based on the version of the film provided by the Korean Film Archive.

⁹⁴ Jung Soo Ahn, interviewed by author, Lincolnwood, Illinois, January 18, 2017.

Elapse Time	Movement
00:00	Thinking of Mother (chorus version)
03:56	Thinking of Mother (solo soprano version)
12:34	Thinking of Mother (instrumental version)
15:00	Ballada
18:08	Ballada
20:32	Thinking of Mother (instrumental version)
24:21	Thinking of Mother (instrumental version)
25:51	Mobile Fantasy A
27:29	Elegie
29:13	Thinking of Mother (chorus version)
36:11	Intermezzo
41:14	Thinking of Mother (instrumental version)
44:54	Elegie
47:15	Ballada
57:47	Mobile Fantasy B
59:35	Elegie
1:00:36	Thinking of Mother (instrumental version)
1:06:42	Elegie
1:14:18	Thinking of Mother (instrumental version)
1:22:16	Elegie
1:25:34	Thinking of Mother (instrumental version)
1:29:40	Elegie
1:31:29	Mobile Fantasy B
1:34:00	Mobile Fantasy B
1:36:03	Thinking of Mother (chorus version)

Table 1. Movements Played in *Life of the Woman*

Larghetto, con appassionato. **Ballada** P.S. Ahn

The image shows a page of handwritten musical notation for a piece titled "Ballada" by P.S. Ahn. The tempo and mood are indicated as "Larghetto, con appassionato." The score is written on aged, yellowed paper and consists of several systems of staves. The notation includes various musical symbols such as notes, rests, beams, and slurs, along with dynamic markings like "mp" and "p". There are also performance instructions such as "arco." and "pizz." scattered throughout the score. The handwriting is in dark ink, and the overall appearance is that of a historical manuscript.

Figure 15. "Ballada" Score from *Life of the Woman Suite*

Many other manuscripts show sketches of other possible compositions. Ahn made a few sketches of his own version of the Korean National Anthem. The Korean National Anthem that is sung today uses lyrics passed on possibly from the late nineteenth century to the early twentieth century, which were later added to Eak-tai Ahn’s composition; however, due to Byeongso Ahn’s distaste of Eak-tai Ahn’s works, Byeongso Ahn may have tried to compose his own version.⁹⁵ Byeongso Ahn’s sketched versions uses the same lyrics, but solves some of the musical problems that are present in Eak-tai Ahn’s version. Byeongso Ahn uses word painting to reflect the lyrics in his melody. For instance, unlike Eak-tai Ahn’s composition where the word “mountain” is placed on the lowest note of the melody, Byeongso Ahn’s melody moves upwards as if the melody is ascending a mountain. Also, Byeongso Ahn uses an anacrusis for the beginning to resolve the odd start of Eak-tai Ahn’s complete bar composition.

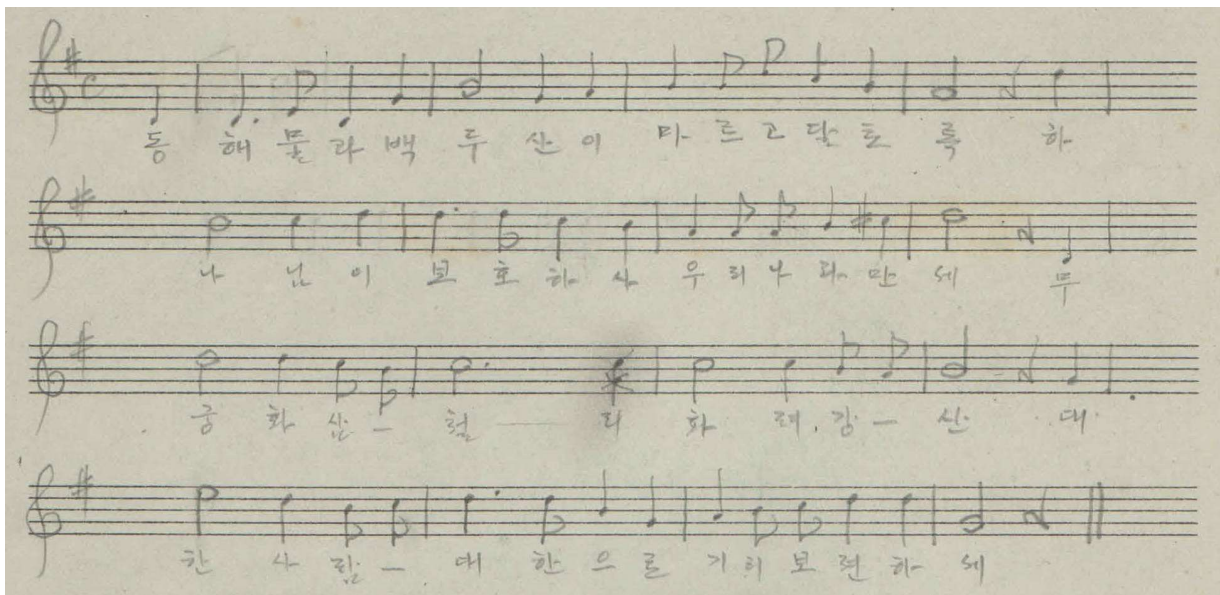


Figure 16. Ahn’s Sketch of a Melody for the Korean National Anthem

⁹⁵ Jung Soo Ahn, interviewed by author, Lincolnwood, Illinois, January 18, 2017.

Some other sketches found in the Ahn archives hints at violin etudes he may have used for his students. One sketch appears to be a complete original exercise created by Ahn, but further research is necessary to determine if the other sketches are a copy or partial copy of other etudes.

Although no original, complete violin work composed by Ahn was discovered in the Ahn archives, many transcriptions of existing violin works are present. The transcription may be a small scale inserted coda or passage, as found in the coda of the “Air varié No.11” of Charles-Auguste de Bériot. The transcription based on Hubert Leonard’s version of Arcangelo Corelli’s *La Folia* is an example of a transcription done for the whole work.

Ahn has also transcribed cadenzas for existing concertos. He transcribed the cadenza based on the popular Sam Franko’s cadenza of Mozart’s Violin Concerto in G Major. Ahn also transcribed Max Kaempfert’s cadenza for the *Adélaïde Concerto*, which was thought to be an undiscovered violin concerto by Mozart at the time of its discovery in the 1930s until the discoverer admitted that it was a forgery. A trait of Ahn’s violin transcriptions is that he occasionally adds more technically difficult passages presented with double stops and notes in a higher register.

Kadenzza
 zu Mozart Violinkonzert D-Dur
 (Adelaide)

작사
 작곡
 편곡

Kämpfert - Ahn
 I

74 915 국립중앙도서관 4293. 3. 1

Figure 17. Ahn's Cadenza of the *Adelaide Concerto*

Ahn's compositional activity is a field that needs to be researched in more depth. Most of the works are unknown today, and the sources do not even recognize Ahn as being a composer. As the music held in the Ahn archives may be only a certain portion of Ahn's compositional output, it is also important to uncover information on any other works that may exist.

4.2. Ahn as Conductor

While Ahn's conducting career was brought to a halt during the Korean War, he resumed conducting after the war ended. According to his resume, only one year after the ceasefire, Ahn guest conducted the Navy Orchestra in November. Although not written in Ahn's profile, the Korean Army Orchestra, which had been the root of the Korean Broadcasting System Symphony, is another orchestra that Ahn conducted. Shin-hwan Kim recounts that he was a percussionist in the orchestra and that Ahn gave him a hard time when Kim would miss a beat. He also adds that Ahn's conducting was very charismatic.⁹⁶ The last written entry in Ahn's resume is of his guest conducting the KBS Symphony in 1965. Some of the programs for Ahn's conducted concerts are found in the Ahn archives.

The monthly online magazine of the Seoul Philharmonic Orchestra indicates that Saeng Ryeo Kim had trouble boosting the audience numbers after the debut performance.⁹⁷ The "flutist" Byeongso Ahn advised Kim that he should invite "Ralph Jacobi" as the new conductor, and after Jacobi came the orchestra would start being recognized.⁹⁸ There were no known flutists by the name of Byeongso Ahn during the time, and even if there was an undocumented person

⁹⁶ Joo Young Bae, "The First Professional Korean Violinist Byeongso Ahn," *The Monthly Music Magazine Eumagchunchu* 150 (2008): 82-83.

⁹⁷ The Seoul Symphony Orchestra later merged with the Korean Symphony Orchestra, and they combined much later with the Navy Orchestra to become the Seoul Philharmonic Orchestra.

⁹⁸ Hyönmin Kim, "Chönjaeng Sogedo Iōgan 'Kyohyangak Chōngsin,'" *Seoul Philharmonic Orchestra* (October 2015).

with the name, it is unlikely that person would give management advice to a large organization, as mentioned in the article.

We have learned that Ahn was involved with the three root orchestras for the SPO: the Korea Symphony Orchestra, Seoul Symphony Orchestra, and the Navy Orchestra. The same goes for the KBS Symphony. Today, the SPO and KBS Symphony are the two largest orchestras, and Ahn was involved with both orchestras and with the new development of the orchestral scene in the nation; however, one must then investigate the quality of Ahn's conducting.

Chang-hwan Kim mentions in his interview that Ahn would sometimes rehearse a single passage for an hour or two and the members of the orchestra would get exhausted.⁹⁹ In a meeting with Haeyeop Yang, Yang mentioned that whenever Ahn came to conduct, there was a tense atmosphere within the orchestra because of his presence; however, Yang also claimed that Ahn was a great conductor. Yang compared Ahn with the nation's celebrated conductor and composer, Eak-tai Ahn, who had experience conducting the Berlin Philharmonic and several orchestras in Europe. Yang has been able to work with both, but he would claim with no doubt that Byeongso Ahn was a far better conductor than Eak-tai Ahn.¹⁰⁰ Because Yang was a student of Byeongso Ahn, one might think that he favored his teacher over the latter; however, when meeting with Yang personally, it appeared that he tried to be very objective and stayed true to his beliefs. He not only complimented Ahn, but also pointed out some of Ahn's limitations and weaknesses including Ahn's weak tremor in his bowing hand, the stubbornness of his philosophy, and his extremely high lesson fees. I believe that Yang's praise of Byeongso Ahn's conducting was genuine and reflected Yang's true beliefs.

⁹⁹ Joo Young Bae, "The First Professional Korean Violinist Byeongso Ahn," *The Monthly Music Magazine Eumagchunchu* 150 (2008): 86.

¹⁰⁰ Haeyeop Yang, interviewed by author, Seoul, Korea, December 20, 2016.

4.3. Method in Teaching

Once Ahn did not perform on the violin regularly anymore, he turned to teaching the second-generation of Korean violinists. Although a few other first-generation violinists (i.e., people who knew how to play the violin) were around during the time, Ahn may have been the first organized violin teacher to lead and train important second-generation of violinists who would eventually become the main progenitors of violin schools in Korea today. Haeyeop Yang and Young-gi Ahn mention that other people in the field of violin during Ahn's time were Nanpa Hong, Dong Sun Chae, and Jung Sik Ge, but Ahn was the only one whose career also involved training students professionally.¹⁰¹

One of the strongest characteristics the pupils of Ahn's violin school had were great left hands. Haeyeop Yang states that because of Ahn's "Spartan" training of scales, when Yang later left to study further in Europe, his teachers all praised his left hand. Other pupils, including Unchang Baek and Su-chul Lee, also support this statement.¹⁰² The Ahn archives features a great deal of violin music that Ahn has marked with fingerings and bowings. A general glimpse at some of the fingerings show a similarity to the style of those found in editions by Joseph Joachim, and they feature markings that are more virtuosic and help the playing be more expressive. Sangwoo Han states that Ahn taught his students Joachim's unique fingering and bowing style.¹⁰³

¹⁰¹ Joo Young Bae, "The First Professional Korean Violinist Byeongso Ahn," *The Monthly Music Magazine Eumagchunchu* 150 (2008): 86.

¹⁰² *Ibid.*, 83-87.

¹⁰³ Sangwoo Han, *Kiökhago Sipün Sön'gjadül* (Seoul: Chisiksanöpsa, 2003), 67.

