

SIDE A — SANGUINE		SIDE B — VISCERA	
In Paradisum	08:54	Speratus	02:04
장소리 판소리 (Jansori Pansori)	04:09	Little Box of Horrors	09:04
Weights & Balances	05:35	O Pastor Animarum	04:27

SIDE C — CELESTIS		SIDE D — LUX AETERNA	
O viridissima virga	10:25	Semaphore Conductus	07:19
Father Time	03:34	New American Theater	05:20
Finite Infinity	04:38	Doppler Dreams	07:45

A cartography of blood, synapses, circuitry, memory, and spirit — *Sunken Cathedral* is sonic journey through the subconscious and the architectural chambers of the body.

Each track evokes a different chamber, corridor, and sonic 'space' that excavates memory and illuminates the very matter, energy, and elements of which we are made.

Inspired by the alchemical moment of transmutation where one medium becomes another, *Sunken Cathedral* traces death, life, rebirth, and the cyclical / recombinant nature of the universe.

Performed and conceived by Bora Yoon
Co-produced by Bora Yoon and R. Luke DuBois

Words and music by Bora Yoon except "O Pastor Animarum", "O viridissima virga" by Hildegard von Bingen (1098–1179), medieval chant "In paradisum", and Latin proverbs in "Semaphore Conductus." Words by Sekou Sundiata in "New American Theater", 2006. Industrial rhythms in "Little Box of Horrors" by Jason Jones / Silver from Things That Go Bump In the Night | Titanium Rhythms, Big Fish Audio. Shortwave transmissions in "Semaphore Conductus" and "New American Theater" from the CONET Project (Irdial Discs, 1997) Used with permission.

Featured guest artists:
Sekou Sundiata: Poetry and performance in "New American Theater"
Chris Edlerton: cymbals, metal percussion in "New American Theater"
Peter Scherer: Percussion in "Jansori Pansori" and "Weights and Balances"
Sympho: symphonic performance in "Speratus"
New York Polyphony: Male vocal quartet in "Semaphore Conductus"
New York Polyphony appears courtesy of BIS Records.

Score for "Semaphore Conductus" is published by Boosey & Hawkes Publishing. SSA and TTBB arrangements available for choral performance.

Recorded and engineered by R. Luke DuBois (NYU Polytechnic, Ringling Museum of Art), Peter Scherer (Zurich, Switzerland), Joshua Druckmann (Outlier Studios), Paul Howells (Church of Ascension, NYC)

Mastered by Paul Geluso
Photography by Leslie Van Stelten
Back image created by Matias Corea, from *Hermonograph: A Visual Guide to The Mathematics of Music*
Side A/B image: Ouroboros © Saki Blackwing (DeviantArt)
Side C/D image: Messier 9 by NASA
Design & Layout: Popular Noise

This album includes performances works created and commissioned for:
• The Wind Up Bird Chronicle – the multimedia staged adaptation, directed by Stephen Earhart, based on the novel by Haruki Murakami
• TOWER – chamber commission for the Ann Hamilton spiral tower at Oliver Ranch, California, with Sympho
• ARCO – site-specific symphonic commission for the 55,000 sq. ft military drill hall within the vast Park Avenue Armory, NYC with Sympho
• the Young People's Chorus of NYC Directed by Francisco J. Núñez. "Semaphore Conductus" premiere at Transient Glory Symposium VII
• the 51st (dream) state – by the late poet Sekou Sundiata, a performance questioning American identity in a post-9/11 ideology
• AGORA II – site-specific dance work for the 55,000 sq. ft historic McCarren Park Pool, Brooklyn, NY. Directed by Noémie LaFrance

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 Ascension NYC, Goddess Camp, HERE Art Center, and my given and chosen family.

