

BORA YOON | COMPOSER | LIST OF WORKS, DISCOGRAPHY

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2023

- PHONO KINETIC, multimedia full-length evening work for narrator, gesture sensor gloves, interactive audiovisual software and projections
- “Cat’s Cradle”, multimedia sextet for interactive sensor sculpture and electronics
- “The Footsteps”, a tone poem for narrator, strings, electronics

2022

- Handmaiden, 11-movement aria song cycle, new developing Asian opera: solo arias: “Pain is a Garment”; “Aunt Ghost”; “Hideko”; “The Count”; “Sook Hee”; female love duet “Two Tongues”; vocal and piano quartet “Homeland”; interstitials for percussion, piano, electronics and text: “I’m No Nobleman/BoYeongDong”; “Asylum” “Peace Hotel/The Wreckoning”; “Blue Smoke”.
- “Han and Jeong” solo Korean percussion and electronics
- “the wonder that’s keeping the stars apart” 4-mvmt percussion quartet, strings, vox; I. ritual sound object theater II. the bodies we live in, shape the worlds we experience III. “Taegeuk” for percussion quartet and bass drum IV. “I carry your heart with me (I carry it in my heart) for soprano, 4-hand piano, strings, percussion.

2021

- “The Haunted Orchard” for solo flute and electronics
- SPKR SPRKL, a dimensional narrative audio composition (radio play) for high-density wavefield synthesis array
- “Letters from the Pacific” for soprano, found objects, and harmonium
- “Spacewalk” for SSA solo voices, fixed media, thermal blanket, thundertube, and walkie talkies.

2020

- The Life of the World To Come: I. “Gaia’s Lament”, II. “Throwdown”, a 2-movement work for strings, soprano, Native American drumming, electronics.

2019

- Casual Miracles, a 5-movement song cycle / radio play for chamber orchestra, soprano/narrator, and audio playback. Movements: I. The World is Held Together by Invisible Knots, II. Day of the Dead, III. Soul Lottery, IV. Two Wolves (a parable), V. Three Ways to Look at the Ocean.
- “Proprioception Game” for solo violinist w/ absolute pitch, bowed percussion, and resonant piano with e-bows. A realtime generative composition.
- “Light Will Some Day Split You Open” for SATB choir and electronics
- “Until It Opens” for SSA and electronic playback

- “Shapeshifter (For Alvin Lucier)”, for experimental vox, percussion, and found objects trio.
- “Rubix” for sensor rubix cube controller, and 256-multichannel speaker Cube.

2018

- “The Houses We Carry Within” a 4-mvmt song cycle for soprano, electronics, strings, Korean traditional music samples, projections, film.

2017

- “Wind of Two Koreas” for full symphonic orchestra
- “Deus Ex Machina” for percussion quintet and tap dancer
- “Of Matter and Mass” – durational environmental light / sound installation with solo soprano cantor
- “SOUNDFIELDS: Celestine” an acoustic spatial surround sound work for carillon bell tower, custom electronics, bass drum, and arial speakers.
- “REVOLTAGE” and “Gaia’s Lament” – an electromagnetic frequency (EMF) soundscape feat. theremin and cristal baschet

2016

- “Encyclopedia of Winds”, a 2-movement work for 4-hand piano

2015

- Of Matter and Mass, SATB choir, organ, and electronics
- “Better Out Than In” for percussion quartet of found objects, and audio playback
- “Blood, Matter, Carbon, Bone” for percussion quartet, found objects, soprano
- Sunken Cathedral staged 2-person opera feat. soprano and Korean Traditional Percussionist / Dancer (samulnori).

2014

- INSPIRAL for chamber orchestra, soprano, and movement artists
- Mozart’s Concerto for Bassoon, re-imagined // Bassoon and Electronics
- Sunken Cathedral – solo record of works (2006-2013), arr. Hildegard von Bingen chants: “o viridissima virga”; “O Pastor Animarum”; requiem chant “in paradisum”; original tracks: “Father Time”; “Finite Infinity”; “Jansori Pansori”; “Little Box of Horrors”; “Weights and Balances”.
- Sunken Cathedral -- graphic album Gr(Album) trilogy: “Father Time”; “O Pastor Animarum”; “o viridissima virga” for iPad

2012

- TOWER for chamber orchestra, and soprano.

2010

- “Speratus (Hope)” for chamber orchestra, soprano, electronics, percussion

- “Surrexit Christus Remix” arr. by Bora Yoon, performed by New York Polyphony
- Floating Points sound installation, for hanging hemispheric speakers
- Wind Up Bird Chronicle live musical score for staged adaptation of Haruki Murakami’s novel. “Kumiko”; “Well sequence”; “Manchuria”

2009

- “Paper Liberation” and “Audio Manipulation”; for extended voice, found objects, and electronics.

2008

- “Semaphore Conductus”, a choral surround-sound work for SSAA, feat. 6 solo voices (megaphone, gramophone, conch, walkie talkie trio antiphonale)
- Lightning At Our Feet; a multimedia song cycle setting poetry of Emily Dickinson. “The Day Came Slow”; “I Went To Heaven”; a collaboration with Michael Gordon
- Journal of Popular Noise, a 6-track noise/electronic 7” EP, 45rpm; “Funcomfortably Yours”; “STCTS”; “Aire de Lunacy”, “Forecast”; “Reign” a collaboration with Icelandic noise producer Ben Frost.
- “Air and Kilometers” collaboration with Kaki King

2007

- ( ( ( PHONATION ) ) ) EP: “Sons Nouveaux” for violin, soprano, electronics; “gift” for Tibetan bowl, chimes, vox; “/” for musicbox, electronics, water, vox; “simplesong” for strummed violin and voice; “Mercy” for soprano and guitar.

2006

- “Doppler Dreams” for 7 sopranos on bicycles, in Doppler effect
- “New American Theater” for spoken word, violin, voice, electronics, percussion.

2004

- Subliminal Strings w/ DJ Spooky – a multi-movement real-time composition with electronics and strings, and projections.

2003

- Proscenium – solo folk singer/songwriter record (collected works 2000-2004) “Sip”; “Molten Lava”; “Foggy London Town”; “Prague”

1999

- “Ode to Memory” or “Render” SSA and piano
- Solo record Bora Yoon – folk, choral, electronic