

INVOCATION

The silence that precedes a storm. Listen: the gods cry in rage and pierce the sky.

Manook ho atis lian sia lai
Manook ho knuban lian sia lai
Manook be ha'u katak fo tone
Manook be ha'u de'an fo tone

Silence your loom
Silence your loom
Be silent so that I will tell you
Be silent so that I will speak to

*From an epic poem ("Ai Knanoik" type) of the Wehali Kingdom of West Timor,
Narrator: Johannes Seran Kehik*

SCENE 1

The sky opens, the water breaks: it pours from heaven like a river. Destruction in the villages ensues. A person is needed to tame the raging waters. The first is Gun, who climbs to heaven and steals a bag of heavenly soil called *xi rang*, which was known to expand when blown over by wind. Gun sprinkles *xi rang* on the water and soon, with a gust of wind, the soil swells and transforms into vast dams. He hopes the dams can stop the surging floodwaters, but as they are made of soil, they collapse; the flooding becomes even more severe. Gun is put to death by the king for his failure. When his son Yu matures, he grows determined to honor his father and control the flood. But instead of building dams and making the water follow him, Yu follows the way of the water.

lá vem ela
calma e bruta.
Lá vem ela, em fúria, resoluta
lá vem ela.
dos deuses ao homem ela vem
rasgando o céu inteiro
derrama
sangra
e clama

lá vem ela
e grita em ira, o trovão
e canta a dor dum clarão
e ela vem, ela véu, ela lava
ela vida, ela mata
ela vem
ela canta, ela grita, ela sangra, ela clama
ela larva
ela lava, ela leva tudo embora
e lá vai ela...

do céu o pai traz o pó da vida nova
que sopra, que sopra
que sopra
e, passadas nove primaveras, a promessa de solo e novo se rompeu
-o pai, morreu

pra bom pote: boa argila
pra vida nova: filho-herói
pra abrir caminho: canais
pra ver o futuro:
sinais

there she comes
calm and rude.
there she comes, in fury, resolute
there she comes.
from gods to men she comes
tearing the whole sky
spills
bleeds
and clamors

there she comes
and screams, in anger, the thunder
and sings the pain of a lightning
and she comes, she veil, she lava
she life, she kills
she comes
she sings, she screams, she bleeds, she clamors
she larva
she washes, she carries everything away
and there she goes...

from heavens the father brings the powder of the new life
which blows, which blows
which stays behind
and, after nine springs, the promise of earth and new was torn away
- the father, passed away

for a good pot: good clay
for a new life: hero-son
to give way: channels
to see the future:
omens

SCENE 2

Yu marries. But the village still suffers terribly from the flood. He is torn between his family life and his community obligations, and five days after his wedding, he chooses to fight the flood, unable to tell his wife when he might return. Thirteen years go by as he fights the flood and the water rises up closer to his mountainside home. During this period, Yu passes his doorway three times, never entering his house. The first time he passes his door, his wife is in labor. The second time, his son is learning his first steps. The third time, his son waves at him from the doorsteps, begging him to come in.

Imi atu ba ne'ebe?

Where are you going?

From an old Tetum folk song of East Timor, "Suru Boek" taught by Nelía da Costa

<p>Volta, homem meu, herói de todos – ausência pra mim. Seu filho nasceu, andou já chorou, suplicou a voz dele mudou ele tem pêlos no peito (e dúvidas e dores também) e nas noites frias úmidas seus olhos de enchente vazam e dizem: “volta, pai meu, herói de todos – ausência pra nós”.</p>	<p>Come back, man of mine, hero of all – absence for me. Your son was born, walked already cried, supplicated his voice has changed he grew hair on his chest (and doubts and pains as well) and in the cold humid nights his flooded eyes overflow and say: “come back, father of mine, hero of all – absence for us”.</p>
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<p>Dei it ganko bo tau do Dei zhi ganko na ting so Shei han ging bei ga san bo Jiu swā lo niā bo nai ho</p> <p>Dei it huan lo ga lai san Dei zhi huan lo giā shei han Dei sā huan lo lao bwei tan Dui lang gui jhit jing kun lan</p>	<p>The first hardship is the ax and the knife The second hardship is the basket and the rope Poor father and poor mother Going up the mountain and down the mountain – there’s nothing we can do</p> <p>The first worry is the home/family being poor The second worry is that the child is still young The third worry is becoming old and unable to work To face others day to day is so very difficult</p> <p><i>“Five-Hole Tune”, Taiwanese folk song from Hengchun, taught by Chen Ying 陳英</i></p>
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SCENE 3

