

Asia Society with Sozo Media

Present

Bora Yoon

Sunken Cathedral



"Sunken Cathedral" by Bora Yoon (Innova, 2014).

Wednesday, April 23, 8:00 P.M.

Asia Society
725 Park Avenue at 70th Street
New York City



This performance is approximately 75
minutes

Reception and CD sale/signing will
follow in the Garden Court Cafe

In media partnership with Korean American Film Festival New York
(KAFFNY) and Korea Society.

SUNKEN CATHEDRAL

By Bora Yoon

A cartography of blood, synapses, circuitry, memory, and spirit — *Sunken Cathedral* is a sonic journey through the subconscious and the architectural chambers of the body. Each work in this sonic journey evokes a different chamber, corridor, and sonic ‘space’ that excavates memory and illuminates the very matter, energy, and elements of which we are made.

Original music and performance by Bora Yoon

Korean traditional dance & drumming by Vong Pak

Kinetic sculptures by U-Ram Choe

Featuring select voices from *Voices of Ascension*:

Margery Daley
Deborah Feldman
Melissa Bybee
Denise Kelly
Amaranta Viera
Karen Grahm

Dana Haynes, Conductionist

PRODUCTION CREDITS

Video Projection Design: Adam Larsen and Jacob McCoy (of Gralburn Collective)

Lighting Design: Kia Rogers

Audio Engineer: Boris Klompus

Technical Director: Eric DeArmon

Stage Manager: Angie Hesterman

Made possible by the generous support from the Sorel Organization for Women Composers, Asian American Arts Alliance, Park Avenue Armory, Ringling Museum of Art, the Hermitage Artist Retreat, Church of the Ascension NYC, Queens Council on the Arts, HERE Arts Residency Program (HARP).

Very special thanks and gratitude to Rika Iino at Sozo Media, April Thibeault, Judy Cope from the Sorel Organization, Yuni Yoon, R. Luke DuBois, Dennis Keene, the Church of the Ascension. Maurine Knighton, MAPP International, Kim Whitener, Kristin Marting, U-Ram Choe, Bill Bragin, Rachel Cooper and Rachel Rosado from Asia Society, and Shoham Arad and the TED Fellows team.

PROGRAM

- 01 O Pastor Animarum by Hildegard von Bingen (1098~1179)
Bora Yoon, voice, sound design
- 02 Father Time / The Architecture of the Mind by Bora Yoon
Bora Yoon, Tibetan bowls, metronomes, radio, ayoyote percussion,
Bible pages, radios, words
Vong Pak, found metals
Featuring “Cakra-2552a” by U-Ram Choe
- 03 Korean Percussion by Vong Pak
Vong Pak, changu
- 04 Finite Infinity by Bora Yoon
Bora Yoon, voices, piano, anvils
Featuring “Scarecrow” by U-Ram Choe
- 05 잔소리 판소리 (Jansori Pansori) by Bora Yoon and Yuni Yoon
Bora Yoon, found metal, cups, voice
Yuni Yoon, voicemails
Vong Pak, Korean buk drum
- 06 Korean Percussion by Vong Pak
Vong Pak, changu
- 07 Sons Nouveaux by Bora Yoon
Bora Yoon, viola, voice, megaphone, glockenspiel
Featuring “Una Lumino” by U-Ram Choe
- 08 Stroh / Chango duet by Bora Yoon and Vong Pak
Bora Yoon, Stroh violin (horned violin)
Vong Pak, change
- 09 Little Box of Horrors by Bora Yoon
Bora Yoon, bowls, bow, movement
Vong Pak, drumming and movement
Featuring “Custos Cavum,” 2010 (commissioned by the Asia Society)

- 10 // by Bora Yoon
Bora Yoon, musicbox, voice, turntable phones
- 11 O viridissima virga by Hildegard of Bingen
Bora Yoon, buddhabox on turntable, voice, Tibetan dorje, bird calls
Featuring “Arbor Deus” by U-Ram Choe
- 12 In Paradisum Medieval chant/Arranged by Bora Yoon
Bora Yoon, loop, radio, voice, buddhabox, Tibetan dorje, musical chime sticks
Vong Pak, movement
Featuring “Ouroboros,” “Arbor Deus,” and “Pavilion” by U-Ram Choe
- 13 Semaphore Conductus by Bora Yoon
Vocalists:
Margery Daley
Deborah Feldman
Melissa Bybee
Denise Kelly
Amaranta Viera
Karen Grahm
Bora Yoon

