

IMPROVISING THE FUTURE

VISION



2023

Joëlle Léandre

Celebrating a Lifetime
of Achievement



Improvising the Future

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Arts for Art thanks the Jazz Foundation of America their contribution of support, and for the amazing work they do to honor great musicians and empower them in times of crisis.



Boundless Improvisation Community

We improvise our future by accessing and acknowledging our history, respecting and learning from our ancestors, all those who inspire us. Without that we are like a flower without a stem, without roots. And our efforts will die quickly. – Patricia Nicholson

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MISSION

Arts for Art is dedicated to the exceptional creativity that originated in the African American multi-arts jazz culture that utilizes improvisation to express a larger, more positive dream of inclusion and freedom.

DIVERSITY, EQUITY

Since 1996, Arts for Art has celebrated the multi-cultural, multi-disciplined, and gender diversity of Creative Improvised Arts. To ensure justice and equity in the music we have shone a light on great African American improvising creative artists as this music and art was birthed from their struggles.

COMMUNITY

Community is a founding principle of Arts for Art. We make space for artists and audiences to gather. We discuss pressing concerns of the artists and find solutions. We look at how this creative movement can bring insight and inspiration, how improvising art can create a space that is more fluid, a bit kinder, and more open to all peoples and cultures. By sharing art, ideas, and information, we help our community to remain responsive and resilient.

The Clemente



FourOneOne

CELEBRATING A LIFETIME OF ACHIEVEMENT

Nicole Mitchell

Joëlle Léandre has been an incredible inspiration to me as a human, a history maker and an incredible musician. Whether in words or singing through and with her instrument, she is direct, honest, loving, courageous, amazing. I'm proud and humbled to be her friend and to swim in brilliant currents of atmospheric improvisations that raise my consciousness to new heights upon every adventure. She is truly herself and an example of one truly committed to creative music in every living gesture. Her bass soars, swims, dips and laughs in the most vibrant celebration of life itself.



Joëlle Léandre with India Cooke. Jeff Schlanger, musicWitness®, 2005

Christian Pouget

Meeting with Joëlle Léandre around her manifesto, "Can you hear me?," portrait of the double bass player through her composition for ten improvising musicians, poetic evocation and discovery of her existential source of inspiration. Like a furious cry of revolt à la Ginsberg, an act of faith and sharing with a young generation of improvisers with an appetite to learn, to discover, a solitary cry in the midst of murmurs, a rebellious, subversive provocation, a cry of love, so that we can hear her unique voice, here with the inventive freshness of young partners, transcended musical companions alongside this woman, an irreducible politically committed fighter, burning at the heart of music, a woman of fire, Joëlle Léandre is famished for life and music: "Can you hear me?" she said. (Director of the film *Affamée*)

Craig Taborn

Joëlle Léandre is a highly acclaimed composer and bassist who has profoundly impacted the world of creative music.

Her unique approach to music defies the boundaries between composed and improvised music styles, making her a role model for musicians who want to explore new territories and push the limits of their art. Joëlle's exceptional ability to convey complex emotions through her virtuosity and soulful power stems from her mastery of the instrument and deep understanding of music.

Throughout her career, Joëlle has remained committed to integrity and depth in music-making, always striving to create the deepest music that is free from pretense and superficiality. Her dedication to creativity is an inspiration to aspiring musicians who seek to follow in her footsteps. Joëlle has created a special space for intrepid music makers who are not afraid to explore and challenge conventions. Her continued passion for music has inspired and captivated audiences and musicians alike.

Thank you, Joëlle, for leading the way in the exploration of the power of music. We are honored to accompany you on this journey.