The fourth time Yu passes his doorstep, his wife screams to him from the inside of the house, begging him to enter; instead of sound, flames come out of her mouth, setting the house on fire. When Yu sees his house aflame, he finally enters and tries to save his beloved wife and son, who have already jumped into the raging waters to escape the fire; he dives in after them. But the water is too turbulent, and he loses them. He is about to drown when a mystical empty boat suddenly appears. Yao Ji, the 23rd daughter of the Queen Mother of the West, has enabled the boat to find and rescue the hero destined to conquer the flood. It floats peacefully toward Yu, unmoved by the raging waters, as if inviting him to jump in. Once in the boat, Yu hears The Voice (Yao Ji), which instructs him to use the fire from his burning house to break through the mountain, to release the water from the town to the sea. The winds from the four corners of the world guide his boat, serving as his compass.

<p>anos vieram e se foram e a mulher só a mulher muda a mulher sem história sem quem lhe dê memória ou trela ou cara.</p> <p>a mulher sem seu homem, [quase] sem nome. a mulher única, a mulher todas, a mulher metáfora a mulher fêmea dragão, que fez da dor um grito e do grito, fogo</p> <p>à visão da casa em chamas, o homem da mulher – embora homem do mundo – retorna. o homem muitos. o homem nascido da morte do pai. o homem prosopopéia da moral. o homem bisettriz, cisão entre as perdas suas e a universal</p> <p>a água abraça a mulher e o menino as montanhas e as colinas devora as casas, as vidas a ordem humana e a divina e borbulhante, turbulenta mais uma vez separa o homem dos seus</p> <p>o homem flutua à beira do abismo d’água,</p>	<p>years came and went by and the woman alone the muted woman the woman with no history with no one to give her a memory or attention or a face.</p> <p>the woman without her man, [almost] with no name the unique woman, the woman of all, the metaphoric woman, the woman female dragon, that turned the pain into a shriek and the shriek into fire</p> <p>at the vision of the house in flames, the man of the woman – although man of the world – returns. the man of many. the man born of his father’s death. the man personification of moral. the man bisector, scission between his and the universal’s losses</p> <p>the water embraces the woman and the boy the mountains and the hills devours the houses, the lives the human and divine order and bubbling, turbulent once more separates the man of his [loved ones]</p> <p>the man floats on the edge of the water abysm,</p>
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<p>à beira da vida, da morte, à beira de si. e ao longe, navegando em dança lenta nas ondas turbulentas, vem a salvação. E A Voz.</p> <p>A Voz é sutil e calma. A Voz é sábia. A Voz conhece o caminho d'água sabe que é preciso ceder e não conter sabe que é preciso abrir fendas, não colar emendas A vida segue o caminho d'água. A vida segue A Voz.</p>	<p>on the edge of life, of death, on the edge of himself and far away, in a slow dance in the turbulent waters, comes salvation: and The Voice.</p> <p>The Voice is subtle and calm. The Voice is wise. The Voice knows the way of the water knows that one must give way not contain knows that one must open cracks not emend Life follows the way of the water. Life follows The Voice.</p>
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SCENE 4: CIO D'ÁGUA / HEAT OF THE WATER

The crepuscule, the balancing act, the red hour. Because of his skill with fire, Yao Ji turns Yu into the sun. When diving into the water, his wife gradually became one with the water, while their son rose and became the firmament.