Dana Haynes, Conductionist
Angie Hesterman, Morse and heartbeat sound design

*Please join us for a special celebration and reception upstairs in the
Garden Court Café.
CDs and limited edition LPs will be available for signing.*

ABOUT THE PROGRAM

My inspiration behind *SUNKEN CATHEDRAL* stems from my fascination with the intersection of sound and space (music and architecture) – as it exists in the tangible (visible) world, the physical body, and the psychology of the mind. I am interested in the archetypal, as well as the modern reiterations of archetypes present today, and the juxtaposition of these two extremities. I want to explore the idea of the ancient future as found within performance, theatre, music, and architecture.

Both Music and Architecture are systems that organize empty air. How one walks through a building, creates the journey they experience spatially. How one listens to a record creates the sonic journey which they experience emotionally. The album touches on this idea, and is entitled *Sunken Cathedral* because it explores the chambers of the elemental architecture housed within us.

My exploration of this hybrid performance work originates from the ancient Ouroboros symbol, depicting a serpent or dragon swallowing its own tail and forming a circle. The Ouroboros often represents self-reflexivity or cyclicity, especially in the sense of something constantly re-creating itself, the eternal return, and other things perceived as cycles that begin anew as soon as they end.



Though mediums apart, both Music and Architecture seem to share the same function and ability to transcend and transport using the properties of space and sound, which often govern our associations, expectations, and mood in a given space.

My aim, with this performance work, is to blur the lines between performance and ritual, creating an immersive aural and theatrical experience. I seek to distill music--both new and old --to its purest devotional essence; to culminate and converge the ancient and modern, the finite and infinite, and the minute and vast, each of which is inspired by the dynamic architecture of the mind, body, spirit, and identity.

Sunken Cathedral is dedicated in living memory of Peter Yoon, Sekou Sundiata, and Jasky Raju – in addition to my family — Yuni Yoon, John, Suejin, Chris, Sangjoon, Sukbong, Kacie, and Asher. I am because of you.



***Sunken Cathedral* is available for purchase on April 29th at Innova.mu, iTunes, Amazon, and major online retailers. iPad graphic album available for purchase on May 13th at iTunes followed by the double LP vinyl release on May 27th at Innova.mu.**

The live theater performance of *Sunken Cathedral* is produced by HERE Arts Center and Beth Morrison Projects, and will premiere at the PROTOTYPE Festival in New York City in January 2015.

Please follow me @borabot and facebook.com/borayoonmusic

Program Notes

01 O Pastor Animarum (O Shepherd of Souls)

O Pastor animarum,
et o prima vox
perquam omnes creati sumus

O Shepherd of souls,
and o first voice
through whom all creation was
summoned

nunc tibi,
tibi placeat ut digneris ,
nos liberare
de miseriis et languoribus nostris

now to you,
to you may it give pleasure and dignity
to liberate us
from our miseries and languishing

Organ, water, churchbells, ark creak, train, timer, voice – Bora Yoon
Manton Memorial Organ and churchbells of the Church of the Ascension, NYC
Antiphon chant by Hildegard von Bingen (1098~1179)

02 Father Time

A chance operation piece featuring multiple phasing metronomes—outlining arrhythmia and the various moving components of time.

Ancient Tibetan bowls, metronomes, marine radio, voice, ayoyote, transmission static – Bora Yoon

The architecture of the mind is an infinite space
full of rooms, corridors, and stairwells which unfold, and converge,
in curious ways

It is the hours of day and night, which cycle around the structure
that illuminate the wonders, and grow long the shadows of what lies within,
and beyond what is conscious, and what wells up from below.