The image shows a page of handwritten musical notation for the *Adélaïde Concerto*. The score is written on ten staves in G major and 4/4 time. It is heavily annotated with performance markings, including fingerings, slurs, and dynamics. Key markings include:

- p* (gut deklamieren)
- calando. p*
- cresc.*
- allegando. f a tempo.*
- f*
- fz*
- ff*
- détaché*
- poco cresc.*
- poco*
- cresc.*
- ossia (I)*
- ossia (II)*
- dim.*

The score is numbered 47 at the end. At the bottom, it includes the publisher information: "B.S. S 33847" and "Stich u. Druck von B. Schott's Söhne in Mainz".

Figure 18. Ahn's Markings for the *Adélaïde Concerto*

Before Isang Yung went abroad to Europe, he had Ahn edit the bowings for his works. This is evident from the music that Yun gave to Ahn as a gift, which was found in the Ahn archives. Ahn helped with the bowings for Yun's String Quartet No. 1 and Piano Trio for Piano, Violin, and Cello.

QUARTET I

1

Allegro moderato

Yun Ie Sang

Violin I

Violin II

Viola

Violoncello

(Bowling by Ahn Pyeng So)

Figure 19. "Bowling by Ahn Pyeng So" Written in Isang Yun's "String Quartet No.1"

Un-chang Baek recounts that there were ten unique training methods Ahn had for teaching violin, and they were similar to Otakar Ševčík's violin method.¹⁰⁴ In the Ahn archives, there is a great deal of unorganized sheet music and manuscripts that resemble etudes that Ahn wrote for training purposes. The Ahn archives also includes a massive number of etude books ranging from the very popular to the more obscure, and they have detailed fingerings that Ahn marked in, which attests to his obsession with technique. Jin-Woo Chung mentions that although it is not the most ideal for today's educational methods, Ahn had his pupils master the technique first and then work on the musicality. Baek further commented that although it might be considered a downside, Ahn's students generally had the same characteristics.

Many of the important second-generation Korean violinists studied with or were influenced by Ahn. Some of his notable students include Pongnyŏl Chŏng, Haeyeop Yang, Un-chang Baek, Chang-hwan Kim, Young-gi Ahn, Su-chul Lee, and Kyung Wha Chung. Further details about students who studied with Ahn between 1963 and 1966 were discovered in a household ledger found in the Ahn archives. The information includes the names of students, the specific dates of their lessons, and their fees. The last page of the book features another great violinist of the present day: the Queen Elizabeth Competition laureate, Dongsuk Kang, who started violin lessons with Ahn.

A newspaper article published after Ahn's death in 1979 mentions that the "Ahn Byeongso Method" involved following the rules strictly through rigorous training.¹⁰⁵ Although the "Ahn Byeongso Method" might be seen as unmerciful and punishing by today's standards,

¹⁰⁴ Joo Young Bae, "The First Professional Korean Violinist Byeongso Ahn," *The Monthly Music Magazine Eumagchunchu* 150 (2008): 85.

¹⁰⁵ "Ŭmaktae Ahn Byeongso Sŏnsaengŭl Aedoam," *Joongang Ilbo*, March 10, 1979, 4.

Ahn's method was proven to work, as evidenced by the important second-generation violinists trained by Ahn as well as the fast growth of world class violin schools that exist today in Korea.

4.4. Ahn's Brother's Involvement with the Korean Government

According to Ahn's son, Ahn's younger brother, Byeongdo Ahn, had close links to the Korean government after the Korean War. He was one of the founding committee members for the War Veteran's Organization and developed relationships with important politicians, including Chung-hee Park, who would later become the third president of South Korea.

After Park seized power from a military coup in 1961, Byeongdo Ahn was pessimistic about the outcome. Byeongdo Ahn knew some of Park's "dark secrets" and was a hindrance to his regime. Forty-one people, including Byeongdo Ahn, were arrested and trialed for attempting to overthrow the government and assassinate Park in something known as the "Ijudang" incident. Byeongdo Ahn was first sentenced to death in the trial, but later his sentence was reduced to life imprisonment. Byeongdo Ahn was eventually released eight years later when the incident had dissolved from the public attention.

This incident directly affected the family, including Byeongso Ahn's family. The Korean government regularly interrogated Ahn's family, as well as anyone who visited the family. Since Ahn was one of the most important figures in the Western Classical music scene in Korea, he was still invited to take part in the music scene, but he was more isolated than before, and it was hardly possible for him to exert any influence over the developments in the scene.

Ahn planned to leave the country and asked his first son to write a cover letter (which was found in the Ahn archives) in English to find a way to leave the country; however, Ahn's

passport applications were always rejected, and thus, he was never able to leave.¹⁰⁶ The effect of Ahn's brother's involvement with the incident is nowhere to be found in secondary sources, but is a plausible reason for why Ahn's legacy has been virtually forgotten.

4.5. Death in 1979

Sangwoo Han writes that Ahn's last years were miserable as he suffered from asthma and a life in seclusion.¹⁰⁷ Ahn passed away on March 6, 1979. The *Encyclopedia of Korean Culture* lists the date as 1974, but this needs to be modified.¹⁰⁸ His funeral took place in his home on March 10, and a memorial concert was held on June 29 at the Yu Gwansun Memorial Hall. Ahn's importance as a musician is reflected in the musicians and other important guests for the concert, as well as from their memorial addresses, which are present in a pamphlet in the Ahn archives. The pamphlet also includes a memorial poem dedicated to Ahn by the celebrated poet, Jong-mun Kim.

It was the end for a great pioneer, and although the papers did not write about Ahn as frequently as before, the people and musicians of the time knew how important Ahn was, and they did not forget him.

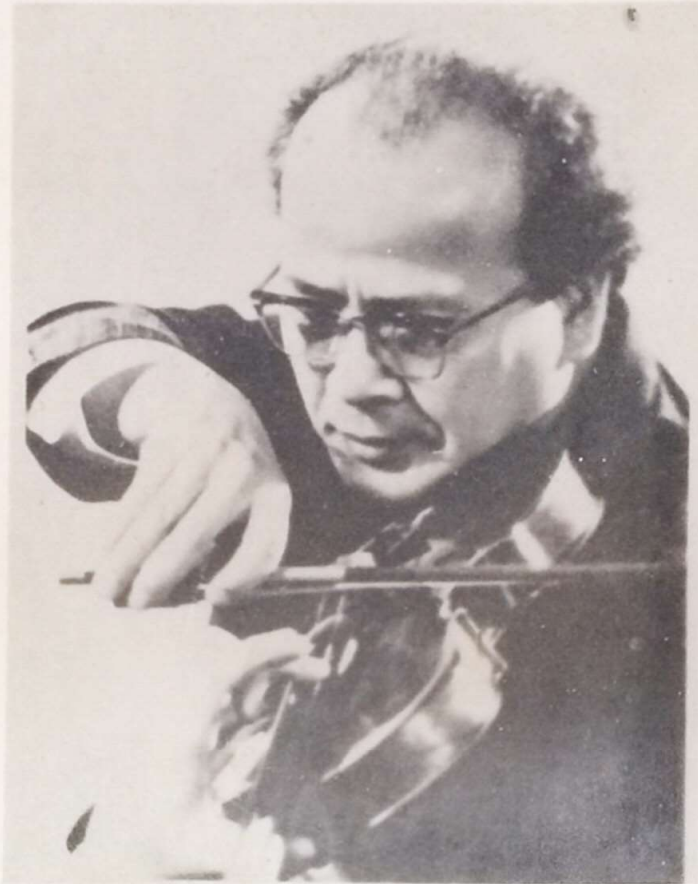
¹⁰⁶ Jung Soo Ahn, interviewed by author, Lincolnwood, Illinois, January 18, 2017.

¹⁰⁷ Sangwoo Han, *Kiökhago Sipŭn Sön'gujadŭl* (Seoul: Chisiksanöpsa, 2003), 67.

¹⁰⁸ "Ahn Byeongso," Last modified February 7, 2017, <https://encykorea.aks.ac.kr/Contents/Index>.

안 병 소 선생

추 모 음 악 회



때 : 1979년 6월29일 (금) P.M. 7 : 30

곳 : 류 관 순 기 념 관

주최 : 한 국 음 악 협 회
안병소선생추모비건립추진위원회

후원 : (주) 문 화 방 송 · 경 향 신 문

Figure 20. Pamphlet Cover for Ahn's Memorial Concert

CHAPTER 5

CONCLUSION

5.1. Ahn's Mark in Western Classic Music History in Korea

One of the problems with the few contemporary sources that mention Ahn is that nearly all of them identify Ahn only as a violinist. In her thesis, Seung Hee Yeo writes that Ahn was the “first professional virtuoso violinist in Korea” but also concludes that Ahn “focused only on the violin throughout his musical life.”¹⁰⁹ Sangwoo Han also states that Ahn was the first professional violinist and devoted his whole life exclusively to the violin.¹¹⁰

Ahn's achievement in starting a new professional violin school is undeniable. This is shown not only by his accomplishments as a violinist but also from his students who went on to successful careers after studying at Ahn's school. Ahn may have presented the first violin recital in the nation, and it is highly possible that he made the first published recording of a Western Classical violin piece in Korea. Later in his life, he established Yun-ak-won and aimed to professionally train a whole new generation of musicians who would take the mantle of the development of Western Classical music even further.

However, it is inaccurate to label Ahn only as a violinist. He conducted, composed, crafted violins, and even helped establish some of the important music organizations in Korea. As a conductor, he was not only a strict perfectionist, but according to numerous testimonies, he was also a great conductor who helped form the two most recognized orchestras of his nation. The history of orchestras in Korea is even shorter than the history of the violin. Ahn's expertise

¹⁰⁹ Seung Hee Yeo, “Korean Violinist Min Kim: His Devotion to and Achievements in Chamber Music” (DMA thesis, West Virginia University, 2013), 9.

¹¹⁰ Sangwoo Han, *Kiŏkhago Sipŭn Sŏn'gujadŭl* (Seoul: Chisiksanŏpsa, 2003), 62.

is not limited to the field of violin, for it would help shape the rapidly developing field of orchestral music in Korea.

The discovery of Ahn's original violins requires that the whole history of Korean violin making be rewritten. Although it is unknown if Ahn trained a new generation of violinmakers, the quality of his violins proves that carving violins was just not a simple hobby. His violins are not only beautifully shaped, but are designed to be fully functional and to perform beautifully and brilliantly in modern concert halls.

Ahn not only trained violinists, but he was also capable of coaching some of the most important instrumentalists of the next generation. Pianists who learned from Ahn's first wife, Aenae Lee, were able to boost their musicality by virtue of their close interactions with Ahn. This was also the case for cellists and vocalists.

After being a member of the central committee of the Cultural Arts Federation, Ahn became involved in the formation of The Music Association of Korea, assuming a role in their organization. The Music Association of Korea remains today one of the largest musical organizations in Korea.

Ahn lived during one of the most turbulent and tragic times of the era. Although he lived through a harsh environment, his pioneering spirit in the field of Western Classical music brought new light to a region that had no knowledge of such music. Despite his lack of recognition and appreciation today, his influence shaped Korea into a major musical hub featuring some of the most prominent Classical musicians in the modern era.

Korean violinists and musicians owe a large debt to Ahn's pioneering work as a Korean musician, for without his work, the history of music in Korea would have been much different. In the future, after encountering my research and the discoveries in the Ahn archives, I hope that

researchers will understand that Ahn's accomplishments go far beyond his work as a violinist and that they are able to see how he helped shape the Western Classical music scene in East Asia.

5.2. Virtually Forgotten

Ahn was celebrated during his years as an active musician and was featured in headlines across many media sources. Other musicians during Ahn's time are remembered and studied today, but it is surprising that such a high profile musician has been nearly forgotten. Sangwoo Han speculates that Ahn's stubborn thinking may have limited his own accomplishments. Han also speculates that Ahn's legacy suffered because most of his performances were held in Japan, China, and other foreign territories.¹¹¹ These statements are very plausible, especially considering that Ahn rejected all opportunities to teach at universities, ceased performing in Korea after the 1950s, and was very persistent in his philosophy of music, as is reflected in the testimonies of his students.

Beyond this, the issue of Ahn's brother's involvement in a controversial government incident may also be an unacknowledged, but crucial, reason that Ahn has not received the recognition that he deserves today. During Chung-hee Park's time in office as the Korean president, the Revitalizing Reforms regime was a time when South Korea was trying to develop substantially and recover from the Korean War, but it was also a time of heavy censorship with a presidential government functioning in a manner similar to a dictatorship. Coincidentally, there is a huge difference in the number of articles covering Ahn before the 1960s and after. The

¹¹¹ Sangwoo Han, *Kiŏkhago Sipŭn Sŏn'gujadŭl* (Seoul: Chisiksanŏpsa, 2003), 67.

combination of Ahn's personal philosophy and the political climate are cogent reasons as to why his memory has been allowed to fade.

