



YOUNEE – Pioneer of “Free Classic & Jazz”

The media adore her as a star pianist. Younee, composer and singer-songwriter has long left her mark, not only because of her unique and virtuoso piano playing. By means of her awesome power of improvisation and that exceptional gift of being able to improvise and to compose freely based on a classical foundation, she has defined her very own type of style: Free Classic & Jazz.

Down to the last note, everything happens intuitively, spontaneously, unexpectedly without ever slipping into the realm of “kitsch”, or hiding behind a virtuosity because of virtuosity’s sake. “That’s Me” says Younee, who has made her current home in Bavaria. The manner in which Younee presents her music to a live audience does not only have its charm, each time it is as if she were reinventing her own music over again.

This woman can really turn some heads. Those of men and women, young and old people alike! But most of all of those who like to listen to music. “What kind of music?” is the immediately unuttered question about categorisation. And from there on it gets complicated. Younee, the classically trained Korean pianist, plays – almost – everything. Rachmaninoff, Chopin, blues, jazz, pop melodies, and Beethoven. On “Jugendstil”, her first album produced in Germany, she reworks the great ones with relish from Mussorgsky’s “Pictures from an Exhibition”, through Debussy and Bizet, finally arriving at Beethoven’s Fifth. Full of passionate radiance she translates them into blues scales, reignites them in off-beats, or unexpectedly dilutes them into fresh and cocky jazz harmonies.

Already at the age of three, Younee had started playing the piano and inventing her own little melodies, as she has later mentioned in an interview. She has maintained and improved that ability in the course of her subsequent music studies in Seoul. Today, she ranks among the few international female pianists who can handle the classical métier equally well as she does jazz and improvisation. On “My Piano”, her current album, she has further broadened this diversity. You get a taste of rousing stride-piano as well as of classic, blues, pop, and jazz. Furious runs and fugue themes bear witness to the remarkable strength of her themes and songs. They are all self-penned, and they underline how superficial that obsession with categorization and differentiation will prove time and time again. With aplomb and her precision of playing, she casts aside all stylistic boundaries, creates music out of pure passion and for the love of her audience.

Before Younee left her home country in order to further develop in England and Europe, she had already gained star-status in South Korea. She wrote a string of hits for Korean movie projects, pop and rock artists, as well as for herself. In England, she used to play with jazz greats, such as Gary Husband, Nigel Hitchcock, Richard Cottle, and Derek Watkins, she was presented with a music award and was invited into the illustrious circle of pianists who have the privilege of performing at the “Steinway Festival”.

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