And while some rooms retain their glory and height, where guests are welcome to come,
there are those rooms in severe disrepair—
under, under construction

But it is here in the wreck, where the most valuable parts of yourself
are presented back to you to transform

for the things that cut are also the very things that illuminate—
and what you don't deal with...
deals with you

It is in this inverted world, one is reminded
It might take a little bit of dying, to know what living is

and your greatest challenge—that of your own creation
and there's no way out but in.

03 Korean Percussion solo (Vong Pak)

04 FINITE INFINITY for Jasky Raju (1980~2005)

Times are moving in stranger strides indeed
thrown back, beyond a life that ever recedes
a janky rhythm of speeds—
each place, each face, a rhythm found in the rhyme...

My head is full of arrows and thoughts
we exist in sweeps and in stops
—Anvils drop, ad infinitum—
O to belong beyond the dreaming and the dead
first breath to last, one must admit finite infinity

Dreaming is where your dreams maleate into metaphor where you fissure your
garnets—
and he says, “every time I dream, I die—
and every time I die, I dream...”

We are all the air — we all evaporate
gather in the clouds, til we rain one day

Sometimes things
change things sometimes

Piano, voices, anvils – Bora Yoon

05 Jansori Pansori 잔소리 판소리 featuring Yuni Yoon A play on words and love

Voicemails – Mom
Kritalas, snares on Tibetan bowls – Peter Scherer
Hands, aluminum cans, Bible pages, water, voice – Bora Yoon
Field recording of prayers, wishes, and coins tossed at Meiji Temple, Tokyo
Japan (2009)

06 Korean Traditional Percussion interlude (Vong Pak)

07 Sons Nouveaux (violin, voice, loop , megaphone)

Sons Nouveaux is a multi-instrumental electroacoustic soundscape composed and performed with voice, viola, megaphone, glockenspiel, electronics, and venue acoustics - that builds and culminates into a soaring stratosphere of sound, timbre, and acoustics. Literally translated to mean "new sounds" - it riffs on the art aesthetic of Art Nouveaux -- an aesthetic that imbues the idea of movement, and wind.

08 Stroh / Changu duet (horned violin w/ hourglass drum)

A duet back in time between the double-horned Stroh violin and the hourglass Korean drum changu. The Stroh violin is from the turn of the century, when microphone technology was not yet nuanced enough to capture softer sounds like strings and voices. Hence, during this 30 or so year period, Stroh violins, violas, and celli were made to make the string family more shrill and audible to microphones. To my ear, it sounds like a Chinese erhu, or a Korean haegum, and together with the changu drum, they speak and have a musical conversation across time and culture.

09 Little Box of Horrors

Heartbeats, sand debris, water, Astoria pool, industrial rhythms – sound design
Prepared piano, breath, box, 10-gallon jugs, voice, bowed Tibetan bowl, audio feedback – Bora Yoon
Korean changu and movement – Vong Pak

10 //

Musicbox, voice, turntable phones, Bora Yoon

11 O viridissima virga

O viridissima virga
que in ventoso flabro sciscitationis
sanctorum prodisti.

Cum venit tempus
quod tu floruisti in ramis tuis;
ave, ave sit tibi,
quia calor solis in te sudavit
sicut odor balsami.

Nam in te floruit pulcher flos
qui odorem dedit omnibus aromatibus
que arida erant.

(O hail greenest branch)

O greenest branch, hail,
who came forth in blowing wind
from holy wise men.

When the time came
that you bloomed in your branches;
hail, hail to you,
the heat of the sun infused you
with balsamic fragrance.

The beautiful flourished in you
gave its aromatic fragrance
to all that was withered.

Et illa apparuerunt omnia
in viriditate plena.

And thus all appeared
in full greenness.

Unde celi dederunt rorem
super gramen
et omnis terra leta facta est,
quoniam viscera ipsius frumentum
protulerunt,
et quoniam volucres celi
nidos in ipsa habuerunt.

The heaven spread dew
over the grass
and the whole earth was made glad,
because her womb
brought forth fruit,
and the birds of the skies
had their nests in her.

Deinde facta est esca hominibus,
et gaudium magnum epulantium;
unde, o suavis virgo,
in te non deficit ullum gaudium.
Hec omnia Eva contempsit.
Nunc autem laus sit Altissimo.