5.3. Further Research

Ahn's life story is an interesting one that invites a much potential research. Even in the early stages of my work after sharing my knowledge on the Ahn archives, researchers, the media, and a museum became interested in the existence of the Ahn archives, and there are plans to travel to Lincolnwood, Illinois to examine it. It is exciting to imagine how this archive will become a potential hotspot for different researchers.

Ahn's compositions must be examined to better understand his stylistic language. Because renowned composers such as Paul Hindemith trained him in music theory, it will be interesting to know if Ahn had any direct influence on their music. Also, other works by Ahn are yet to be found. Although my research will feature a list of Ahn's compositions based on the surviving manuscripts in the Ahn archives, a complete list has yet to be made, pending new discoveries.

An in depth study of the "Ahn Byeongso Method" needs to be done. Beyond discovering his musical philosophy, his actual teaching style can be learned from the vast amount of music that Ahn possessed and annotated. The fingerings and bowings give one a sense of the characteristics associated with learning at Ahn's violin school. The penciled-in etude-like passages from the manuscripts show what schemes were used in building the fundamentals of playing the violin.

Alongside these fingerings and bowings in Ahn's music, much of the music has handwritten notes or signatures penned by various third parties. These markings hint at who Ahn

interacted with during his life and may even answer questions related to other individuals. For instance, some of Ahn's music features the signature of Kurt Knispel. Could this rather distinctive name refer to the German tank commander of the same name? If so, it may be of interest to scholars researching Knispel, for it might indicate that he was a musician or a music lover.



Figure 21. “Kurt Knispel” Signed in Ahn’s Music

In the Ahn archives, there are two copies each for the music of Isang Yun’s String Quartet No. 1 and Piano Trio for Piano, Violin and Cello, which were published by *The Society for Native Cultural Research* in 1955. Each of the scores are dedicated to Ahn and Aenae Lee,

thus indicating that they were gifts from Yun. According to Kyungbun Lee, an expert in the early developments of Western Classical music in Korea, the existence of this edition of Yun's String Quartet No. 1 has previously been unknown in academia. The Ahn archives feature many musical score editions that may be rare or even unknown to scholars today.

安
栢
珪
芝
生

YUN IE SANG
STRING QUARTET NO.1

雲
頌

作曲者
謹誌

THE SOCIETY FOR NATIVE CULTURAL RESEARCH
SEOUL, PUSAN, KOREA.

Figure 22. The Front Page with Yun's Written Signature to Ahn

A book featuring many diagrams for making a violin is another interesting item featured in the Ahn archives. A close examination of this book will reveal some of Ahn's violinmaking secrets that he attained even during his short apprenticeship.

The Ahn archives also hold items that are not directly related to music, but may be of interest to researchers in other fields, such as the rare copy of the script for the film, *Life of the Woman*, which Ahn scored. Ahn also practiced the art of divination using the solar system. This material is found in an entirely separate collection of personal journals. The non-music-related items might be important for researchers in other fields.

Beyond the archives, there are still more sources to be found in other regions. Except for Ahn's recording of Sarasate's *Introduction and Tarantella*, the physical recordings of Ahn's playing have yet to be found and examined. The Sammlung Berlin Document Center currently holds records on Ahn. These documents were used for the Nuremberg trials, which raises fascinating questions about what they might contain regarding Ahn. An examination of these documents may shed new light on Ahn's life in Germany during the Third Reich.

Because Ahn was active internationally, knowing his various aliases is an important step in expanding searches outside of Korea. Alongside his name being featured in Chinese and Japanese characters, we have learned that Ahn has used different names throughout his career such as Heitho Ahn and Sei kyo An, which are two names he used in Japan. During his early career in Germany, he used the transliterations, Pyeng So Ahn and Pyeong So Ahn, and during his later career, he sometimes used Byeong So Ahn and Byungso Ahn. These different spellings are used in different sources. Knowing the various names and transliterations Ahn used will help researchers discover other Ahn-related sources. This also highlights the need for a standardized spelling of his name so as to eliminate confusion in future research. Ahn's son suggests using the

spelling of Byeongso Ahn, without a space between Byeong and so. This is how I chose the transliteration of his name.

Musicians and composers, like Isang Yun and Nanpa Hong, have received much scholarly attention, which has helped make them some of the most iconic figures in the history of Western-style music in Korea. Today, prestigious competitions and awards are held in their names, and their reputations live on. The present project takes a crucial first step in restoring Beyongso Ahn to his rightful place in the history of Korean music and musicians. With renewed recognition of the importance of this renowned and extremely versatile musician, Ahn's legacy is bound to arise increased interest, appealing to a wide range of specialist and mainstream readers. His life in music was extraordinary, and deserves to be honored and remembered.

**APPENDIX A: LIST OF AHN'S COMPOSITIONS AND RELATED ITEMS FEATURED
IN THE AHN ARCHIVES**

Cadenza

Work	Sheet	Size (cm)
Mozart Violin Concerto No.3, 1 st and 2 nd Movement, based on the cadenza by Sam Franko	2	22.2 x 30
Mozart Violin Concerto No.3, 3 rd Movement, based on the cadenza by Sam Franko	1	19.3 x 27.4
Casadesus (Mozart) Adélaïde Concerto, 1 st and 2 nd Movement, based on the cadenza by Max Kaempfert	2	19.7 x 26.3
Corelli La Folia, based on the cadenza by Hubert Léonard	2	21.7 x 30
Unknown, 2 nd and 3 rd Movement	1	19.3 x 27.4
Unknown, signed "Pyeng-So Ahn, 4.5.1939 Seoul"	1	22.1 x 17.5

Compositions

Title	Type	Description	Year	Sheet	Size (cm)
Souvenir (Ch'usangga)	Song	Sketch (version A)	1939	1	27.1 x 10
Souvenir, Missing You (Kūriun Kūdae)	Song	Sketch (version B), also features piano part to unknown music	8.15.1939	1	22.1 x 30.2
Total March (Ch'ong Chin'gun'ga)	Military song	Original manuscript, two copies	12.24.1951	1	23.9 x 31.5
The Way, Elegie (Kanūn Kil)	Song	Original manuscript, two copies	9.19.1952	2	23.7 x 31.5
The Way, Elegie (Kanūn Kil)	Piano trio	Original manuscript, piano part missing		1	26.5 x 15.1
Pollack (Myōngt'ae)	Korean style song	Sketch	1.5.1953	1	16.3 x 22.4
Pollack (Myōngt'ae)	Korean style song	Unfinished sketch of <i>Pollack</i> , also features unknown music for violin		4	19.7 x 27.4
Song of the White Herron (Paengnoŭi Norae)	Song	Sketch, piano part unfinished	3.25.1953	2	17.4 x 22.2
Song of the Military March (Kukpang Haengjin'gok)	Military song	Sketch (version A)	7.4.1953	1	20.1 x 32.5
Song of the Military March (Kukpang Haengjin'gok)	Military song	Sketch (version B)		1	20 x 26.7
Song of the Military March (Kukpang Haengjin'gok)	Military song	Sketch (version C)		1	20 x 33
Song of the Military March (Kukpang Haengjin'gok)	Military song	Sketch (version D)		1	17.2 x 25.3
Song of the Military March (Kukpang Haengjin'gok)	Piano	Piano sketch (version E)		1	19.6 x 26.3
Song of the Military March (Kukpang Haengjin'gok)	Piano	Piano sketch (version F)		2	21.6 x 30.3

Song of the Military March (Kukpang Haengjin'gok)	Piano	Sketches of version E and F for piano		2	17.4 x 25.1
Song of the Military March (Kukpang Haengjin'gok)	Piano	Sketch for piano		1	20 x 32.6
Song of the Military March (Kukpang Haengjin'gok)	Piano	Unfinished sketch		1	17.1 x 25.2
Song of the Military March (Kukpang Haengjin'gok)	Orchestra (Vn1, Vn2, Vc, Db, Fl, Cl1, Cl2, Tp1, Tp2, Tb, Timpani, Drums, G.C)	Original manuscript, viola part missing		14	19.6 x 26.5
Song of the Military March (Kukpang Haengjin'gok)	Military song	Print		2	18.8 x 26.1
Song of the Students (Haksaengüi Norae)	Song	Unfinished sketch	10.25.1953	2	23.5 x 31.4
Song of the Students (Haksaengüi Norae)	Song	Print		1	
Song of the Students (Haksaengüi Norae)	Song	Sketches of two different versions with alternative lyrics		1	20 x 32.6
New Heavens of Unification Will Arise (T'ongirüi Sae Hanürün Yöllinda)	Military song	Original manuscript, two copies	9.15.1955	2	21.5 x 30.4
Song of the Korean Army (Yukkun'ga)	Military song	Lyrics only		1	
Song of the Korean Army (Yukkun'ga)	Military song	Original manuscript		2	17.7 x 25.7
Song of the River (Kangüi Norae)	Song	Original manuscript		1	19.4 x 27.1
Korean Army Song (Taehanmin'guk Yukkun'ga)	Military song	Original manuscript, indicated composer Aenae Lee (see Chapter 4.1)		1	17.4 x 25.2
Song of the Unification of the Country (Kukt'o T'ongirüi Norae)	Military song	Original manuscript		2	17.1 x 25.2
Song of the Unification of the Country (Kukt'o T'ongirüi Norae)	Military song	Sketches of different versions		1	21.3 x 23
Song of the Advance (Chin'gyöggüi Norae)	Military song	Original manuscript		1	26.3 x 32.2
Song of the Second Division (Cheisadan'ga)	Military song	Original manuscript		1	24.3 x 32.6
Song of the Second Division (Cheisadan'ga)	Military song	Sketch (version A)		1	17.1 x 24.8
Song of the Second Division (Cheisadan'ga)	Military song	Sketch (version B)		1	17.1 x 24.8

Song of the Second Division (Cheisadan'ga)	Military song	Sketches of different versions		2	17.2 x 25.3
Song of the Navy (Haegunŭi Norae)	Military song	Original manuscript, back features unknown song using partial melody of the <i>Song of the Military March</i>		1	17.1 x 12.3
Song of the Navy (Haegunŭi Norae)	Military song	Sketch		1	17.2 x 25.3
Counter Espionage Song (Pangch'öpka)	Military song	Original manuscript		2	19 x 25.7
Song of the Airforce (Konggun'ga)	Military song	Sketch of piano part		1	17.3 x 25.2
Song of the Laborers (Nodongja Norae)	Song	Original manuscript in B minor and A minor		1	23.7 x 15.9
Twilight (Hwangan)	Song	Original manuscript, back features unknown song, lyrics read "Pyramids of Egypt..."		1	23.9 x 15.5
Anthem for Chöngch'I University	Song	Original manuscript		1	27.1 x 23.5
Anthem for Chöngch'I University	Song	Sketch		1	19.3 x 27.1
Life of the Woman Suite	Vn1, Vn2, Va, Vc, Db, Pf	Original manuscript parts		18	25.9 x 31.6
Life of the Woman Suite	Vn1, Vn2, Va, Vc, Db, Pf, Chorus	Original manuscript score, six movements (Ballada, Mobile Fantasy A, Elegie, Intermezzo, Mobile Fantasy B, Thinking of Mother)		10	26.4 x 34.1

Other

Title	Type	Description	Year	Sheet	Size (cm)
Ömönim Saenggak	Song	Handwritten, written "Song by E. Di Lazaro, Korean lyrics by Insön Lee"		1	22.8 x 30.8
Unknown	Song	Sketch in G major, lyrics read "T'aesani...", back features unfinished sketch of <i>Song of the Airforce</i>		1	17.4 x 25.2
Unknown	Song	Sketch in G major, unfinished lyrics read "Tomgp'oyö"		1	20 x 32.8
Unknown	Song	Sketch in E minor, lyrics read "Yöngül Nömgo"		1	19.3 x 27.1
Unknown	Song	Korean lyrics added to an Italian song		2	22.7 x 31.4
Unknown	Bass clef	Sketch		2	19.6 x 27.3
Unknown	Bass clef	Sketch in three movements			
Unknown	Treble clef	Sketch		2	21.5 x 30.4
Unknown	Treble clef	Unfinished sketch			27.1 x 11.6
Unknown	Violin	Unfinished sketch, written "Fantasie, Allegretto, e energico"		1	19.8 x 26.3
Unknown	Piano	Sketch		1	17.4 x 25.1
Unknown	Piano and treble clef	Unfinished sketch		2	22.2 x 31.3

