

The book cover features a vibrant, painterly illustration. In the foreground, a large, bright yellow flower with dark outlines is the central focus. The background is a lush green field with several blue flowers. In the upper right corner, a person's hands are visible, one holding a cigarette. The overall style is expressive and artistic.

*Wild
At Heart*

Pauline Kim Harris

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Reincarnations of J.S. Bach's *Chaconne*

- 1 **Shakonn (2014)** [7:48]
Yoon-Ji Lee
 - 2 **morsels (2018)** [6:21]
Elizabeth Hoffman
 - 3 **Long Waves and Random Pulses (2012)** [10:53]
Annie Gosfield
 - 4 **C-H-A-C-O-N-N-E (2013)** [14:56]
John King
- Total Time: [40:02]

Violinist Pauline Kim Harris, aka PK or Pauline Kim, is a GRAMMY®-nominated recording artist and composer. She has appeared throughout the US, Canada, Europe, Asia and Australia as soloist, collaborator and music director. Known for her work with classical avant-punk violin duo String Noise, she has toured extensively with Orpheus Chamber Orchestra and continues to collaborate with leading new music ensembles in New York City.

Pauline Kim was the first Music Director for the Bill T. Jones/ Arnie Zane Dance Company and has been the featured solo artist for choreographers David Parker of The Bang Group and Pam Tanowitz. Active in the experimental music scene, her work extends into interdisciplinary worlds, crossing boundaries and integrating visual art, electronics, media, film and dance to music. She has premiered and recorded works by Alvin Lucier, Christian Wolff, John Zorn, Philip Glass, Tyondai Braxton, Catherine Lamb, Steve Reich, George Lewis, David Lang, Du Yun, and more.

Pauline Kim has also recorded for Decca, Tzadik, Northern Spy, Nonesuch, New Focus Recordings, Infrequent Seams, New World Records, Chaikin Records, Unseen Worlds, and Cold Blue Music, to name some, and has been heard on PBS, BBC, NPR, WQXR, WNYC, WKCR and WFMU.

Wild At Heart

Reincarnations of J.S. Bach's *Chaconne*

Pauline Kim Harris, violin

Wild at Heart is the second album in the “Chaconne Project” series on Sono Luminus which reaches into the realm of parallel universes — connecting the past to the present, into the future. A collection of contemporary chaconnes that echo reincarnations of Bach's iconic work, *Wild at Heart* is in essence a stark contrast to the first release, *Heroine*. All music for acoustic, solo violin, it reflects a spectrum of sounds from delicate harmonics to extended-technique driven, hardcore noise with a touch of ethnic flare -- new responses to the iconic Bach *Chaconne*. The composers featured on this album are Yoon-Ji Lee, Elizabeth Hoffman, Annie Gosfield and John King, who each introduce a unique voice, pushing sonic expectations of the violin in unexpected ways.

Heroine was released in the fall of 2019, just before the global pandemic hit. At that time, I fantasized about “freezing time” and played around with the concept that by stretching and layering a familiar piece of music into an open space, the sense of passing time can be altered into an infinite unknown. Part of understanding time relates to what we know comes next — the expectations or outcomes of what follows is what allows us to dream of a future which is yet to be defined. As there is no real way to control the future, the past is also unalterable. However, the journey in the present is a record of our evolution connecting the past to the present.

If this global pandemic of 2020 has made anything more clear, it is that we are all connected. By simply remembering something that is not physically here on earth anymore, it is “kept alive.” Some believe in the afterlife. This means there must have been a past life. Lately, I've been thinking about the possibility of both co-existing in “real time” and the notion of the omnipresent God. What if the dead, the living, and yet to be born are all part of a multilateral evo-system? Could the music that we perform, record and release be in some magnificent way connected?

At first, these new works felt like mere reactions to the *Chaconne*. But now, as *Ambient Chaconne* from *Heroine* was a futuristic reimagining of remaining fragments deconstructed, I really see this second album as a series of reincarnations of Bach's *Chaconne*. Each composer found their own personal connection to the *Chaconne*, giving new life to those select elements from the original work that resonated with them. Whether it be the bass line, counterpoint, the keys of d minor and D Major, you will find a magical resemblance, evolved.