Thus was made the food for humanity,
and great joy among dinner companions;
and therefore, o mild Virgin,
no joy is missing in you.
All of this Eve had disdained.
But now praise be to the highest.

Buddhabox, heartbeats, Bible pages, breath, Tibetan dorje, organ, voice – Bora Yoon
Field recording of songbirds – Tokyo (2009)
Field recording of hailstorm – Santa Fe (2010)
Manton memorial organ of the Church of the Ascension, NYC.
Antiphon chant by Hildegard von Bingen (1098~1179)

12 In paradisum (Into paradise)

in living memory of my father Peter Yoon (1945~1993)

‘In paradisum’ is an antiphon chant from the traditional Latin liturgy of the Catholic Church. Found at the end of some Requiem masses, ‘In paradisum’ is traditionally sung by the choir as the body is being taken out of the church, as the soul transitions from one life to the next.

In paradisum deducant te Angeli;
in tuo adventu suscipiant te Martyres,
et perducant te
in civitatem sanctam Ierusalem.
Chorus Angelorum te suscipiat,
et cum Lazaro quondam pauper
aeternam habeas requiem

May the angels lead you into paradise;
may martyrs receive you in your coming,
and may they guide you
into the holy city, Jerusalem.
May the chorus of angels receive you
and with Lazarus once poor
may you have eternal rest

Subwoofing spoons, beat loop– created in collaboration with the League of
Electronic Musicians & Urban Robots (LEMUR)
Field recording – Bushwick dogs, EVP (2008)
Buddhaboxes I & II – FM3

13 Semaphore Conductus

Semaphore Conductus is a surround-sound electroacoustic choral work, inspired by the conduction of energy, the language of signals, and sound. Accompanied by a pre-recorded sound design score of shortwave radio number system transmissions, Morse code, cellphone sounds, and heartbeats - the choir and antiphonal soloists create a stereophonic performance piece, surrounding the audience. The piece employs early music techniques of hocket (melody linearly distributed amongst various parts), double choir, and antiphony through the history and evolution of signaling and sound devices (conch, gramophone, megaphone, walkie-talkies) within a Latin *conductus* (a sacred but non-liturgical Medieval vocal composition).

The text is comprised of new and old Latin proverbs that allude to the cyclical nature of communication and technology:

<i>Sum quod eris, fui quod es</i>	<i>I am what you will be, I was what you are</i>
<i>unda est ortus</i>	<i>the water is rising</i>
<i>sepulchrum pluvia, festina lente</i>	<i>gravity's rainbow, make haste slowly</i>
<i>esse quam videri</i>	<i>to be rather than to seem</i>
<i>in lumine tuo, videbimus lumen</i>	<i>in your light, we shall see light</i>

The spatial arrangement of the chorus embodies the vernacular of contemporary sonic geometry, found today in the visual language used by modern digital interfaces to signify signal strength, volume, and power – which are akin to venue acoustical structures, patterns of sonic resonance, and audience seating design.



A dialogue between the iterative evolution and timbres of communication devices over decades and centuries, *Semaphore Conductus* speaks to the notion of music as a universal and timeless medium for communication, and resonance – across distances and time.

Megaphone soloist: Margery Daley

Gramophone, synthesizer, voice: Bora Yoon

Conch soloist: Deb Feldman

Walkie-talkies trio: Melissa Bybee, Karen Grahm, Amaranta Viera

Alto: Denise Kelly

Heartbeats, Morse, cellphones – sound design

BIOGRAPHIES

Korean-American composer and sound artist **Bora Yoon** creates immersive audiovisual soundscapes using digital devices, voice and found objects and instruments from a variety of cultures and historical centuries -- evoking memory and association, to formulate a cinematic storytelling through sound design. A site-specific and architectural composer, Yoon writes for a wide spectrum of spaces ranging from an abandoned pool, a Frank Gehry building, to galleries and black box theaters. A 2014 TED fellow, Yoon's pioneering works have been presented by Lincoln Center, Brooklyn Academy of Music, the Nam June Paik Museum (Korea), Singapore Arts Festival, MADE Festival (Sweden), Festival of World Cultures (Poland), Park Avenue Armory, and Walker Art Center, among others. Classically trained and steeped in a first love of choral music, Yoon is fascinated by the intersection of space and sound, maps, human Venn diagrams, handsome sounding kitchenware, sonorities, and the pulleys and strings that hold everything together. www.borayoon.com