Unknown	Piano and treble clef	Finished sketch		2	22.2 x 31.3
Unknown	Piano and treble clef	Sketch		1	26.4 x 34
Unknown	Piano and treble clef	Sketch		2	17 x 25
Unknown	Piano and treble clef	Unfinished sketch		1	21.2 x 32.6
Unknown	Violin and piano	Unfinished sketch		1	26.9 x 23
Unknown	Violin and piano	Unfinished sketch		1	21.3 x 32.7
Unknown	Violin solo with string orchestra	Unfinished sketch		2	27 x 38
Unknown	Piano trio	Sketch		2	21.3 x 34
Unknown	Two part instrumental	Sketch, written "Melancolique (Siciliano)"	11.6	1	26.3 x 32.7
Unknown	Four part instrumental	Sketch		2	26.5 x 7.6
—	Etude	Possibly written for violin		2	24.6 x 18.4
—	Etude	Possibly written for violin, signed by P. S. Ahn	11.26.1948	1	25 x 18.6
—	Scale	Notebook		32	
—	Various	Notebook, features <i>Song of the Students</i> (piano part only), Chungju Girl's High School official song (5.6.1946), sketches for unknown songs with piano, 9 versions of sketches for the Korean National Anthem		19	17.8 x 25.8
—	Various	Notebook, features <i>The Way</i> (different version), <i>Souvenir</i> (version C), <i>Pollack</i> , unfinished music for piano and treble clef		11	17.5 x 22.5
—	Various	Notebook, features <i>Romance</i> (unfinished), <i>Old Folk at Home</i> (unfinished), <i>Souvenir</i> (melody only), National Anthem of Poland		11	22.3 x 30.3
—	Various	Notebook, features viola etudes, unfinished music for piano and treble clef, unfinished music for treble clef instrument		17	26.3 x 33.1

APPENDIX B: A SELECTED LIST OF ITEMS FROM THE AHN ARCHIVES, PART I

Ahn's Signatures



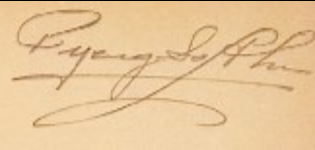
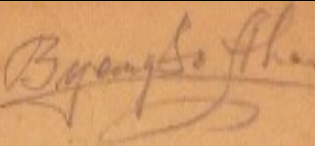
Type A	Type B	Type C	Type D	Type E
				Other

Table Legend

Composer	Title	Publisher	Copyright or Printed Year	Markings (Fingerings, Bowings, Directions)	Signature Type	Other
1	2	3	4	5	6	7

Music for Instrument Solo, Duo

1	2	3	4	5	6	7
Jean-Baptiste Accolay	Violin Concerto No.1 in A minor	Kogakusha		Yes	C	
Joseph Achron	Suite No.1 en Style ancien, Op.21	Universal	1925		C	
	Stempenyu-Suite	Universal	1932		C	
Isaac Albéniz	Tango, Op.165, No.2	Kogakusha	1937			
	Malaguena, Op.165, No.3	Kogakusha	1939			
Alfredo D'Ambrosio	Canzonetta No.1, Op.6	Kogakusha			C	
Kurt Atterberg	Violin Concerto in E minor, Op.7	Breitkopf & Härtel	1924	Yes		
Leopold Auer	Caprice de Paganini	Carl Fischer	1922	Yes	C	
	Dedication (Schumann)	Carl Fischer	1920			
	Sicilienne (Bach)	Senow				
	Der Nussbaum (Schumann)	Senow				
J. S. Bach	Menuet	Kogakusha	1939			
	Sonata No.1 for Solo Violin	Peters	1930	Yes		
	Partita No.1 for Solo Violin	Peters	1930	Yes		
	Sonata No.2 for Solo Violin	Peters	1930	Yes		
	Partita No.2 for Solo Violin	Peters	1931	Yes		
	Sonata No.3 for Solo Violin	Peters	1931		C	
	Partita No.3 for Solo Violin	Peters	1931	Yes	C	
	Sonaten No.1, 2, 3 for Solo Violin	Peters				
	Sonaten No.4, 5, 6 for Solo Violin	Peters				Written "10.14.1927 Tokyo"
	Violin Concerto No.1 in A minor	Peters		Yes	D	
	Violin Concerto in E major	Schirmer	1919	Yes	C	
	Concerto No.1 in D minor for Two Violins	Simrock	1905	Yes	C	
	Chaconne	Handwritten		Yes		

J. S. Bach-Herman	Praludium	Senow	1925			
Bela Bartok-Szigeti	Ungarische Volksweisen	Universal				
Bela Bartok-Szekely	Rumänische Volkstänze	Universal	1926	Yes		
Ludwig van Beethoven	Romanzen	Peters				
	Gavotte in F major	Kogakusha	1933	Yes		
	Violin Concerto in D major, Op.61	Universal		Yes		
	Violin Concerto in D major, Op.61	Carl Fischer	1917	Yes		Signed by Mogilevsky (see Chapter3.2)
	Violin Concerto in D major, Op.61	Peters		Yes	A,C	Written "Meinem Lieben Sohn Klaus am Tag Seiner Konfirmation zum Gedanken...28.III.26"
	Violin Sonaten	Peters	1901	Yes	C	
	Turkish March for Piano	Zen-on	1958			
Ludwig van Beethoven-Unknown	Turkish March, "Ruins of Athens", Op.113	Senow	1925			
Ludwig van Beethoven- Seiss	Contre-danses	Senow	1924		B	
Charles Auguste de Bériot	Scène de ballet, Op.100	Carl Fischer	1912	Yes		
	12 Airs Variés	Litolff		Yes		Ahn's transcribed coda inserted
Georges Bizet	Menuet from L'arlesienne Suite No.1	Kogakusha	1942			
Easley Blackwood	Sonata for Viola and Piano	Elkan-Vogel	1959			
Ernest Bloch	Baal Schem I	Universal			C	
	Baal Schem II. Improvisation	Universal	1924	Yes	A,C	
	Baal Schem III	Universal			C	
	Suite No.1	Broude Brothers	1959			
F. Bonavia-Hess	Suite del Padre Martini	Schott	1912		C	Written "1937"
Alexander Borodin-Jacobsen	Notturmo	Kogakusha	1933			
Johannes Brahms	Violin Sonaten	Peters	1928	Yes	C	
	Violin Concerto	Schott		Yes		
	Violin Concerto	Simrock	1905			
Johannes Brahms-Jacobsen	Waltz in A Major	Senow	1924		C	
Jean Baptiste Breval	Sonate for Cello and Piano	Schott	1949			
Max Bruch	Violin Concerto No.1, Op.26	Schirmer	1908	Yes	B,C	
	Violin Concerto No.1, Op.26	Kogakusha		Yes	D	
	Violin Concerto No.2, Op.44	Carl Fischer	1919			Two copies
	Scottish Fantasy, Op.46	Schirmer	1920			

Alessandro Casorti	The Techniques of Bowing, Op.50	Peters			C	
Ernest Chausson	Poème, Op.25	Breitkopf	1925	Yes		
Frédéric Chopin-Unknown	Nocturne in C-sharp minor	Handwritten				Transcribed for violin In D minor
Frédéric Chopin-Unknown	Minute Waltz Op.60 No.1	Handwritten				Transcribed for violin and piano
Arcangelo Corelli-Leonard	La Folia	Kogakusha		Yes	D	Ahn's transcription inserted
Henry Cowell	Homage to Iran	Peters	1959			
Carl Czerny	Schule der Geläufigkeit	Peters			C	
Claude Debussy	Violin Sonata	Kogakusha	1936		C	
Claude Debussy-Hartmann	La fille aux cheveux de lin	Kogakusha	1936			
Claude Debussy-Roelens	Clair de Lune	Jean Jobert	1924			
Claude Debussy-Choisnel	Menuet	Kogakusha				
Carl Ditters von Dittersdorf	German Dance	Senow	1925			
	Scherzo	Senow	1926	Yes	B,C	Partially transcribed
Jakob Dont	24 Etuden and Caprice, Op.35	Schirmer		Yes	B,C	
	24 Exercise, Op.37	Kogakusha		Yes		
	24 Exercise, Op.37	Peters		Yes		
Franz Drdla	Csak egy szép lány, Op.30, No.8			Yes	B,C	
Franz Drdla-Borch	Souvenir	Carl Fischer	1919	Yes		
Riccardo Drigo	Valse Bluette	Senow	1924		B,C	Signed by Z. Hury.(?) Written "To Ahn Pyen So, Christmas 1929"
Antonin Dvorak	Violin Concerto, Op.53	Simrock	1930	Yes		
	Violin Concerto, Op.53	Vorbehalten		Yes		Ossia inserted
J. Ehrlich	Dreamy Moments, Op.32	Carl Fischer	1905	Yes		Signed by J. Y. Odaghini
Heinrich Wilhelm Ernst	Le carnaval de Venise, Op.18	Peters				Signed by Karl Heinz Frezing(?)
	Violin Concerto 'Pathétique', Op.23	Peters		Yes	C	
Manuel de Falla	Menuet	Kogakusha				
Ross Lee Finney	Fantasy in Two Movements	Peters	1958			
Joseph-Hector Fiocco	Allegro	Schott	1910	Yes	C	Signed by Myöngsök Park, Soon-bok Liem
Federigo Fiorillo	36 Etudes	Universal		Yes	C	Ossia inserted
William Flanagan	Chaconne	Peer International	1959			
Carl Flesch	Scale System	Peters	1926	Yes		Signed by Thai-Hoon Kim, 1947 photo of Heifetz in NBC inserted
Cesar Frank	Violin Sonata	Kogakusha				
Pierre Gaviniès	Etuden	Peters		Yes	C	Ossia inserted
Alexander Glazunov	Melodie Arabe, Op.40	Kogakusha	1933			

	Violin Concerto, Op.82	Belaieff		Yes	C	
Mikhail Glinka-Balakireff-Auer	The Lark	Senow	1924	Yes	B,C	
Benjamin Godard	Six Duets for Two Violins					
Herm. Gradener	Violin Concerto in D minor, Op.41	Universal	1914			
Edvard Grieg	Violin Sonata, Op.8	Peters	1931			
	Violin Sonata, Op.13	Peters	1958			
	Violin Soanta, Op.45	Peters				
Edvard Grieg-Brown	Solveig's Song	Kogakusha	1933			
George Frideric Handel	Violin Sonate No.3	Kogakusha				
	Violin Sonate No.4	Peters		Yes		Written "5.26.1963"
	Violin Sonate No.4	Handwritten				
	Six Sonatas for Violin and Violincello	Barenreiter	1955			
Joseph Haydn	Violin Concerto in C major	Peters	1931	Yes		Ornaments and ossia inserted
Jascha Heifetz	Estrellita (Ponce)					
Josef Hellmesberger	Ball Scene	Universal				
Christian Heinrich Hohmann	Practical Violin School Book I	Ditson				
	Practical Violin School Book II	Ditson	1902	Yes		
	Practical Violin School Book III					
Edvard Herrmann	Mozart Concerto No.4 Cadenza	Schirmer	1907	Yes	C	Ossia inserted
Jenő Hubay	Op.18, No.3	Kogakusha	1935			
	Op.102, No.13	Simrock	1909			
Joseph Joachim	Beethoven Violin Concerto three Cadenzen	Schlesinger'sche Buch	1894	Yes		Ahn's transcription inserted
Heinrich Ernst Kayser	36 Studies for Violin, Op.20 Book I	Yunhap	1959			
	36 Studies for Violin, Op.20 Book I	Ditson	1905	Yes	C	
	36 Studies for Violin, Op.20 Book II	Ditson	1905	Yes	C	
	36 Studies for Violin, Op.20 Book III (Copy 1)	Ditson	1905	Yes	C	
	36 Studies for Violin, Op.20 Book III (Copy 2)	Ditson	1905		B	
Aram Khachaturian	Violin Concerto	Anglo-Soviet Music Press				
Paul Kochanski	Pavane pour une infante défunte (Ravel)	Schott	1927			
	Jota (Falla)				C	
Hans Koessler	Pasacaglia Konzert	Simrock	1914		A,C	
Fritz Kreisler	La Gitana	Senow	1924		B,C	

