HEROINE
PAULINE KIM HARRIS

1-4 **AMBIENT CHACONNE** 42:11

A reimagining of the *Chaconne* from the *Partita in D minor* (BWV 1004) by J.S. Bach.
Composed by Pauline Kim Harris and Spencer Topel

5-7 **DEO** 29:32

A reimagining of *Deo Gratias* (ca. 1497) by Johannes Ockeghem.
Composed by Pauline Kim Harris and Spencer Topel

These pieces are best heard continuously, but for ease of navigation track divisions have been added.

In reimagining the Bach *Chaconne* and Ockeghem's *Deo Gratias*, I searched for meaning and connection to the greater, mysterious universe. My collaborator Spencer Topel, and I created an expansive sonic experience. It is as close to stopping time as I can imagine. —PK

Little did I know that what I recorded two days before Christmas of 2014 was what would become the source of my debut solo album, *Heroine*. In the process of making this album, it feels as if a lifetime has passed. Much has happened, not to mention how destabilized the world we live in has become—chaos, distrust and brokenness. We have lost many loved ones. Not all related to the state of the world, but due to other very real and personal battles such as depression, addiction and mental illness. Yet, so many continue to hang on in a constant state of pain.

I began to think about what it must feel like: the unimaginable task of caring for loved ones going through and living in this state. There are people—angels—though, that make the sacrifice of dedicating their lives to caring for them, keeping our loved ones around if even for one more day.

—Pauline Kim

I walk away and take the back road
I see a path going uphill
It leads me to a place unfamiliar
There is a mountain lion
I stop
Then, I see another...and another
I realize I am surrounded
Calmly lounging
They watch me
I feel fear
Should I drop and roll?
Curl up into a ball?
Run?

[I wake up]

AMBIENT CHACONNE

For violin and electronics

By Pauline Kim Harris and Spencer Topel

Ambient Chaconne is an immersive exploration of the J. S. Bach *Partita No. 2 in D Minor: IV. Chaconne* (BWV 1004). Unfolding over 42 minutes *Ambient Chaconne* blends live and pre-recorded violin with electronics. Using both human and machine transcription, the *Chaconne* serves as the structural underpinning to the work, appearing often as small disassociated fragments, and at other times in extremes: consisting of extended passages of sounded or silent materials. As with renditions of the *Chaconne* by past composers such as Brahms and Busoni, *Ambient Chaconne* extends the notion of transcription metaphysical, framing the *Chaconne* both as a musical composition and as a collective-subconscious memory.

DEO

For violin and electronics

By Pauline Kim Harris and Spencer Topel

Deo is an acoustic-electronic transcription of Johannes Ockeghem's stunning *Deo Gratias* devised as a complement to *Ambient Chaconne*. Notable as a 36-part canon, Ockeghem Ockeghem evokes singing of angels in heaven via an innovation on a traditional canon, using this ancient musical device as a kind of acoustic feedback delay. In essence, our *Deo* expands this idea of delays to a canon of thousands, in an ever expanding and infinite soundscape, where the melodies eventually dissolve into resonance.

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I close my eyes and there
I see you
So beautiful
Smiling, full of life

Talented, generous and funny
always ready to make
me laugh

This is how I remember you
and miss you

That which has taken you so far and deep
away
splinters my heart
consumes me with pain and sadness
no words can describe