Vong (a.k.a. Vongku) Pak is a Korean-born and New York City-based performing artist and founder of VP Korean Drum and Dance Troupe. He has been solidly trained in different region's traditional Korean drums includes *pungmul*, *samulnori*, and traditional dance. He was a Finalist for the 2012 NYFA Fellowship in the category of Folk/Traditional Arts. He has performed at numerous venues and festivals in Tri-State New York as well as more than twenty countries. His music is not limited to folk arts but has been expanded to the field of contemporary world music. Mr. Pak is a residency teaching artist for Korean drum and dance at East and West International Studies, Hunter College High School, Bayside High school among others. Mr. Pak holds a B.A. in Theater from Brooklyn College, CUNY.

Sarth Calhoun is a musician, programmer, and startup entrepreneur who performs within the electronic and acoustic realms, improvised and composed, alien and familiar, sound design and spoken word. He is an endorser for Ableton Live and a beta tester for the Symbolic Sound Kyma system, which he has used to develop a new kind of synthesis he calls SeqOSC, a relative of AM synthesis derived from exploring the analogies between rhythm and timbre. Collaborators include Ulrich Krieger, Rob Wasserman, John Zorn, Laurie Anderson, Lou Reed, and director Robert Wilson. Calhoun is founder and curator of the Gralbus Collective aka GRALBUM, an iPad App enabling creators to merge music with visuals & storytelling into an interactive whole.

U-Ram Choe's work describes natural biomorphic form marked by a seemingly organic incorporation of etched stainless steel, robotics and acrylic. Exploring the boundaries of archeological discovery and developmental morphology, Choe's explanations and Latin titles for these creations follow the linguistic traditions of scientific nomenclature. Telling stories using gestural transformation and the tracing of imagined evolutionary stages, these pieces take on the silhouette of actual life forms, cyclically breathing with movement recalling aquatic propulsion, flight and ritualistic courtship displays. Recently, Choe was featured in a solo exhibition at Asia Society, New York. His work has also been exhibited in the Museum of Arts and Design, New York; 2008 Liverpool Biennale at FACT, the Mori Art Museum, Tokyo; Shanghai Biennial; Leeum Samsung Museum of Art, Seoul; Art Basel; Trammell & Margaret Crow Collection of Asian Art, Dallas; Metropolitan Art Museum, Busan; Galleria d'Arte Moderna, Bologna; and Beijing Expocenter, among many others.

R. Luke Dubois (music and audio co-producer) is a visual and multimedia artist exploring the temporal, verbal, and visual structures of cultural and personal ephemera. Exhibitions of his work include: the Insitut Valencià d'Art Modern, Spain; 2008 Democratic National Convention, Denver; Weisman Art Museum, Minneapolis; San Jose Museum of Art; National Constitution Center, Philadelphia; Cleveland Museum of Contemporary Art, Daelim Contemporary Art Museum, Seoul; 2007 Sundance Film Festival; and the Sydney Film Festival. His work and writing has appeared in print and online in the New York Times and Esquire Magazine. DuBois is the co-author of Jitter, a software suite for the real-time manipulation of matrix data. He holds a doctorate in music composition from Columbia University, and has lectured worldwide on interactive sound and video performance. He teaches at the Brooklyn Experimental Media Center at NYU's Polytechnic Institute; his artwork is represented by bitforms gallery in New York. www.lukedubois.com

Dana Haynes (Conductionist) is a music director, pianist, orchestrator, music copyist, and singer. He has collaborated on the scores for many of Bora Yoon's ensemble works, and is excited to perform the piece that started it all, "Semaphore Conductus". He gigs regularly with his band WYATT, and lives in Brooklyn with his wife Susan.