	Praeludium and Allegro (Pugnani)	Schott	1910	Yes	C	
	Praeludium and Allegro (Pugnani)	Senow	1924		C	
	Variationen on a theme by Corelli (Tartini)	Carl Fischer	1910	Yes	C	
	Caprice No.13 (Paganini)	Carl Fischer	1913	Yes	C	Note edit
	Tabourin Chinois	Senow			B,C	
	Praeludium (Bach)	Schott	1913	Yes	C	
	Indian-Lament (Dvorak)				B,E	Sei Kyo An written (see Chapter 1.3)
	Negro Spiritual Melody (Dvorak)	Kogakusha	1930			
	Slavonic Dance No.2 (Dvorak)	Senow	1926		B,C	
	Slavonic Dance No.3 (Dvorak)	Senow	1926		B,C	
	Songs My Mother Taught Me (Dvorak)	Kogakusha	1930			
	Old Folks at Home (Foster)	Kogakusha	1933			
	Frasquita (Lehar)	Kogakusha	1930			
	Aloha Oe (Liliuokalani)	Kogakusha	1930			
	Rondo (Mozart)	Carl Fischer	1910	Yes	B	Signed by Willy Hess
	Caprice No.24 (Paganini)	Carl Fischer		Yes	C	
	Menuett (Porpora)	Carl Fischer		Yes	C	
	Habanera (Ravel)	Schott	1928			
	Caprice A minor (Wieniawski)	Schott	1913			
	Concerto in One Movement (Paganini)	Carl Fischer	1937			Signed by Pongnyöl Chông
	Three Cadenzas for Mozart Concerto No.3	Charles Foley	1946			
	Fuge in A major (Tartini)	Senow	1926	Yes	B	
	Beethoven Violin Concerto Cadenza	Schott	1928	Yes		
	Serenade Espagnole (Glazunov)	Kogakusha	1933			
	Chanson Arabe (Rimsky-Korsakov)	Kogakusha				
	Chanson Indoue (Rimsky-Korsakov)	Senow	1924		B,C	
	Danse Orientale (Rimsky-Korsakov)	Kogakusha				
	Molly on the Shore (Grainger)	Schott	1924			
	Moment Musical (Schubert)	Schott	1911			
	Siciliano (Francoeur) and Rigaudon	Senow	1925	Yes	B,C	
	Liebesleid	Senow	1927			
	Liebesfreud	Senow	1921		C	
	Schon-Rosmarin	Senow	1926		C	
	Two Russian Folk Songs					
	Menuett (Porpora)	Carl Flesch	1910	Yes	C	
	La Precieuse (Louis Couperin)	Kogakusha	1930			
	Tempo di Minuetto (Pugnani)	Schott	1911		B	
	Melodie (Gluck)	Schott	1913		C	
	Danse Espagnole (Granados)	Carl Fischer	1915			

	Danse Espagnole (Falla)	Carl Fischer	1926	Yes	C	
	Serenade Espagnole (Chaminade)	Carl Fischer	1915			
	Gavotte (Bach)	Schott	1913	Yes	C	
Rudolphe Kreutzer	Violin Concerto No.19	Peters		Yes	A,C	Signed by Willy Hess
	Violin Concerto No.19	Handwritten				
	Etudes	Peters		Yes		
Edouard Lalo	Symphonie Espagnole	Peters		Yes	A,C	
Carl Lipiński	Concerto Militaire, Op.21	Peters				
Joan Manen	Moise (Paganini)	Universal	1913	Yes		Ossia inserted
Felix Mendelssohn	Violin Concerto, Op.64	Peters		Yes	A,C	Music may have been used for judging the 5.16 People's Award
	Sonata in F major	Peters	1953			
Darius Milhaud	Le Printemps	Kogakusha	1935			
Shukiti Mitukuri	Sonata		1943			
Bernhard Molique	Violin Concerto No.5, Op.21	Peters		Yes		
	Violin Concerto No.5, Op.21	Handwritten				Signed by Pongnyöl Chõng
Vittorio Monti	Czardas	Kogakusha	1933	Yes		
Wolfgang Amadeus Mozart	Violin Concerto No.1 in B-flat major, K.207	Peters				
	Violin Concerto No.2 in D major, K.211	Peters		Yes		
	Violin Concerto No.3 in G major, K.216	Universal	1929	Yes	C	
	Violin Concerto No.3 in G major, K.216	Schirmer	1940	Yes		Ahn's cadenza inserted
	Violin Concerto No.3 in G major, K.216	Kogakusha		Yes		Chord analysis
	Violin Concerto No.4 in D major, K.218	Kogakusha				Chord analysis
	Violin Concerto No.4 in D major, K.218	Simrock	1929	Yes	A	Ossia inserted
	Violin Concerto No.5 in A major, K.219	Simrock	1929	Yes	A,C	
	Violin Concerto No.5 in A major, K.219	Zen-on	1954			Signed by Soon-bok Liem
	Violin Concerto in E-flat major, K.268	Peters				
	Violin Concerto in D major, K.271a	Breitkopf	1907	Yes	A,C	
	Violin Sonaten	Peters		Yes		
Wolfgang Amadeus Mozart- Casadesus	Violin Concerto in D Major "Adélaïde"	Schott	1933	Yes	C	Ahn's cadenza inserted, Spurious work attributed to Mozart
Pietro Nardini	Violin Concerto in E minor	Schott	1911	Yes		
	Violin Sonata in D Major	Breitkopf		Yes	A,C	Signed by Willy Hess
	Violin Sonata	Peters	1931	Yes		Signed by Pongnyöl Chõng 2.6.1963

Ottokar Novacek	Perpetuum Mobile	Peters	1931			
Anna Ono	Scale Studies	Shi ko				
J. Oslisto(?)	Ein Traum Fantasie, Op.15	Handwritten		Yes	B,C	
Niccolò Paganini	Compositions	Peters		Yes		
	Violin Concerto No.1, Op.6	Simrock		Yes	C	
	Violin Concerto No.1, Op.6	Peters	1913	Yes	A,C	
	Violin Concerto No.2, Op.7	Schott	1909			
	Moto Perpetuo, Op.11	Universal	1922			
	Variations on 'I Palpiti', Op.13	Schirmer	1903			
	La Campanella	Schott		Yes	C	
	Variations on the G String on Moses	International	1947			
	Variazioni	Universal	1922			
	24 Caprice	Peters			C	
Niccolò Paganini-Meyer	Violin Sonata No.12	Schott		Yes	B,C	
Henri Petri	Kunstler Etuden Op.9	Peters			C	Signed by Kurt Knispel
David Popper-Auer	Gavotte Op.23	Senow	1924	Yes		
Sergei Prokofiev	Five Melodies Op.35	Boosey & Hawkes				Two copies
	Violin Concerto No.1, Op.19	Boosey & Hawkes	1947			
Sergei Rachmaninoff-Press	Vocalise	International	1958			
Maurice Ravel	Tzigane	Durand		Yes	C	Written "2.2.1946"
	Violin Sonata	Durand		Yes		
	Piece en Forme de Habanera	Alphonse Leduc	1926			
	Gaspard de la nuit	Durand	1909			
Max Reger	Sonata for Solo Violin, Op.91, No.1	Bote & Bock	1906		C	
	Violin Concerto, Op.101	Peters	1908			
	Suite, Op.103, No.1	Bote & Bock			C	
Florizel von Reuter	Suite (Locatelli)	Eulenberg	1925		C	
Franz Ries	Perpetuum Mobile, Op.34, No.5	Carl Fischer	1897	Yes	B	
Nikolai Rimsky-Korsakov-Hartmann	The Flight of the Bumble-Bee	Bessel	1925	Yes		
Pierre Rode	24 Capricen	Peters		Yes		Signed by Willy Hess
	24 Capricen	Litolff			C	Signed by Willy Hess
	Violin Concerto No.11	Simrock	1910	Yes	A,C	Signed by Willy Hess
Anton Rubinstein	Violin Sonata No.1, Op.13	Peters			C	
	Violin Concerto, Op.46	Peters			C	
Friedrich Wilhelm Rust	Violin Sonata No.1	Peters			C	
Camille Saint-Saëns	Havanaise, Op.83	Durand		Yes		
	Violin Concerto No.3, Op.61	Kogakusha	1954	Yes		

	Album, Op.72	Durand				
Giuseppe Sammartini-Elman	Canto Amoroso	Handwritten				“God Save the King” melody written
Pablo de Sarasate	Habanera, Op.21, No.2	Senow			B,C	
	Spanish Tanze, Op.22	Simrock		Yes	C	
	Zapateado, Op.23, No.2	Schirmer	1911	Yes		Ossia inserted
	Carmen Fantasy, Op.25	Kogakusha	1937			
	Carmen Fantasy, Op.25	Choudens				
	Jota Aragonesa, Op.27	Simrock				
	Introduction et Tarantelle, Op.43	Kogakusha	1933	Yes	C	
Arnold Schoenberg	Phantasy, Op.47	Peters	1952			
Henry Schradieck	The School of Violin technics Section II	Schirmer	1909	Yes	B	Dates of study marked
Francois Schubert	Tarantelle					Signed by Willy Hess
Franz Schubert	Sonatina No.1	Kogakusha				
	Sonatina No.2	Kogakusha				
	Sonatina No.3	Kogakusha				
	Rosamunde	Senow	1924	Yes	B,C	
	Op.159, Op.160, Op.162	Litolff			C	
Franz Schubert-Franko	Valse Sentimentale	Kogakusha	1933			
Franz Schubert-Friedberg	Rondo	Kogakusha			C	
Franz Schubert-Elman	Standchen	Senow	1925		C	
Richard Schumann	Abendlied	Zen-on	1956			
Robert Schumann	Violin Concerto	Schott	1937	Yes	C	
	Op.105, Op.121	International				
	Klavierbegleitung zu de Sonaten (Bach)	Peters			C	
Cyril Scott	Preludes No.2 Danse	Schott	1945			
Alexander Sebald	Geigentechnik	Erler	1907	Yes	C	“Meinhaus 1908” and “1937” written
Fritz Seitz	Student Concerto No.1	Schirmer	1909		B,C	
	Student Concerto No.2	Kogakusha				
	Student Concerto No.4	Kogakusha	1937	Yes		
	Student Concerto No.5	Kogakusha				Two copies
	Student Concerto No.5	Handwritten				
Otakar Ševčík	Changes of Position	Britkopf				
	Op.1, No.2	Bosworth	1910		C	
	Op.1, No.3	Bosworth		Yes	C	
	Op.1, No.4	Bosworth	1910	Yes	C	
	Op.2, No.2	Britkopf				
	Op.6, No.2	Britkopf				
	Op.6, No.4	Britkopf				
	Op.6, No.6	Britkopf				
	Op.7, Op.8, Op.9	Bosworth	1910		B	

Giovanni Sgambati	Op.24, No.2	Kogakusha	1935			
Jean Sibelius	Violin Concerto	International	1942	Yes		
Christian Sinding	Suite, Op.10	Peters	1959	Yes		
	Violin Concerto No.2, Op.60	Peters				
Bedřich Smetana	Aus der Heimat	Peters				
Louis Spohr	Violin Concerto No.2	Peters		Yes	A	Signed by Willy Hess, Ahn writes "Hess's father was a pupil of Spohr, 1853-1895"
	Violin Concerto No.2	Carl Fischer	1922	Yes		Signed by Matevoka(?)
	Violin Concerto No.8	Litolff	1907	Yes	A,C	
	Violin Concerto No.11	Peters				Signed by Willy Hess
	Six Salon-Duette, Op.127	Peters				Signed by Willy Hess, 1894
	Violin School	Carl Fischer	1912	Yes	B,C	
Josef Suk	Burleska, Op.17, No.4	Kogakusha	1936			
Shinichi Suzuki	Violin School Vol.4	Zen-on				
	Violin School Vol.6	Zen-on				
	Violin School Vol.10	Zen-on	1955	Yes		
Johan Svendsen	Romanze, Op.26	Schott		Yes		Signed by Kurt Knispel
Karol Szymanowski	Nocturne and Tarantella	Universal	1921		C	
	Song of the Fairy Tale Princess, Op.31 No.1	Universal	1921			
Taki-Miyashita	Kojo no Tsuki	Mattson				
Giuseppe Tartini-Kreisler	Le Trille du diable	Eulenburg	1905	Yes	C	
Giuseppe Tartini-Leonard	Violin Sonate No.3	Schott		Yes	C	
Enrico Toselli	Serenade, Op.6	Kogakusha	1937			
Pyotr Ilyich Tchaikovsky	Andante Cantabile, Op.11	Kogakusha	1937			
	Serenade Melancolique, Op.26	Kogakusha	1938			
	Violin Concerto, Op.35	Peters		Yes	C	
	Violin Concerto, Op.35	International	1956	Yes		
	Violin Concerto, Op.35	Rahter		Yes	C	Ossia inserted
	Scherzo, Op.42, No.2	Peters	1931			
Pyotr Ilyich Tchaikovsky-Auer	Valse, Op.48	Carl Fischer	1921	Yes		
Franz von Vecsey	Caprice No.1	Rozsavoigyi				
Francesco Maria Veracini	Violin Sonata	Ricordi	1921		C	
	Konzert-Sonate in E minor			Yes		
Henri Vieuxtemps	Fantasie Caprice, Op.11	Peters				
	Six Studies of Konzert, Op.16	Peters				
	Air Varie, Op.22, No.2	Bosworth				
	Andante and Rondo, Op.29	Schuberth		Yes		Signed by Willy Hess
	Violin Concerto No.4	Peters		Yes	C	
	Violin Concerto No.5	Schirmer	1929	Yes		