You are not lost
but so
so loved

This world
disappoints
and can be cruel

Give it a chance
time
to make it up
to you

You are
as you have always been
and forever be

LOVE

—PK HARRIS

PAULINE KIM HARRIS

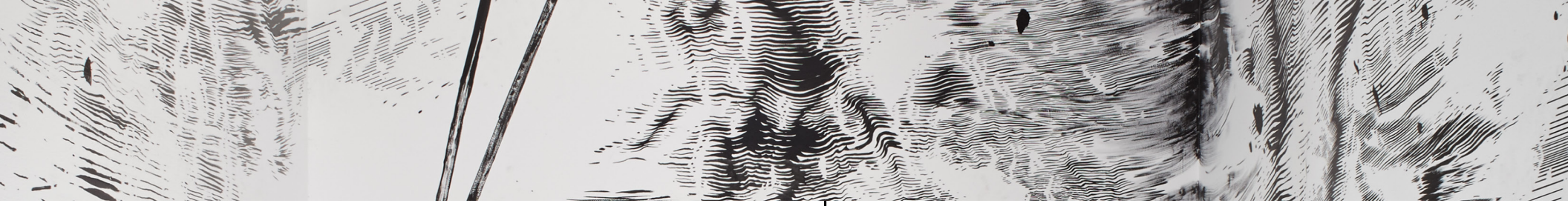
Pauline Kim Harris, aka PK or Pauline Kim is a Grammy™-nominated violinist and composer. The youngest student to have ever been accepted into the studio of legendary violinist Jascha Heifetz, she has since appeared throughout the US, Canada, Europe, Asia and Australia as soloist, collaborator and music director. Currently known for her work with classical avant-punk violin duo String Noise with her husband, Conrad Harris of the FLUX Quartet, she has toured extensively with Orpheus Chamber Orchestra, has been a long standing member of the SEM Ensemble and OstravskaBanda in the Czech Republic and has been a guest artist with leading new music ensembles such as Talea, ICE, Alarm Will Sound, Argento, TRANSIT, Object Collection, Glass Farm Ensemble, Ensemble LPR, Wordless Music and Ensemble Signal in New York City.

Committed to the idea that music is one continuous lineage of expression and demonstration of time, Pauline has been dismantling the norm of expectation of a typical classical violinist by performing in concerts presented in museums, churches, nightclubs, out of doors, rooftops, pop-ups to major stages with an openness to genre. As a composer, Pauline searches

for a tactile connection between memory and sound. Her music creates a multi-dimensional sonic matrix through composition, transporting the listener to an alternate co-existence. She introduces an environment that alters the listener's emotional identity to what they are experiencing.

Active in the experimental music scene, her work extends into interdisciplinary worlds, crossing boundaries and connecting visual art, electronics, media, film and dance to music. She has premiered and recorded works by Alvin Lucier, John Zorn, Philip Glass, Steve Reich, George Lewis, David Lang, Du Yun, Annie Gosfield and more.

Crossing over into the rock and pop worlds, she has played and recorded as collaborator and leader for Jeff Beck, Lenny Kravitz, David Byrne (Talking Heads), Jonny Greenwood (Radiohead), Greg Saunier (Deerhoof), Tyondai Braxton, Max Richter, Gordon Gano (Violent Femmes), Jon Brion, Savion Glover, Gabriel Kahane, Mica Levi (Micachu and the Shapes), Jay Z/ Beyoncé, Adele, Peter Gabriel, Somi, Jane Siberry, Macy Grey, Laurie Anderson, Björk, Roscoe Mitchell, Max Richter, Rostam Batmanglij (Vampire Weekend), Michael Leonhart, Placido Domingo, Joni Mitchell, John Cale (Velvet Underground), Billy Martin (Medeski, Martin & Wood), Jason Moran, Dan Romer,



William Basinski, Jherek Bischoff, Stars of the Lid, Goldfrapp, Chilly Gonzales, Louis Michot (Lost Bayou Ramblers), Kishi Bashi, Nico Muhly & Thomas Bartlett (Doveman), Nu Deco Ensemble and with Jónsi Birgisson (Sigur Ros) in the fall of 2019.

Pauline was the first Music Director for the Bill T. Jones/ Arnie Zane Dance Company and has been the featured artist for choreographers David Parker, Kora Radella and Pam Tanowitz. She has performed at MASS MoCA, MoMA, the Metropolitan Museum, Museum of Contemporary Art in Chicago, iMOCA, Baryshnikov Arts Center, Guggenheim, The Drawing Center, Paula Cooper Gallery, Barnes Foundation, Brooklyn Museum and Noguchi Museum to name some. She has appeared at Lincoln Center Out of Doors, Ghent Jazz Festival, North Sea Jazz Festival, Lincoln Center Festival, White Light Festival, Big Ears Festival, Liquid Music, Jacob's Pillow, Barbican, Miller Theater, Baryshnikov Center, DiMenna Classical Center, Symphony Space, Joyce Theater, Roulette, Issue Project Room, BAM, Sydney Opera House, Library of Congress, FringeArts, Lincoln Center, and Carnegie Hall.