<p>Vi o horizonte engolir o sol como uma delícia. Na areia todos batiam palmas, saudavam o erotismo entre o calor e as águas. Eu vi mesmo, e não brinco.</p> <p>Na areia todos batiam palmas. E havia o céu, lençol e testemunha. Eu vi mesmo, e não brinco, quase ouvindo, baixinho, o gozo do mar.</p> <p>Havia o céu: lençol e testemunha; a lua cheia, à espreita; e eu – quase ouvindo, baixinho, o gozo do mar – mergulhei, desnuda, no cio d'água.</p> <p>A lua cheia, à espreita, sorriu brilhando, pois mergulhei, desnuda, no cio d'água, e gozei na dança das ondas.</p> <p>Na areia, todos bateram palmas.</p>	<p>I saw the horizon devouring the sun as a delicacy. On the shore everybody was clapping, Honoring the eroticism between the heat and the water. I did see it, no joke.</p> <p>On the shore everybody was clapping. And there was the sky, sheet and witness. I did see it, no joke, almost hearing, in low tones, the orgasm of the sea.</p> <p>There was the sky: sheet and witness; the full moon, lurking; and I – almost hearing, in low tones, the orgasm of the sea – plunged, nude, in the heat of the water.</p> <p>The full moon, lurking, shining smiled, 'cause I plunged, nude, in the heat of the water, and came in the dance of the waves.</p> <p>On the shore, everybody clapped.</p>
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Composer's note: The seeds of this project grew from many sources, the first coming from mysterious events involving flooding and water throughout a recent two-month trip to China and Taiwan in the summer of 2009. In Beijing, I was primarily working with a guqin player named Wu Na and was also seeking a style of song/storytelling called "Shuo-chang," literally meaning "speak-sing" in Mandarin Chinese. I found amazing teachers and performers like Zhang Wei Dong of this music, which exists in a multitude of forms in all regions of China. After Beijing, I left for Taiwan to perform benefit concerts for the flood victims of Typhoon Morakot and also for the schools in Hengchun.

One night in Hengchun, a friend served us tea, which was named after Da Yu, or "Yu the Great," a flood-quelling hero of 4,000 years ago after whom one of my Shuochang teachers, Liu Yu, was coincidentally named. She described Da Yu not as the hero he is always depicted as in Chinese history, but as a man who "didn't love his wife" because he sacrificed his family life to save his people from flooding. This and many other water-related synchronicities led me to create a new myth with Patrícia based on Yu and his purported wife, Nü Gua, and imagery from Patrícia's hometown in Bahia, Brazil. The narrative shifts between her mother tongue of Portuguese and Tetum (both coincidentally being East Timor's two official languages), along with English, Taiwanese, and Mandarin with the sound and space of the artists you will witness tonight.

Special thanks to Ana Shyu, T.Pin Shyu, Chu Hsin-yin, the Jazz Gallery family, Jerome Foundation, Patrícia Magalhães, Satoshi Haga, Jeannette Stoner, Rie Fukuzawa, Zhang Wei Dong, Liu Yu, Wu Na, Steve Coleman, Craig Taborn, Asian Cultural Council, Fred Ho, Dr. Julius Tsai, Nelia da Costa, Ann T. Green, Fred Ho, Ohad Talmor, Chen Ying, Michelle Boyed, Mian Mian Lu, and so many others that made this new work possible.

BIOS

Born in Illinois from Taiwanese and East Timorese parents, **Jen Shyu** is a vocalist, composer, improviser, multi-instrumentalist (piano, moon lute, er hu, and violin), and dancer. As a soloist and bandleader now based in New York City, Shyu has focused on expanding the possibilities of voice and dance in the improvisational, experimental jazz, and creative music worlds. She also continues a dying Taiwanese folk tradition on the 2-stringed Taiwanese moon guitar, recently named the first "Ambassador of Hengchun Folk Music" by Hengchun's mayor. Her work is influenced by collaborations with Asian Improv aRts artists during her 3 years in the Bay Area after graduating from Stanford University, her work with the late great poet Sekou Sundiata, duo projects with pianist Dave Burrell, bassist Mark Dresser, guitarist Miles Okazaki, Beijing-based guqin player Wu Na, dancer Satoshi Haga, actress Soomi Kim; playing with a wide range of artists on the burgeoning improvisational scene and her band members Thomas Morgan, David Binney, Shane Endsley, Dan Weiss, and David Bryant. Shyu is deeply influenced by folk and aboriginal music of Taiwan, research in Cuba and Brazil, and a lifetime of classical training in piano, violin, ballet, and opera. She is currently a core member of saxophonist Steve Coleman's Five Elements, and she has been awarded fellowships/commissions from the MacDowell Colony, Asian Cultural Council, Jerome Foundation, Roulette Space, and the Bronx Council on the Arts. www.jenshyu.com