	Violin Concerto No.5	Universal			C	
	Fantasia Appassionata, Op.35	Peters		Yes		
Giovanni Battista Viotti	Violin Concerto No.17	Schirmer	1931			
	Violin Concerto No.22	Simrock	1905	Yes		
	Violin Concerto No.23	Peters		Yes	A	Signed by Willy Hess
Tomaso Antonio Vitali	Chaconne	Breitkopf		Yes	A	
	Chaconne	Peters	1931		B,C	
Antonio Vivaldi	Violin Concerto in G minor	Schott	1912	Yes	C	Signed by Willy Hess
	Violin Concerto in A minor	Kogakusha		Yes	C	
	Concerto Grosso, Op.3, No.8 1 st Violin and Viola part	Handwritten				
	Violin Concerto in G major	Schott	1912	Yes		
Henri Wieniawski	Polonaise de concert, Op.4	Zen-on	1959	Yes		
	Polonaise de concert, Op.4	Universal		Yes	C	
	Airs Russes, Op.6	Schirmer	1900		B	
	L'École modern, Op.10	Peters		Yes	C	
	Le Carneval Russe, Op.11	Breitkopf				
	Theme original varié, Op.15	Breitkopf				
	Violin Concerto No.2, Op.22	Peters		Yes	A,C	
	Gigue, Op.23	Universal				
Henri Wieniawski-Auer	Capriccio Valse, Op.7	Carl Fischer	1921			
Eugène Ysaÿe	Lointain passé, Op.11, No.3	Breitkopf	1893			
	Six Sonaten, Op.27	Schirmer	1924	Yes		
	Caprice (Saint-Saëns)	Durand				
Unknown	Frühlings Erwachen	Handwritten			B	

Collections

1	2	3	4	5	6	7
Jascha Heifetz	Favorite Encore Folio	Carl Fischer	1929			
	Favorite Encore Folio	Carl Fischer	1922			Signed by Willy Hess and unknown person
—	Tchaikovsky and Dvorak Violin Concerto			Yes		Ossia inserted
—	Introduction et rondo capriccioso (Saint-Saëns), Romance in F major (Beethoven), Carmen (Hubay), La folia (Corelli), Hungarian Rhapsody (Hauser), Chaconne (Bach) Bind			Yes		
—	Standard Violin Album Vol.1	Carl Fischer				
—	Standard Violin Album Vol.2	Carl Fischer	1911	Yes	B,C	Written "Feb. 1928"
—	Book Featuring 36 Music for Violin					
—	Gesammelte Werke Der Weltmusik	Shunjusha	1935	Yes		Signed by Yoshida
—	38 Music for Violin			Yes		
—	18 Music for Violin	Shunjusha	1950			

—	45 Music for Violin	Song bo				
—	Violin Pieces for Junior I	Shunjusha				
—	Concert Violin Solos the Whole World Plays	Appleton	1919	Yes		
—	Modern Violin Pieces the Whole World Plays	Appleton	1919			Signed by Syung S. Choi
—	Light Violin Pieces the Whole World Plays	Appleton	1922		B	Written "To Mr. Ahn, This book is given as a slight token of Miss Wambold's appreciation of his beautiful music, Jan. 26, 1929, Seoul"
—	Encore Album	Carl Fischer	1912		B	
—	Canti Italiani	Hoaksa	1959			
—	The Boston Music Company Trio Album	Schirmer				Signed by Kinzabro Yamanaka(?)
—	Album of Selected Trio Arrangements by W. F. Ambrosio	Carl Fischer	1915			

Chamber Music

1	2	3	4	5	6	7
Ludwig van Beethoven	Piano Trios	Schirmer	1920			
	String Quartet, Op.18	Litolff		Yes	C	
	String Quartet, Op.18, No.1	Litolff		Yes		
	String Quartet, Op.18, No.3	Litolff				
	String Quartet, Op.18, No.5	Litolff				
	String Quartet, Op.59, No.1	Litolff				
	String Quartet, Op.59, No.2	Litolff				
	String Quartet, Op.59, No.3	Litolff		Yes		
	String Quartet, Op.74	Litolff				
	String Quartet, Op.95	Litolff				
	String Quartet, Op.130	Litolff				
Easley Blackwood	String Quartet No.1	Carl Fischer	1959			
Kurt Borner	Piano Quintet, Op.28	Breitkopf & Hartel				
Antonín Dvořák	Quartet No.6, Op.96, Violin part	Handwritten		Yes		Two copies
	Dumky Trio, Op.90	International				Signed by Chaehong Kim 1955.8.9, Written "Pf. Jin-Woo Chung, Vn. Chang-hwan Kim, Vc. Chaehong Kim
Joseph Haydn	Piano Trios Band I	Peters		Yes		Two copies
Felix Mendelssohn	String Quartet No.2, Op.13	Litolff				
	String Quartet No.4, Op.44 No.2	Litolff				
	Piano Trio, Op.49	Schirmer	1939			Signed by Pongnyól Chǒng

	Piano Trios	Litolff		Yes	C	
Saburo Moroi	Sextett	Kogakusha	1943			
Wolfgang Amadeus Mozart	Piano Trio K.254, Violin part	Handwritten				
	String Quartet No.14 in G major, K.387	Universal	1911	Yes	C	
	String Quartet No. 15 in D minor, K. 421	Universal	1911			
	String Quartet No. 16 in E flat major, K. 428	Universal	1921	Yes		
	Piano Trio, K.498	Schirmer	1920			Signed by J. Y. Odaghiri
	String Quartets Band I, 1 st Violin part	Peters		Yes		
Franz Schubert	Piano Trios, Op.99, Op.100	Peters				
	Op.161, Op.168, Opus posth in C minor	Peters				
Pyotr Ilyich Tchaikovsky	Piano Trio, Op.50	Peters		Yes	C	
Jos Werner	Intermezzo Sinfonico for Piano Trio (Mascagni)	Carl Fischer	1899	Yes		Signed by J. Y. Odaghiri

Orchestral Parts

1	2	3	4	5	6	7
Ludwig van Beethoven-Mouton	Symphony No.5	Durand	1920			
	Piano Concerto No.3	Handwritten				
Claude Debussy-Mouton	Arabesque No.1	Durand	1910			
Camille Saint-Saëns-Mouton	Le Deluge, Op.45	Durand				Signed by J. Y. Odaghiri

Scores

1	2	3	4	5	6	7
Anton Arensky	Variations on a Theme by Tchaikovsky, Op.35a	Kalmus				
D. F. E. Auber	Fra Diavolo Overture	Japanese Music	1953			
	Die Stumme von Prtici Overture	Japanese Music				Signed by "Paejae" Suk Chang Paik
J. S. Bach	Concerto No.1 in D minor for Two Violins	Ongaku-No-Tomo-Sha				
	Brandenburg Concertos	Columbia				Signed by "Paejae" Suk Chang Paik, written plans for a concert program in the front and back pages
Béla Bartók	Divertimento	Boosey & Hawkes	1940			
	Rhapsody No. 1 for Violin and Orchestra	Boosey & Hawkes	1931			
	Rhapsody No. 2 for Violin and Orchestra	Boosey & Hawkes	1931			

Ludwig van Beethoven	String Quartet, Op.18, No.1	Japanese Music	1942			
	String Quartet, Op.18, No.2	Japanese Music	1942	Yes		
	String Quartet, Op.18, No.3	Japanese Music	1942			
	String Quartet, Op.18, No.4, No.5	Japanese Music	1942			
	String Quartet, Op.18, No.6	Japanese Music	1942			
	Romanze, Op.40	Japanese Music	1942			
	Triple Concerto, Op.56	Columbia		Yes		
	String Quartet, Op.59, No.1	Columbia				Signed by Haejong Lee
	Op.62, Op.72a, Op.84	Zen-on		Yes		
	Leonora Overture No.3, Op.72a	Japanese Music				Signed by Paik Chang Kyu, and "Paejae" Suk Chang Paik
	Große Fuge, Op.133	Japanese Music	1942			
	Piano Concerto No.5	Columbia		Yes	C	
	Symphony No.1	Kalmus		Yes		Signed by Kui Ock Moon, 1955 April, and Emponia Kaus(?)
	Symphony No.2	Columbia		Yes		
	Symphony No.2	Nippon Telefunken	1939			
	Symphony No.4	Ryozinsha	1940			Signed by Paik Chang Kyu, June 1944, and "Paejae" Suk Chang Paik
	Symphony No.4	Nippon Telefunken	1940			
	Symphony No.5	Eulenburg		Yes		
	Symphony No.5	Japanese Music		Yes		Signed by Paik Chang Kyu, cover wrapped in a program for the May 1950 concert of the Korea Symphony Orchestra featuring Ahn as the conductor and Chang Kyu Paik as the pianist
	Symphony No.6	Japanese Music	1941	Yes		
	Symphony No.6	Nippon Telefunken		Yes	C	Written "2.2.1948, Seoul"
	Symphony No.7	Nippon Telefunken		Yes	C	
	Symphony No.8	Wiener Phil			C	Written "1933.4.18"
	Symphony No.9	Columbia				
	Symphony No.9	Zen-on	1962			
Hector Berlioz	Les francs-juges Overture, Op.3	Eulenburg				
	Le Roi Lear Overture, Op.4	Eulenburg				

	Roméo et Juliette, Op.17	Eulenburg				
	Le corsaire Overture, Op.21	Eulenburg				
	Benvenuto Cellini Overture, Op.23	Eulenburg				
	Aufforderung zum Tanze, Op.65	Japanese Music		Yes		Signed by "Paejae" Suk Chang Paik
	Beatrice et Benadict Overture	Eulenburg				
	Fausts Verdammung	Japanese Music	1941			Signature of "Paejae" Suk Chang Paik, crossed out and replaced to Paik Chang Kyu
	Roman Carnival Overture	Boosey & Hawkes	1942			
Georges Bizet	L'Arlésienne Suite No.1	Ongaku-No-Tomo-Sha	1955			
Arthur Bliss	A Colour Symphony	Boosey & Hawkes	1939			
Ernest Bloch	Concerto Symphonique	Boosey & Hawkes	1950			
	Quatuor A Cordes No.2	Boosey & Hawkes	1947			
Luigi Boccherini	Serenade	Eulenburg	1956			
	Cello Concerto	Eulenburg	1949			
Alexander Borodin	Symphony No.1	Boosey & Hawkes	1947			
	Symphony No.2	Boosey & Hawkes	1947			
	Danses Poloutsiennes	Boosey & Hawkes				
	Eine Steppenskizze aus Mittelasien	Japanese Music				Signature of "Paejae" Suk Chang Paik
	String Quartet No.2	Boosey & Hawkes				
Johannes Brahms	Serenade No.1, Op.11	Eulenburg				
	Serenade No.2, Op.16	Eulenburg				
	Variations on a Theme by Haydn, Op.56a	Ongaku-No-Tomo-Sha	1962	Yes		
	String Quintet No.1, Op.88	Eulenburg				
	String Quintet No.2, Op.111	Eulenburg				
	Symphony No.1	Wiener Phil		Yes		Signed by Clernes Fti. Flulus(?), written "Für primaring on the 2.26.1937, Hochschule für Musik in Berlin"
	Symphony No.3	Columbia		Yes		Signed by Seungkey Hong
	Symphony No.4			Yes	E	
Benjamin Britten	Sinfonietta, Op 1	Boosey & Hawkes	1935			
	Variations on a Theme of Frank Bridge, Op.10	Boosey & Hawkes	1938			
	Les Illuminations	Boosey & Hawkes	1946			