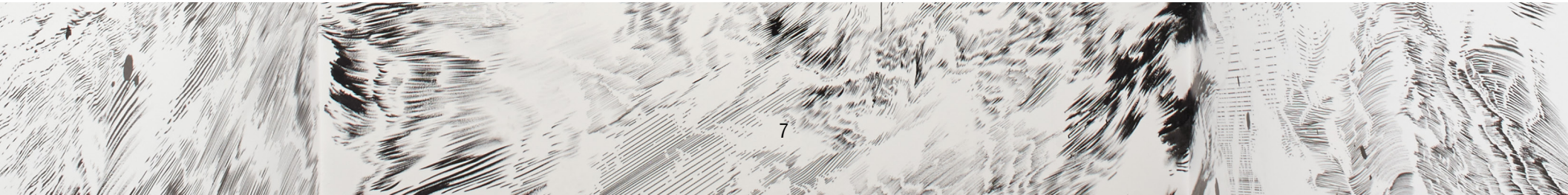
Pauline moved to NYC at the age of 15 to study with Dorothy DeLay at the Juilliard School and is currently a sought after mentor to dance and drama students through the Juilliard Mentoring Program.

paulinekimharris.com

SPENCER TOPEL

Spencer Topel is an artist and designer combining sound, installation and architecture. He was educated at The Juilliard School, Cornell University, and later joined the faculty at Dartmouth College as a professor of music. There he collaborated with installation artist Soo Sunny Park on several projects including *Capturing Resonance* for the DeCordova Museum and Sculpture Park. This intersectional effort led Topel to develop a body of work over the past ten years combining sound, architecture, and performance. Most recently, Topel was Artist-in-Residence at The Yale Quantum Institute, where he and his team developed the first-ever quantum musical synthesizer.

Topel current and past projects with international arts and performing arts institutions include: Museum of Modern Art (MOMA) NY; The Barnes Foundation, Drawing Center NY, The Arts Club of Chicago, DeCordova Museum and Sculpture Park Boston, Det Frei Gallerie, The Hood Museum, The Huddersfield Festival, and the Arts and Ideas Festival (New Haven). His work has been performed by celebrated ensembles that include the FLUX Quartet, Aspen Contemporary Ensemble, the Oregon Symphony, violin duo String Noise and the Juilliard Symphony.



Notable collaborations continue with violinist, Pauline Kim Harris, cellist Seth Parker Woods, FIGURA Ensemble (Copenhagen), and the Meitar Ensemble (Tel Aviv).

Collaboration is a central part of Topel's practice, which led to the formation of STUDIO TOPEL and Physical Synthesis Inc. in 2019. Notable partnerships include ongoing projects with architect Hana Kassem (KPF), The Yale Quantum Institute, PK Harris Duo, and Topel Woods. spencertopel.com

Special Thanks

RONEN GIVONY • CONRAD HARRIS • ANDREW OUSLEY • THE DIMENNA CENTER FOR CLASSICAL MUSIC • JOHN GLOVER • ALEXIS BERTHELOT • MATILDA SAKAMOTO • THE DRAWING CENTER • OLGA TETKOWSKI • ATLANTIC CENTER FOR THE ARTS • IVAN RIASCOS • NICK CONROY • ANNIE GOSFIELD • CHRISTOPHER BOTTA • NEIL AND LONA HARRIS • LUXIN ZHANG • ROSE DERGEN • WILL COTTON • BRETT LITTMAN • BRIAN BARTELS

Pauline Kim Harris

Heroine

DSL-92235
POST-PRODUCTION PRODUCERS: Daniel Shores, Spencer Topel and Pauline Kim Harris
SESSION PRODUCER: Marlan Barry
RECORDING, MIXING & MASTERING ENGINEER: Daniel Shores
EDITING ENGINEER: Daniel Shores
PHOTOGRAPHY: Matt Dine (portraits), Allison Noah (recording session photo)
GRAPHIC DESIGN: Caleb Nei
COVER: Abdelkader Benchamma, *Representation of Dark Matter*, Stairwell Installation, The Drawing Center, April 10, 2015-August 1, 2016. Photo: Martin Parsekian
EXECUTIVE PRODUCER: Collin J. Rae
RECORDED AT: Sono Luminus Studios, Boyce, Virginia
September 20-25, 2018

Mixed and mastered on **Legacy Audio** speakers.
legacyaudio.com

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

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