Patrícia Magalhães was born in Bahia, Brazil. A psychology major—which has a big influence her writings—she moved to NYC months short of completing her studies, and, fascinated by the burbling creative scene of the city, left all behind in her hometown to deepen her artistic aspirations. A so-called member of the M-Base collective, she has written lyrics to many compositions in the current Steve Coleman and Five Elements repertoire, particularly those composed for Coleman's month of curating John Zorn's space, the Stone, throughout January 2007. Having recently collaborated intensely with Jen Shyu, Patrícia has also worked with Congolese filmmaker Sylvie Bayonne and is in an ongoing artistic exchange with other filmmakers from Africa and her native Brazil. A just-released collaboration with film/games/television composer Christopher Tin has been highly praised; the fruit of this collaboration was recorded by acclaimed Portuguese fado singer Dulce Pontes and appears on Tin's multi-language album *Calling All Dawns*. Although writing mostly (and more comfortably) in her native language, Patrícia has made a few attempts with English and some of her work can be found at her website: <http://www.prosoema.com>

Satoshi Haga grew up in rural Japan where he never thought he would become interested in Dance, and indeed found his way by a series of accidents. Once in New York, he studied mime with Moni Yakim and Paul J. Curtis, and ballet with Finis Jung and Maggie Black. He has performed with the New York Pantomime Theatre, The American Mime Theatre, Jeanette Stoner & Dancers and many independent artists. He has also performed his solo work in many venues in New York, including Joyce SoHo, P.S. 122, 92nd Street Y, Mulberry Street Theatre, Dancenow, Brooklyn Arts Exchange and Japan Society. In 1997, Mr. Haga presented his first solo concert, "One-Man Plays Without Words," and in 2001, "A SoloCollection" at Joyce SoHo. The following summer he was a Bessie Schoenberg artist-in-residence as choreographer at The Yard on Martha's Vineyard, and the piece he created there, "City Square", was later presented by P.S. 122 and The Japan Society. He has also choreographed and directed exhibitions at the Tokyo Motor Show. In the spring of 2003, a concert entitled "SoloSolo Duo" was presented at Joyce SoHo. His latest work "IRO-IRO" was commissioned and presented by Mulberry Street Theater, with funding support from the Jerome Foundation. In 2005, "Awaking Little Bird" was presented by Aaron Davis Hall and a duet version of "IRO-IRO" was performed at Inside/OUT at Jacob's Pillow. Mr. Haga has studied Balinese Dance with Nyoman Cerita in Bali, is currently studying Yang style Tai Chi with Master C.K Chu, Chen style with Master Adam Wallace and for the past year has joyfully taken up the practice of juggling. He is also a sculptor, a clown and an artist. <http://web.me.com/binbinsatoshi/iWeb/Site/Home.html>

Originally from Buenos Aires, Argentina, woodwind player **Iván Barenboim** has studied in Buenos Aires with Marcelo Moguevsky, Marcelo Katz and Adriana de los Santos. He has performed at Teatro Colon, Centro de Experimentacion del Teatro Colon, Teatro General San Martin, Teatro Coliseo, Palais de Glace and his music was played at Teatro Nacional Cervantes, Sala Beckett (Barcelona, Spain) and GREC Festival de Barcelona. Iván has been part of festivals in Buenos Aires such Ciclo de Musica Contemporanea and Estudio Abierto performing under the direction of Diego Mason (France), Santiago Santero (Argentina) and Peter Ablinger (Germany) and in Europe performing at Siemens Art Festival (Stuttgart, Germany), Fronteras Latin American Festival (London England) and Belfast International Festival (Ireland, Ulster). Based in New York since 2006, he has performed tango, latin-american and klezmer music in venues such as Nublu and Drom. Since 2007 is an Artist in Residence at Central Synagogue (NYC).