Performing the original work connects us to the past, keeping Bach present. Creating new works inspired by the *Chaconne* facilitates a dream for a future. And, the new works are reproductions of the past in new lifeforms.

“**Shakonn**” (2014) focuses on situating Pauline Kim, J.S. Bach, and myself in one place. In faith that the three of us are deeply interconnected, my focus on this piece is how I can bring this internal connection out, to the surface of the piece.

The internal connection that the three of us share is complex, based on the different places and times that we each belong to. The original materials from Bach's *Chaconne* are placed at the center of the piece, the new work's fundamental source. However, through the transformation of these, the character of the piece keeps evolving.

By pulling the *Chaconne* to an extreme point of transformation, the fragmented music melts into the different types of energy that Pauline and I create. While the new music creates marks of the *Chaconne*, Pauline also leaves her own marks through her voice, which is based on the elements of her grandfather's sijo. In doing so, the three of us inscribe our beings into this evolving music, as my composition and Pauline's playing keep revolving around Bach's musical materials.

Excerpts from a book of sijo entitled “Spring Mountain 春山 (춘산)” by Dong Hwan Lee 李東煥 (이동환):

“우리... 향기... 쓸쓸한”

Translation by Moon Hie Lee (이문희): “We... Sweet Fragrance... Isolated”

Yoon-Ji Lee is a Korean composer based in Boston and New York. Lee's chamber and electronic music have been performed by ensembles including JACK Quartet, Argento Ensemble, ICE, Kammerensemble Neue Musik Berlin, and many others, and at conference such as SEAMUS, NYC Electroacoustic Music Festival, and New Music Miami ISCM Festival. Lee received the Jane Geuting Camp Fellowship from Virginia Center for the Creative Arts, the Patsy Lu Award from International Alliance of Women in Music, artist fellowship from Mass Cultural Council, and the Henry M. MacCracken Fellowship from NYU. Lee participated in artist residencies at National Sawdust, Atlantic Center for the Arts, VCCA, and Brush Creek Foundation for the Arts. Lee earned her PhD in composition at NYU and did her Masters at New England Conservatory. Lee is Currently Assistant Professor at Berklee College of Music.

“morsels” (2018)

In 2014, I wrote a work for Pauline Kim Harris directly inspired by J.S. Bach's *Chaconne* in D minor called, “Chacun/e,” strongly inspired by Pauline's sound and style. Its title was prompted by an analysis I read asserting that Bach's *Chaconne* is filled with gendered gestures. “morsels,” written four years later, pulls “Chacun/e” apart and minimizes gesture radically. If Bach's *Chaconne* and implicitly “Chacun/e” arguably embody gendered gestures, “morsels” is truly something different. This later piece is still about Pauline's particular way of playing her particular instrument (heightened through “morsel's” emphasis on harmonics); but the instrumental techniques are now in service of a different sort of virtuosity. The piece is an almost frozen world of minutiae, delicate and giving equal weight to the shaped space between the sounds. The piece's world of small, simple gestures requires a different sort of listening than is the case with traditional phrasing.

Elizabeth Hoffman's “elegant, rich compositions” (*Monsieur Délire*, Québec) span acoustic, electroacoustic, and computer media. Based in New York City where she teaches at NYU, she holds degrees from Swarthmore; Stony Brook where she studied with Bülent Arel; and University of Washington. Recent works include a multi-channel installation in NYU's Bobst Library Atrium which sounds daily

precisely at sunset. Her music has been recognized by the Bourges, Prix Ars, Pierre Schaeffer competitions; and by awards from the MacDowell Foundation, NEA, Seattle Arts Commission, Jerome Foundation, and International Computer Music Association.