Angie Hesterman (Production Stage Manager): International: *Wind Up Bird Chronicle* (Singapore) *Sunken Cathedral* (Sweden) Off-Broadway: *Fuerza Bruta*, *Playing Moliere*, *A Christmas Carol*, *Manipulation*, *The Shanghai Gesture* Favorites: *Wizard of Oz* (Nat'l Tour); *La Divina Caricatura* (Mabou Mines.) Love to my supportive friends, B, and family!

Boris Klompus (Sound Designer) is a sound artist, musical interface developer, and fabricator. He works with the Madagascar Institute on large scale guerrilla art performances, carnival rides, and machine art and with the League of Electronic Musical Urban Robots (LEMUR) building, and composing with musical robots and musical control interfaces. Currently he is developing a studio for immersive multi-channel audio composition.

Adam Larsen is a filmmaker and projection designer. He has designed nearly 100 productions both on and off Broadway, including: Hal Prince's LoveMusik (Broadway); The Gospel at Colonus (Athens, Edinburgh and Spoleto Festivals); The Wind Up Bird Chronicle (Edinburgh & Singapore Festivals); My Fair Lady (Shaw Festival); The Women of Brewster Place (Arena Stage); Le Martyre de Saint Sébastien (San Francisco Symphony); and recently The Ghost Brothers of Darkland County (Alliance Theatre). Adam holds a B.F.A. in cinematography from N.C. School of the Arts and just completed his first feature-length documentary about autism entitled Neurotypical. www.neuro-typical.com.

Jacob McCoy is a sound designer, composer, and film editor. Since graduating from Savannah College of Art and Design he has toured Europe as a member of Lou Reed's road crew, worked in post production on several film, television, and commercial projects, and has most recently been a contributor to the Gralbus Collective, programming immersive music and art experiences for iOS.

Voices of Ascension evolved from a concert series of the Church of the Ascension. In 1989 Dennis Keene and the Ascension Choir produced "Tribute to Duruflé," the first complete retrospective of composer Maurice Duruflé. The work garnered international attention and aired on American Public Radio. In 1990, as Voices of Ascension, they presented their first season of concerts to critical success. Their first commercial recording with Delos International, *Ave Maria*, received high praise and their second, *Beyond Chant: Mysteries of the Renaissance*, reached number 10 on Billboard's Classical Chart. *Song of the Stars, A Celebration of Catalan Music* was released by Naxos in 2009, registering on Billboard Classical and receiving a Grammy nomination. Voices of Ascension has made guest appearances with the San Francisco Symphony, ESO Orchestra, the Mark Morris Dance Group, and Lincoln Center's Mostly Mozart Festival. Their twenty-fourth season presents a five-concert series and a three-concert organ series.

Weights and balances, pulleys and strings
—and all of God in between
it's all the things you don't hear that count

of water and sky
of heaven and hell
of light and dark
of which we are made

the invisible threads, the movement of winds
weights and balances, pulleys and strings—
which is the matter, that matters at the end of life

About Performing Arts at Asia Society

The Asia Society Performing Arts program has been a pioneer in the presentation of traditional and contemporary Asian performing arts in the United States since 1957. It has introduced American audiences to the work of performing artists ranging from some of the greatest figures of traditional music such as sitar virtuoso Ravi Shankar, to seminal contemporary dance companies like Cloud Gate Dance Theatre of Taiwan, and American artists influenced by Asian cultures such as Philip Glass. The Society has commissioned new works such as *Empty Traditions/City of Peonies* with choreographer Yin Mei, *Wenji: Eighteen Songs of a Nomad Flute*, a bilingual (Chinese-English) chamber opera by Macau-born composer Bun-Ching Lam, *In What Language? A Song Cycle of Lives in Transit*, composer Vijay Iyer, *Kinsmen* with Rudresh Mahanthappa and Chen Shi-Zheng's *Forgiveness*. Current major projects include *Creative Voices of Muslim Asia*, and an exciting season of performing artists from China, Japan, Cambodia and Myanmar. For more information, please visit asiasociety.org

Asia Society Staff

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