"Recently named a Rising Star on vibes in the 2009 Downbeat Magazine critics poll, **Chris Dingman** is one of the most versatile vibraphonists in New York. A graduate of the prestigious Thelonious Monk Institute of Jazz Performance (M.M. 2007), Chris had the opportunity to perform and study with Herbie Hancock, Wayne Shorter, Ron Carter, Benny Golson, Jimmy Heath, Marcus Miller, Terence Blanchard, and many others. Since moving to New York, Chris has quickly become a busy player on the scene, playing and recording with Steve Lehman, Ambrose Akinmusire, Gerald Clayton, Mark Taylor, Adam Rudolph, Mike Moreno, Harris Eisenstadt, and many others. In November, Chris took part in Noah Baerman's composition suite, *Know Thyself*, an ambitious Septet project premiered at Wesleyan University and the Jazz Gallery, made possible by the Chamber Music America New Works grant." <http://www.chrisdingman.com/>

Mat Maneri, born on October 4th, 1969 in Brooklyn, New York is an American composer, improviser and jazz violin and viola player, specifically derivatives such as the five-string viola, the electric six-string violin, and the baritone violin. He is the son of the saxophonist Joe Maneri. Maneri has recorded with Cecil Taylor, Matthew Shipp, Joe Morris, Joe Maneri, Gerald Cleaver, Tim Berne, Borah Bergman, Mark Dresser, William Parker, Michael Formanek, John Lockwood, as well as with his own trio, quartet, and quintet. He has also played on various band releases: Club d'Elf, Decoupage, Brewed by Noon, Paul Motian's Electric Bebop Band, Buffalo Collision. Maneri has worked with Ed Schuller, John Medeski, Roy Campbell, Paul Motian, Tomasz Stanko, Robin Williamson, Drew Gress, Tony Malaby, Ben Monder, Barre Phillips, Joëlle Léandre, Marilyn Crispell, Craig Taborn, Ethan Iverson, David King, Evan Parker and many others. Maneri started studying violin at the age of five and received a full scholarship as the principal violinist at Walnut Hill High School. He also studied at the New England Conservatory of Music, he then went on to pursue a professional career in jazz music. He is an experienced educator who has taught at the New England Conservatory and the New School among others. He has taught privately for over 15 years and has frequently presented specialized workshops on improvisation, performance

technique, ear training and theory both in Europe and North America. In 2006, Maneri was nominated for a Grammy award in the category "Best Alternative Music Album" for the CD Pentagon. <http://www.myspace.com/matmaneri>

Satoshi Takeishi, drummer, percussionist, and arranger is a native of Mito, Japan. He studied music at Berklee College of Music in Boston, Massachusetts. While at Berklee he developed an interest in the music of South America and went to live in Colombia following the invitation of a friend. He spent four years there and forged many musical and personal relationships. One of the projects he worked on while in Colombia was 'Macumbia' with composer/arranger Francisco Zumaque in which traditional, jazz and classical music were combined. With this group he performed with the Bogota symphony orchestra to do a series of concerts honoring the music of the most popular composer in Colombia, Lucho Bermudes. In 1986 he returned to Miami, U.S. where he began working as an arranger/producer as well as a performer. In 1987 he produced 'Morning Ride' for jazz flutist Nestor Torres on Polygram Records. His interest expanded to the rhythms and melodies of the middle east where he studied and performed with Armenian-American oud master Joe Zeytoonian. Since moving to New York in 1991 he has performed and recorded with many musicians such as Ray Barretto, Carlos 'Patato' Valdes, Eliane Elias, Marc Johnson, Eddie Gomez, Randy Brecker, Dave Liebman, Anthony Braxton, Mark Murphy, Herbie Mann, Paul Winter Consort, Rabih Abu Khalil, Erik Friedlander, Ned Rothenberg, Michael Attias, Shoko Nagai, Paul Giger, Toshiko Akiyoshi Big Band, Ying String Quartet, Metamorphosen Chamber Orchestra, Dhafer Youssef, Lalo Schifrin and Pablo Ziegler to name a few. He continues to explore multi-cultural, electronics and improvisational music with local musicians and composers in New York. <http://www.ejn.it/mus/takeishi.htm>