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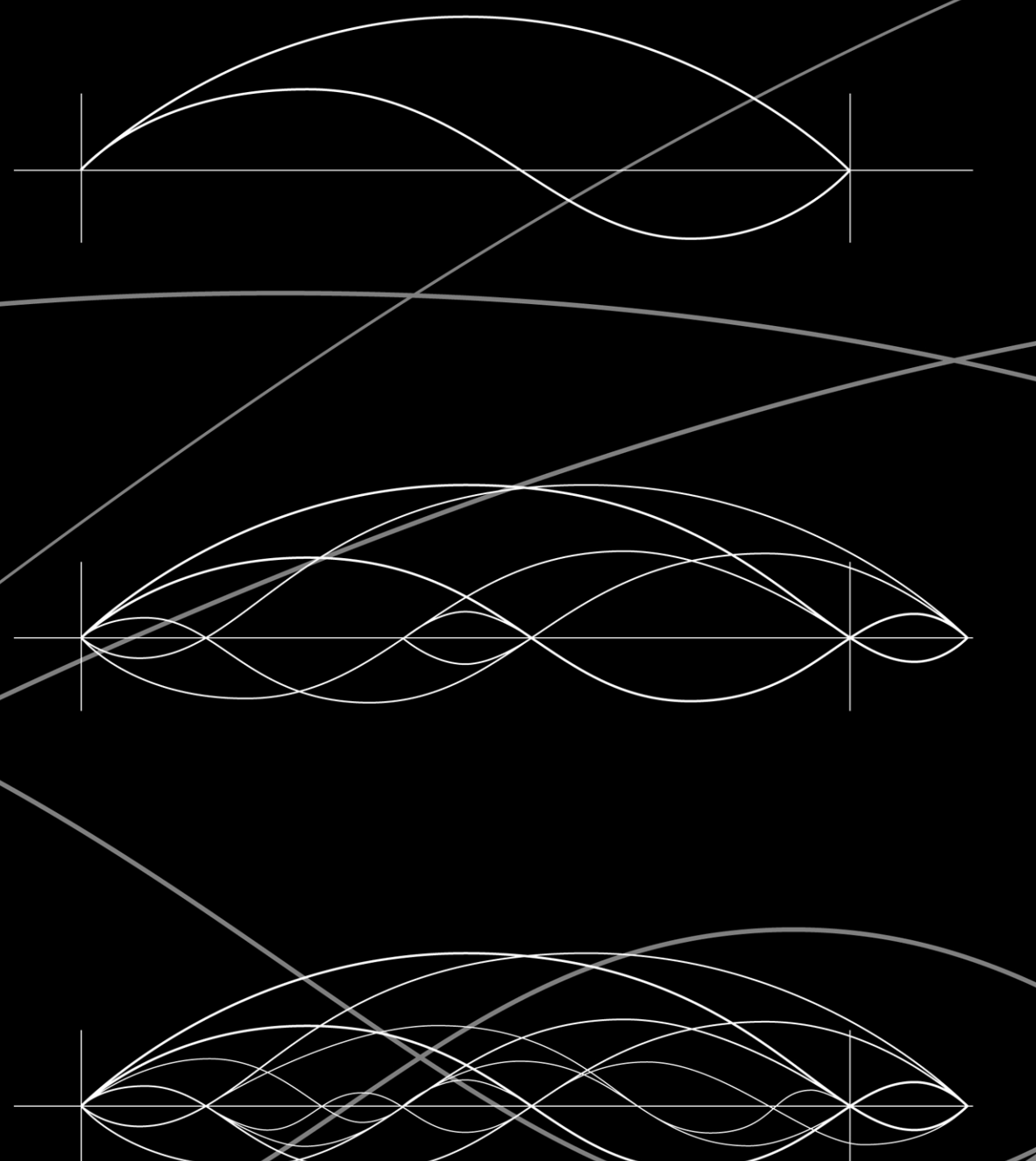
Very special thanks and gratitude:

To everyone who played and contributed to this record. Judy Copé, Claudette Scott, Dennis, Walter, the Sorel Organization, Yuni Yoon, and R. Luke DuBois for your faith and support in my work without whom this creative world would not be possible. Thank you for seeing this through to its full circle.

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This record is dedicated in memory of Peter Yoon, Sekou Sundiata, and to my family — Yuni Yoon, John, Susejin, Chris, Sangjoon, Sukjong, Kacie, and Asher. I am because of you. With love and great heart —

This is number [] in a limited edition of 500 copies.