	Sinfonia da Requiem	Boosey & Hawkes	1942			
	Passacaglia, Op. 33b	Boosey & Hawkes	1945			
	Saint Nicolas	Boosey & Hawkes	1949			
	Spring Symphony	Boosey & Hawkes	1950			
Max Bruch	Violin Concerto, Op.26					
Anton Bruckner	Te Deum	Eulenburg				
	Quintet in F major	Eulenburg				
	Symphony No.4	Eulenburg				
	Symphony No.7	Eulenburg				
Aaron Copland	Statements	Boosey & Hawkes	1947			
	Short Symphony No.2	Boosey & Hawkes	1955			
	Appalachian Spring	Boosey & Hawkes	1945			
Arcangelo Corelli	Concerto Grosso No.1 in D major	Eulenburg				
	Concerto Grosso No.3 in C minor	Eulenburg				
	Concerto Grosso No.8 in g minor	Eulenburg				
	Concerto Grosso No.9 in F major	Eulenburg				
Antonín Dvořák	Serenade for Strings, Op.22	Eulenburg		Yes	C	
	String Quartet, Op.34	Eulenburg				
	Violin Concerto, Op.53	Eulenburg				
	String Quartet, Op.61	Eulenburg				
	Scherzo Capriccioso, Op.66	Eulenburg				
	Symphony No.2, Op.70	Eulenburg				
	Quintet, Op.77	Eulenburg				
	Symphonic Variations, Op.78	Eulenburg				
	Symphony No.4, Op.88	Eulenburg				
	Carnival Overture, Op.92	Eulenburg				
	Carnival Overture, Op.92	Japanese Music				
	String Quartet, Op.96	Columbia		Yes		Written "Yun-ak-won"
	String Quintet, Op.97	Eulenburg				
	String Quartet, Op.105	Eulenburg				
	String Quartet, Op.106	Eulenburg				
Claude Debussy	La mer	Durand	1938			
Federick Delius	A Song of Summer	Boosey & Hawkes	1931			
	Caprice and Elegy	Boosey & Hawkes	1931			
	Three Orchestral Pieces I	Boosey & Hawkes	1938			
	Three Orchestral Pieces II	Boosey & Hawkes	1940			

	Sea Drift	Boosey & Hawkes	1939			
	Appalachia	Boosey & Hawkes	1939			
Vincent d'Indy	Symphony on a French Mountain Air, Op.25	International	1947			
Edward Elgar	Pomp and Circumstance No.2	Boosey & Hawkes	1902			
	Pomp and Circumstance No.3	Boosey & Hawkes	1905			
	Pomp and Circumstance No.4	Boosey & Hawkes	1907			
	Enigma Variations	Eulenburg				
	Introduction and Allegro	Novello	1965		C	
César Franck	String Quartet in D major	Eulenburg				
	Les Eolides	Eulenburg				
	Le Chasseur maudit	Eulenburg				
	Redemption	Eulenburg				
Alexander Glazunov	Quatuor Slave, Op.26	Boosey & Hawkes				
Edvard Grieg	Piano Concerto, Op.6	Japanese Music	1942			
George Frideric Handel	Concerto Grosso, Op.3, No.2	Japanese Music	1942			Unidentified Signature
	Concerto Grosso, Op.6, No.11	Eulenburg		Yes		
Joseph Haydn	Symphony No.6	Ongaku-No-Tomo-Sha				
	Symphony No.6, 8, 22, 87, 88, 92, 93, 95, 96, 98, 99	Eulenburg				
	Symphony No.31	Eulenburg				
	Symphony No.44	Eulenburg				
	Symphony No.45	Eulenburg				
	Symphony No.46	Eulenburg				
	Symphony No.48	Eulenburg				
	Symphony No.49	Eulenburg				
	Symphony No.53	Eulenburg				
	Symphony No.55	Eulenburg				
	Symphony No.73	Eulenburg				
	Symphony No.82	Eulenburg				
	Symphony No.83, 84, 102	Eulenburg				
	Symphony No.85	Boosey & Hawkes	1943			
	Symphony No.86	Eulenburg				
	Symphony No.92	Boosey & Hawkes				
	Symphony No.94	Japanese Music		Yes		Signed by "Paejae" Suk Chang Paik
	Symphony No.97	Boosey & Hawkes	1942			
	Symphony No.100	Japanese Music	1941	Yes		Signed by "Paejae" Suk Chang Paik
	Symphony No.103	Boosey & Hawkes				

	String Quartet, Op.3, No.5	Japanese Music	1941	Yes		Signed by “Paejae” Suk Chang Paik
	String Quartet, Op.64, No.5	Columbia		Yes		Stamp of Insang Kim
	String Quartet, Op.76, No.3	Columbia		Yes	A	
	String Quartet, Op.76, No.5	Japanese Music	1941			
Gustav Holst	The Planets	Boosey & Hawkes	1921			
Alan Hovhaness	Concerto No.2, Op.89a	Peters	1958			
	Symphony No.2, Op.132	Associated Music Publishers	1958			
Engelbert Humperdinck	Hansel und Gretel Vorspiel	Japanese Music	1942			Signed by “Paejae” Suk Chang Paik
John Ireland	Epic March	Boosey & Hawkes	1942			
Charles Ives	Robert Browning Overture	Peer International	1959			
Armas Jarnefelt	Praeludium	International				
Dmitry Kabalevsky	Colas Breugnon Overture	Boosey & Hawkes				
Édouard Lalo	Symphonie espagnole	Columbia		Yes		Stamp of K. Terajima, written “December 21, 1934”
Anatole Liadov	Baba-Yaga, Op.56	Boosey & Hawkes				
	Le Lac Enchanté, Op.62	Boosey & Hawkes				
	Kikimorn, Op.63	Boosey & Hawkes				
Franz Liszt	Piano Concerto No.1	Ongaku-No-Tomo-Sha	1942			
	Piano Concerto No.2	Columbia				
	Les Preludes	Columbia		Yes	C	Written “This is the book I longed eagerly to get”, “I prefer Ormandy to Mengerberg (Mengelberg) in his recording of <i>Les Preludes</i> ”, “Ormandy is a Genius”
Felix Mendelssohn	Octet, Op.20	Eulenburg	1939			Signed by In S. Kimm 1939, stamp by Yönggün Ahn
	Symphony No.3, Op.56	Boosey & Hawkes		Yes	D	Signed by Shaien Meiong, Feb.1963 at Tokyo
Wolfgang Amadeus Mozart	Figaro Overture	Japanese Music	1942			
	Figaro Overture	Eulenburg				Stamp of Yönggyu Kim
	Don Juan Overture	Japanese Music				Signed by “Paejae” Suk Chang Paik
	Die Zauberflöte Overture	Wienar Phil		Yes		Stamp of Insang Kim
	Die Zauberflöte Overture	Japanese Music		Yes		Signed by “Paejae” Suk Chang Paik

	Eine kleine Nachtmusik	Ongaku-No-Tomo-Sha		Yes		Signed by Matsuoka
	Eine kleine Nachtmusik	Columbia				
	Violin Concerto, K.213	Boosey & Hawkes		Yes		
	Violin Concerto, K.216	Ongaku-No-Tomo-Sha				
	Divertimento No.17, K.334	Ongaku-No-Tomo-Sha	1956			Signed by T'aehyön Park, 1968.10
	Symphonie Concertante, K.364	Eulenburg				
	Symphony, K.425	Ongaku-No-Tomo-Sha	1956			
	String Quartet, K.465	Columbia		Yes		
	Piano Concerto, K.466	Ongaku-No-Tomo-Sha	1965	Yes		
	Piano Concerto, K.488	Columbia		Yes		Lyrics written in back
	Symphony, K.504		1956			
	Piano Concerto, K.537	Ongaku-No-Tomo-Sha	1962			
	Symphony, K.543	Boosey & Hawkes				
	Symphony, K.550	Columbia				
	String Quartet, K.575	Boosey & Hawkes				
	Clarinet Quintet, K.581	Ongaku-No-Tomo-Sha				Has sketch for the Korea Symphony Orchestra logo in the back page
Walter Piston	Concerto for Orchestra	Arrow Music	1934			
Giovanni Battista Sammartini	Concerto for Violoncello, Piccolo or Violin in C major	Eulenburg				
	Sinfonia in G major	Eulenburg				
Sergei Rachmaninoff	Piano Concerto No.1, Op.1	Boosey & Hawkes	1947			
	Piano Concerto No.2, Op.18	Kalmus				Signed by Jin-Woo Chung
	Piano Concerto No.3, Op.30	Boosey & Hawkes	1910			
Nikolai Rimsky-Korsakov	Antar, Op.9	Boosey & Hawkes	1947			
	Overture, Op.36	Eulenburg				
Ned Rorem	Sinfonia for 16 Wind	Peters	1957			
Gioachino Rossini	The Barber of Seville Overture	Ongaku-No-Tomo-Sha	1952			
	Wilhelm Tell Overture	Ongaku-No-Tomo-Sha	1962			
Franz Schubert	Symphony No.4, "Tragic"	Boosey & Hawkes				
	Symphony No.7 in C major	Columbia				Signed by "Paejae" Suk Chang Paik
	String Quintet, Op.163	Boosey & Hawkes				

	Octet, Op.166	Boosey & Hawkes	1942			
	Rosamunde Overture	Eulenburg		Yes		Signed by Yamaguchi
Robert Schumann	String Quartet, Op.41, No.2	Eulenburg				
	String Quartet, Op.41, No.3	Eulenburg				
	Symphony No.2, Op.61	Boosey & Hawkes				
	Symphony No.3, Op.97	Boosey & Hawkes	1942			
Alexander Scriabin	The Poem of Ecstasy, Op.54	Boosey & Hawkes				
Roger Sessions	Symphony	Arrow Music	1929			
Jean Sibelius	Symphony No.3, Op.52	Eulenburg				
Bedřich Smetana	String Quartet in E minor	Boosey & Hawkes				
	My Country No.1, Vysehrad	Eulenburg				
	My Country No.3, Sarka	Eulenburg				
	My Country No.4, From Bohemia's Woods and Fields	Eulenburg				
	My Country No.6, Blanik	Eulenburg				
	Vltava Symphonic Poem	Boosey & Hawkes				
Johann Strauss II	Kaiser-Walzer	Record-Hakkosho	1940	Yes		
Richard Strauss	Tod und Verklärung, Op.24	Eulenburg	1931			
	Till Eulenspiegels lustige Streiche, Op.28	Eulenburg	1932			
	Also sprach Zarathustra, Op.30	Eulenburg	1932			
	Ein Heldenleben, Op.40	Eulenburg	1958			
	Four Last Songs	Boosey & Hawkes	1950			
	Metamorphosen	Boosey & Hawkes	1946			
Igor Stravinsky	Concerto in D	Boosey & Hawkes	1947			
	Quatre Etudes	Boosey & Hawkes	1947			
Pyotr Ilyich Tchaikovsky	Francesca da Rimini, Op.32	Eulenburg				
	Variations on a Rococo Theme, Op.33	Eulenburg				
	Italian Capriccio, Op.45	Eulenburg		Yes		
	Serenade for String Orchestra, Op.48	Eulenburg		Yes	C	
	Suite No.4, Op.61	Eulenburg				
	The Nutcracker (suite), Op.71a	Boosey & Hawkes				
	Hamlet Fantasy Overture	Boosey & Hawkes	1943			