“**Long Waves and Random Pulses**” (2012) is an imaginary duet for violin and jammed radio signals. I composed and researched the piece at the American Academy in Berlin, studying original archival recordings of jammed radio signals that were used to block radio transmissions in World War II. The piece exists in two forms: one for violin and fixed media, the other for violin alone. The materials that influenced the piece include a repeated six-note figure from an Italian radio jamming device, a buzzing pitched pulse used in German interference, and a quote from J. S. Bach's *Chaconne* in D Minor as it could have been heard in a jammed broadcast, juxtaposed with string sounds that evoke these otherworldly radio signals. The violin part alternates between virtuosic and textural playing, shifting between notes and noise, perfect for Pauline's unique blend of beautiful tone and exquisite control of extended techniques.

Annie Gosfield is a New York-based composer dubbed “a one woman Hadron collider,” by the BBC, and “a master of musical feedback” by the NY Times. Her music is inspired by the inherent beauty of found sounds, noise, and machinery. She has created site-specific work for factories, researched jammed radio signals, and composed orchestral music Recent projects include the multi-site opera “War of the Worlds,” with director Yuval Sharon, Sigourney Weaver, and the L.A. Philharmonic; “Detroit Industry,” a large-scale work inspired by and performed under Diego Rivera's murals; and a residency sponsored by the League of American Orchestras. She has been awarded fellowships by the Guggenheim Foundation, the American Academy in Rome, the American Academy in Berlin, The Academy of Arts and Letters, The Foundation for Contemporary Arts, NYFA, and has released four portrait CD's on the Tzadik label. Gosfield has taught composition at Columbia University, Princeton, Mills College, and CalArts.

“**C-H-A-C-O-N-N-E**” (2013) was written for Pauline Kim Harris in 2013. It is a reflection on the form, chaconne, using gestures and techniques which simply put, proceed from the complex to the simple; from multiplicities to simple single unison sounds. This is realized in multiple sequences throughout the work and requires great physical strength and conceptual insight. Pauline has mastered this all with her splendid interpretation.

John King is a composer, guitarist and violist who has worked collaboratively with and been commissioned by Kronos Quartet, Brooklyn Youth Chorus, String Noise, Avant Media and Bang On A Can All-Stars; as well as by the Merce Cunningham Dance Company, New York City Ballet and Stuttgart Ballet. He has written several operas: *ping* and *what is the word*, with texts by Samuel Beckett; *la belle captive* texts by Alain Robbe-Grillet; and *Dice Thrown*, based on the Stéphane Mallarmé poem. He presented the world premiere of *Piano Vectors* for 6 grand pianos in the 40,000 sq. ft. Knockdown Center in May 2015. King, along with choreographer Brandon Collwes, curated and performed in more than 45 live telematic events in his “sonic gathering” series in 2020-21. He is also the recipient of the 2009 Alpert Award in the Arts for Music and the 2014 Foundation for Contemporary Arts Award for Sound/Music.

Special Thanks

Moon Hie Lee
 Conrad Harris
 David Mitchell (Director of Exhibitions at Kavi Gupta)
 Katherine Sze
 Matilda Sakamoto
 Juliette Kenn de Balinthy

Producer: Marlan Barry, Pauline Kim Harris

Recording, Mixing & Mastering Engineer: Daniel Shores

Editing Engineer: Daniel Shores

Photography: Chris Bradley (Back Cover); Eli Akerstein (Bio)

Cover Art: *Fragments from a nature cult*, 2087 C.E., 2019 by Inka Essenhigh

Liner Notes: Pauline Kim Harris (Overview), Yoon-Ji Lee (Shakonn), Elizabeth Hoffman (morsels), Annie Gosfield (Long Waves and Random Pulses), John King (C-H-A-C-O-N-N-E)

Graphic Design: Joshua Frey

Executive Producer: Collin J. Rae

Recorded September 20-25, 2018 at Sono Luminus Studios,
 Boyce, VA

Released October 22, 2021

Recorded in Pyramix with Merging Technologies Horus. Mastered with Merging Technologies Hapi. Recorded in DXD at 24 bit, 352.8kHz in Native 7.1.4



Mixed and mastered on Legacy Audio speakers.
legacyaudio.com



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