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

NOVA ACF The Sorel ORGANIZATION

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BORA YOON | SUNKEN CATHEDRAL



innova 881

// SIDE A SANGUINE

01 IN PARADISUM (Into paradisi)
In living memory of my father Peter Yoon (1945–1993)

'In paradisum' is an antiphon chant from the traditional Latin liturgy of the Western 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; et perducant te in civitatem sanctam Jerusalem. Chorus Angelorum te suscipiat, et cum Lazaro quondam paupere aeternam habebas requiem.

May the angels lead you into paradise; may the 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

Pen scrawl, radio, voice, viola, loose chimes, Bible pages – Bora Yoon
Field recording – Bushwick dogs, EYP (2008)
Microsample recording of Peter Scott Ryum Yoon (1992)
Buddhaboxes I & II – FM3
Sundering spoons – created in collaboration with the League of Electronic Musicians & Urban Robots (LEMUR)

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

02 장소리 판소리 (Jansori Pansori)
featuring Yuni Yoon
A play on words and love

Voicemails – Mom
Kritallas, 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)

It's either you or me ... who's it gonna be

03 WEIGHTS & BALANCES

*I'm shutting down the valves of my attention
I'm shutting down the valves of you, New York
The science of life, as it swirls around the cup...*

*I have a little shadow that goes in and out of me
And what can be the width of her is more than I can see.*

The further she moves, the tighter the noose, the greater the sacrifice, heavier the blame

If you're not going to help then get out of my way

*Nothing ever changes
Nothing even stays the same*

*what goes up, must come down
what goes up, must come down*

Fate is what happens to you—when you do absolutely nothing

My shadow has no sense of how things ought to lay, and only serves to make a fool of me in every kind of way

Yeah? you like this—I don't really know what to say... I mean, you, you chose this.

// SIDE B VISCERA

04 SPERATUS (Hope)
Recorded live at the Park Avenue Armory, by Sympho. A selection from ARCO a site-specific symphonic work co-composed by Paul Haas, Paul K. Fowler, and Bora Yoon for the historic Park Avenue Armory military drill hall in NYC.

*Memento, memini, nosce te ipsum
Anima aeterna, memini speratus*

*Remember, remember, to thine own self, one must be true
Soul eternal, remember hope*

Non nobis solum natis sumus; Tmet nosce.

Not us alone born are we; Know thyself.

*Noctis lucis caelum
Noctis lucis caelum memini...*

*Sky of the night's light
Sky of the night's light remember...*

Buddhabox, Tibetan dorje, voice — Bora Yoon
Violas, cellos, basses—prepared piano, harp - Sympho
Conducted by Paul Haas

05 LITTLE BOX OF HORRORS

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 world, 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.

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

06 O PASTOR ANIMARUM (O Shepherd of Souls)

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

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

nunc tibi, tibi placeat, ut digneris nos liberare de miseris 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 creek, train, timer, voice – Bora Yoon
Manton Memorial Organ and churchbells of the Church of Ascension, NYC
Antiphon chant by Hildegard von Bingen (1098–1179)

// SIDE C CELESTIS

07 O VIRIDISSIMA VIRGA (O hall greenest branch)

O viridissima virga que in ventoso flabro sciscitationis sanctorum prodisti.

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

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

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

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

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 celli derederunt rorem over the grass et omnis terra leta facta est, quoniam viscera ipsius frumentum protulerunt, et quoniam vocem celli nidosam 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, et sanavit virgo. In te non deficit ulum gaudium. Hec omnia Eva contempsit. Nunc autem laus sit Altissimo.

This was made the food for humanity, and great joy among the dinner companions; and therefore, of mild virgin, no joy is missing in you. All of this Eve had disdain'd. But now praise be to the highest.

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

08 FATHER TIME

a chance operation sound vignette 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

09 FINITE INFINITY
for Jaskey Raju (1980–2005)

*They 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 sweats and in drops —Annie's drop, and infinity—
O to belong beyond the dreaming and the dead, first breath to last, one must admit finite infinity*

Dreaming is where your dreams malleate into metaphor where you tussle 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

// SIDE D LUX AETERNA

10 SEMAPHORE CONDUCTUS is an electroacoustic choral work, inspired by the medieval song form 'conductus' and music's likeness to the conduction of energy, and the language of signals. Performed by vocal quartet New York Polyphony, Semaphore Conductus speaks to the notion of music as a timeless medium of expression and communication over distances, format, and time. The work personifies the evolution of communication devices in dialogue, tracing the cyclical nature of music and technology across the centuries — and how transcendental and transportive qualities from early music, are found in new music today.