	Romeo and Juliet Overture	Boosey & Hawkes				
	1812 Overture	Japanese Music				
	Symphony No.2	Boosey & Hawkes				
	Symphony No.5	Kalmus		Yes		Signed by W. Lim (possibly the conductor Wönsik Lim)
	Symphony No.6	Columbia				
Georg Philipp Telemann	Suite for Flute and String Orchestra in A minor	Eulenburg				
	Oboe Concerto in F minor	Eulenburg				
Antonio Vivaldi	Concerto Grosso in A minor, Op.3, No.8	Eulenburg		Yes	C	
	Concerto Grosso in D minor, Op.3, No.11	Eulenburg				
	Violin Concerto in E major, Op.3, No.12	Eulenburg				
	Violin Concerto in G minor, Op.6, No.1	Eulenburg				
	Flute Concerto in D major, Op.10, No.3	Eulenburg				
	Concerto fatto per la Solennita della Lingua di San Antonio in D major	Eulenburg				
Richard Wagner	Der fliegende Holländer Overture	Japanese Music	1942			Signed by Paik Chang Kyu, and “Paejae” Suk Chang Paik
	Rienzi Overture	Japanese Music				Signed by Paik Chang Kyu, and “Paejae” Suk Chang Paik
	Vorspiel	Japanese Music			D	
	Tristan und Isolde, Vorspiel und Lievestod	Japanese Music	1942			
Carl Maria Von Weber	Euryanthe Overture	Japanese Music	1941			Signed by Paik Chang Kyu, and “Paejae” Suk Chang Paik
	Oberon Overture	Japanese Music	1940	Yes		Signed by Paik Chang Kyu, and “Paejae” Suk Chang Paik

Music Given By Composer

1	2	3	4	5	6	7
Dong Sun Chae	Lieder	Segwang	1953			
Heesuk Chung	La Folia (Corelli)	Yonsei	1971			Written “To Prof. Byeongso Ahn, Oct.16, 1973, Heesuk Chung”
	La Folia (Corelli)	Yonsei	1971			Written “To Prof. Byeongso Ahn, March 7, 1976, Heesuk Chung”

Taeŭng Ha	Lieder	Hakch'ong				Written "Given to honorable Prof. Byeongso Ahn, May 25, 1957"
Chai Hoon Kim	Six Stucke	Eigentum		Yes		Written "Gewidmet an meinem Freund Herr P. S. Ahn, Chai Hoon Kim, Seoul, 4.10.1938(?)"
Ŏhyŏn Kim	Compositions II, "Fisherman's Song"	ŭmagyesulsa	1958			Written "Received, July 15, 1972"
Sunae Kim	Lieder	Korea Music Research Center	1951			Written "Given to honorable Prof. Byeongso Ahn"
Un-Yung La (Ŭn-yŏng Na)	Piano Concerto	Yonsei	1965			Written "To Prof. Byeongso Ahn, dedication from the composer"
	The Ninety and Nine	Korean Modern Music Society	1952			Written "To Prof. Byeongso Ahn"
	The Psalm of David	Korean Modern Music Society	1954			Written "To Prof. Byeongso Ahn, dedication from the composer"
	Piano Trio Written in the 12 Tone Technique, 1 st Movement "Fantasy," Piano part	Handwritten				
Pierre Nerini	1. Heure De Technique Journaliere	Philipo Combre	1964			Written "Nerini 1966"
Tae Hyun Park	Old Folk Songs in the New Style, Nogisangje	Min'gyosa	1950			Written "To honorable senior Byeongso Ahn, by the composer and narrator"
	100 Songs for Children Book I	Kaya Music Culture	1959			Written "To honorable Prof. Byeongso Ahn, April 8, 1959"
T'aejun Park	Mulsaebalchaok					
Kwang Hi Ree	Compositions					Written "These compositions are presented to Prof. Ahn, 12.19, 1970"
Dong Wook Sonn	The Yed San Sung (Old Castle)					Written "Dedicated to honorable Prof. Byeongso Ahn, Nov. 1, 1956"
Isang Yun	Trio for Piano, Violin, and Cello	Society for Native Cultural Research	1955			Two copies, written "To honorable Prof. Byeongso Ahn (Aenae Lee), dedication from the composer"
	Quartet No.1	Society for Native Cultural Research	1955			Two copies, written "To honorable Prof. Byeongso Ahn (Aenae Lee), dedication from the composer"
Unknown	Manturian Lilac	Handwritten				Written "Title by Byeongso Ahn"

APPENDIX C: A SELECTIVE LIST OF ITEMS FROM THE AHN ARCHIVES, PART II

Programs and Invitation

Description	Venue	Year	Sheet	Size (cm)	Other
P. S. Ahn Violin Grand Concert	Bumin Hall	11.15.1938	2	15.1 x 22.2	
Yun-ak-won 1 st Concert	Paejae Auditorium	1.6 and 7 1947	2	17.2 x 22.8	
Yun-ak-won 2 nd Concert	Paejae Auditorium	10.11.1947	2	17 x 25.2	
The Yun-ak-won String Orchestra, Conductor Byeongso Ahn	The Chamber of Commerce Hall	6.18 and 19 1949	2	13.3 x 19.4	Two copies
The Korea Symphony Orchestra, Conductor Byeongso Ahn	Seoul Municipal Hall	5.25 and 26 1950	5	18.1 x 25.6	
Jin-Woo Chung Piano Recital	Ewha Auditorium	11.5.1952	3	18.6 x 21.3	
Yun-ak-won 4 th Concert	Paejae Auditorium	3.18.1954	3	17.7 x 24.2	
Yun-ak-won 5 th Concert	Paejae Auditorium	9.27.1954	2	19.3 x 26.9	
KMPA (Han'gugyōnjugahyōphoe) 1 st Concert	Seoul Municipal Hall	6.9.1959	2	19.1 x 16.5	
Mozart Sonatas Evening, Violin Mi-yeong (Mi-Young) Park	Seoul Municipal Hall	6.29.1959	2	18.6 x 28.6	Four copies
An Evening of Mozart's Sonatas, Violin Mi-Young Park	Wongak-sa Theater	7.27.1959	2	20 x 28.7	Two copies
Invitation Card for Yun-ak-won An Evening of Beethoven's Sonatas	YMCA Auditorium	12.8.1959	1	15 x 10.7	
The Seoul Philharmonic Orchestra, Violin Mi-Young Park	Seoul Municipal Hall	1.22.1963	2	18.9 x 25.7	Mentions Mi-Young Park has studied with Ahn and Zimbalist (she can be the person related to the anecdote in Chapter 2.1)
KBS Symphony Orchestra, Conductor Byeongso Ahn	National Theater	12.27 and 28 1965	2	19 x 25.5	
The 1 st 5.16 People's Culture Award Invitation	National Theater	4.15.1967	3	11.3 x 24.6	Ahn featured as the judge
Byeongso Ahn's Funeral Ceremony	Ahn's house	3.10.1979	2	19.3 x 26.8	
Memorial Concert of Byeongso Ahn, The Music Association of Korea	Yu Gwansun Memorial Hall	6.29.1979	6	18.6 x 25.6	
Korea Symphony Orchestra, Conductor Byeongso Ahn	Taegu Theater	3.19 to 21 year unknown	8	12.2 x 19	
Nabyangwian Concert	Taegu Theater	7.22 year unknown	2	13 x 18.6	

Program Sketch and List of Repertoire

Description	Sheet	Size (cm)
Notebook, plans for program and list of repertoire	12	17.9 x 25.7
List of repertoire	2	18.9 x 26.4
Plans for program, "Beethoven Sonata No.8..."	2	18.7 x 26.6
"Hochzeit Programme"	1	15.1 x 19.8
Plans for program, "Veracini Sonata, Op.2, No.2..."	4	19.2 x 26.6
Plans for program, "Bach Sonata..."	2	15.1 x 19.8
Plans for 5 th and 6 th Yun-ak-won concert		26.7 x 21.3
Plans for "Beethoven Abend" concert		26.7 x 21.3

Newspapers and Magazines Ahn Kept Featuring Related Articles

Date	Publisher	Description
6.6.1935	Donga Ilbo	
12.9.1939	Hansŏn Ilbo	
3.1.1952	Art Times	First Issue, written "To Honorable Prof. Byeongso Ahn"
3.29.1954	Cheil Sinbo	Yun-ak-won review by Ŭn-yŏng Na
9.18.1955	Donga Ilbo	
12.26.1955	Donga Ilbo	
12.7.1956	Donga Ilbo	
12.25.1956	Donga Ilbo	
6.28.1959	Donga Ilbo	
6.29.1959	Yŏnhan Newspaper	Yun-ak-won 9 th concert
7.10.1959	The Korean Republic	
7.28.1959	The Korean Republic	
7.31.1959	The Korean Republic	
12.5.1959	The Korea Republic	
7.12.1961	Donga Ilbo	
9.18.1965		Ahn conducting KBS Symphony Orchestra
12.29.1965	Sina Ilbo	
2.8.1966	Seoul Newspaper	
9.1971	Monthly Music	Memoire of Hsinking Conservatory
7.1972	Konggan	
12.15.1975(?)	Donga Ilbo	
11.14.1977(?)	Donga Ilbo	
Unknown	Buffalo Evening News	Ahn's student Chan Young Kim

Documents, Letters and Related Items

Description	Sheet	Size
Certificate issued by Max Strub from the Staatliche Akademische Hochschule fur Musik in Berlin, 12.13.1937	1	20.6 x 29.5
Handwritten draft of Ahn's resume with stamp	5	21 x 26.5
Ahn's resume printed	5	9.3 x 26.3
Ahn's cover letter written in English by Ahn's son, January 8, 1973	2	20 x 26.5
Advertising sheet for Okeh records OKEH30003	1	12.9 x 18.9
Violin list, Leopold Müller, Bubenreuth, Über Erlangen West Germany	1	20 x 26.5
Household ledger, list of students and lesson fees from March 1963 to August 1966	18	5 x 21
1939 German calendar slip featuring Strauss, Wagner, Praetorius, Gluck	4	5 x 22
Hankuk Philharmonic Orchestra members and seating list	1	21.2 x 17.6
Public Information Service of the USA invitation, March 31, year unknown	2	17.7 x 20.2

Front is an invitation for the Seoul Cultural Awards, March 1 1954; Back has lyrics for "Souvenir"	1	21.4 x 25.4
Letter of appointment for the 4 th National Music Competition, 9.10.1956	1	
Letter of appointment for the 1 st 5.16 People's Culture Award, 4.15.1967	1	
Letter of appointment for the 2nd Korea Cultural Awards, November 1970	1	
Letter from the Minister of Culture and Public Information to accept the invitation for the 2nd Korea Cultural Awards, sent November 4 1970	1	
Letter written in 1958 for Haeyeop Yang, not sent	5	17.5 x 25.2
Card from Chan Y. Kim, New York, 12.24.1971		7.9 x 11.8
Card From Haeyeop Yang, France, 7.28.1956		22.1 x 8.4
New Year's Card from Yoshio Sato, Japan, 12.18.1972		18.8 x 13.1
Letter from the Korea Coal Corporation requesting to compose a song for the organization, with detailed document attached		17.5 x 20.2
Photo of Fritz Stein(?), written "For Pyengso Ahn, for your eminence(?), 12.14.1937"		7.5 x 11
Photo of Tschang Wonlim, written "My true friend, Berlin 1933(?)"		12.8 x 17.8

Other

Description	Size
Violin made by Byeongso Ahn, no label	Full size violin
Violin made by Byeongso Ahn, label reads "Pyeng-So Ahn, Berlin, No.1, Anno 1937"	Full size violin
Violin used by Byeongso Ahn (1) with bow and accessories in original violin case	
Violin used by Byeongso Ahn (2) with bow and accessories	
51 page screenplay for the movie <i>Life of the Women</i>	17.5 x 24.5
30 page violin craft diagram	
Violin craft book <i>Mar Model Die Kurfider Meffung in Geigenbau</i> , published by Alfred Mezner Berlag-Berlin	

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- . "Ahn Byeongso Sigŭm Tokchu." *Maeil Sinbo*, November 13, 1938.
- . "Ch'edokchung." *Maeil Sinbo*, May 14, 1938.
- . "Chegŭmgye Kwijae Ahn Byeongso-ssi Kwiguk Che Ilsŏng." *Chosun Ilbo*, June 19, 1938.
- . "Haeohyŏnggu Mach'igo." *Maeil Sinbo*, May 22, 1938.
- . "Kyŏnsangch'angwigiyŏm." *Maeil Sinbo*, January 25, 1939.
- . "Sin'gyŏngŭmakhagwŏnŭn." *Maeil Sinbo*, December 12, 1939.
- . "Togujŏne Imi Taega." *Maeil Sinbo*, May 23, 1938.
- . "Ŭmakchosŏnŭi Kiyŏm." *Maeil Sinbo*, January 8, 1938.
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