Sum quod eris, fui quod es unda est ortus, pluvietum pluvia, festina lente esse quae videat in lumine tuo, uel debimus lumen

I am what you will be, I was what you are unda est rising, gravity's rainbow, make haste slowly to be rather than to seem in your light, we shall see light

Megaphone, conch, walkie talkies, voices – New York Polyphony
Gramophone, synthesizer, voice, semaphore — Bora Yoon
Heartbeats, Morse, cellphones – sound design

New York Polyphony is: Steven Caldicott Wilson, tenor
Geoffrey Williams, countertenor
Christopher Dylan Herbert, baritone
Craig Phillips, bass

11 NEW AMERICAN THEATER
from the 51st (dream) state in collaboration with Sekou Sundiata (1948–2007)

A citizen walks into a Citizenship looking for directions as the drama opens in a New American Theater with a view from the Lower 9th Ward that looks out on Speed, a Word Perfect for a future that is Always Now, a millennium already old and half done. These are the rules to engage this space.

Characters enter and exit at will, drawing blood over Reality vs. Faith. The fighting is dark and sustained, when the mood is absolved, the Republic moves on to standing oysters.

A poet addresses the podium, calibrates her papers and speaks her words into the room where, against all gravity they float: the scale of Empire. War, she says, is the basic unit, but what she really means is Wars, but it doesn't seem to matter which one. The audience clears its throat and checks its pockets

Underground ciphers script the streets with graffiti forecasts and prophetic verses on tee shirts and jittery beats that assault and batter the four walls of the common measure — when it's either murder or be murdered or be motion and overflow in a narrow leftover space or be not about Time, or on Time — but Time itself

There is singing coming in from the wings on wings:
What is Life?
Life is what we are thinking about all day
The water is rising

The sky over the harbor turns to beauty from time to time from Lower Manhattan to the Verrazano Bridge, and the air in September is brushed lightly with memorial to forgetting, though far away a car is torn apart on a busy street and another bomber petitions eternity

Special forces with special powers return home.
The word on the street says the CIA antennae sits on top of the old Williamsburg Bank, calls dropping from cell phones as soon as you get anywhere near as if Jihad is taking calls in the mosque between Nevins and Hoyt

Who said to who to who?
Prayer after prayer after prayer bears witness by listening for a call back

Peace and whatnot to the indigenous people of the Salvation Army
Amen to the sinners coming to the house of the lord for the sweet hour of power
Inshallah to the believers handcuffed in front of the halal store

sympathetic nerves, in the gaps between synapse, in the possibility of remembering. Turn a page, and there it is: One eye sees, the other eye feels, a knowledge of Self and Others.

A wave of mixed messages

A tapping through the wires

It doesn't come quietly in the morning. It doesn't come storming at night. Decrease by increase by degrees it comes flipping and spinning and instigating

My left. Your right
My left. Your right
Left right left right left right left right...

by Sekou Sundiata for the 51st (dream) state
Recorded live at the Geraldine R. Dodge Poetry Festival, 2006
Cymbals, Percussion – Chris Edlerton
Violin, voice, cellphones, Bible pages, breath, marching – Bora Yoon
Shortwave radio transmissions – CONET Project

12 DOPLER DREAMS
Composed and created for site-specific dance work AGORA II, in the empty 55,000 square foot pool basin of the historic McCarren Pool, Brooklyn, NY directed by Noémie LaFrance (SENS Production). Performed by seven sopranos on bicycles, with the audience at the pool perimeter, the kinetic sopranos ride and sing in circles at various sizes and proximity to the pool edge, creating a large-scale Doppler effect and unique musical composition for each audience member, dependent upon their specific location within the space.

Voices, bike bells, electronics – Bora Yoon

For best results, please listen with audiophile quality, full frequency response speakers or headphones, during nocturnal hours.