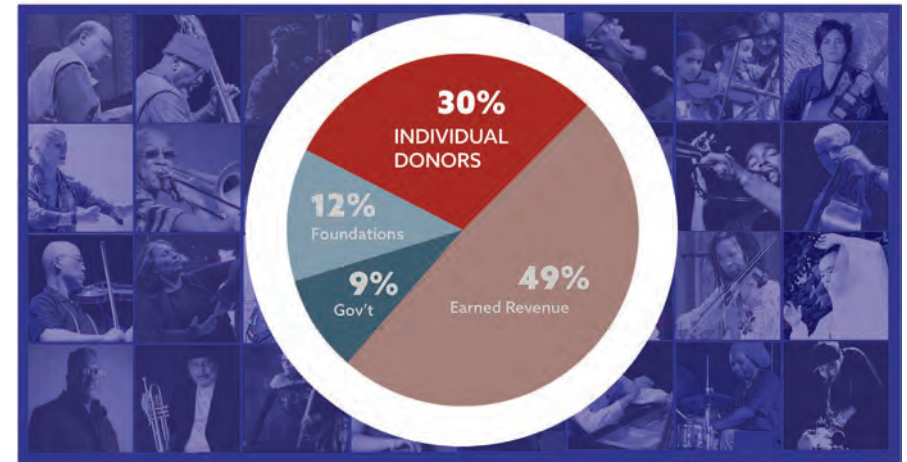
IMPROVISING THE FUTURE

SUPPORT THE VISION FESTIVAL

Music • Dance • Poetry • Art

OUR DECISIONS LAY THE PATH TO OUR FUTURE

The Vision Festival brings great improvised, boundless art and inspiration. We are stronger when we stand together



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Photo: Eva Kapanadze



SINCE 2008, Arts for Art's **Music is Mine (MiM)** education program has nurtured and developed the future of Creative Improvised Arts through partnerships with community organizations and schools, and connected more deeply with families already supportive of our programs. This year, MiM continued bringing weekly music workshops for middle and high schoolers at the Institute for Collaborative Education (ICE) in Manhattan, with instructors leading the band in performances at local clubs. We also continued our budding relationship with Downtown Brooklyn's Urban Assembly School of Music and Art, supplementing existing music education with a pedagogy focused on improvisation and emphasizing student creativity. This year MiM initiated a unique weekly Intergenerational Ensemble workshop, led by William Parker, that serves student musicians ranging in age from 7 to 45. The ensemble will give the opening performance on Saturday, June 17th at the Vision Festival.

Support our work at



artsforart.org/education

JUNE 10, 6:30PM - PROGRAM 1
The Clemente, Flamboyan Theater, 107 Suffolk Street, NYC

Tickets available **at the door** or on **eventbrite**

JANZ IN THE MOMENT by JOANNA KIERNAN

JANZ IN THE MOMENT is a feature documentary about the artist Robert Janz (1932-2021). Throughout his life Robert Janz was committed to exploring the nature of change, transience and the ephemeral, his most extreme projects being water drawings that evaporate. *Janz in the Moment* begins in his eightieth year, when he starts interacting with the graffiti art that was exploding in New York at the time. The film follows him as he moves around lower Manhattan creating images of mountains, wild animals, and half human beings that evoke the most enduring aspects of life, even as they are erased by the ceaseless processes of the city. Delving into Janz's history we see an artist who has exhibited at world-class museums and galleries, yet who has repeatedly turned away from a conventional career path to follow his commitment to spontaneity, directness and interaction. **2020, 72min**



JUNE 12, 6:30PM - PROGRAM 2

Roulette, 509 Atlantic Avenue, Brooklyn

Tickets available **at the door** or on **eventbrite**

AFFAMÉE by Christian Pouget | *AFFAMÉE* was produced over a period of three years, between 2016 and 2019. My partner Brigitte and I followed Joëlle Léandre to several cities in France, filming rehearsals and concerts of the Tentet in Toulouse, Sables-d'Olonne, Marseille, and their performance at the major contemporary music festival in Donaueschingen, Germany. Several interviews were done in Paris with Joëlle, and it was an intense experience to share these moments of life with this charismatic woman, with a monstrous talent, well beyond music. The world premiere of "Can you hear me?", dedicated to Joëlle's parents, was commissioned by Alois Fischer of Jazzatelier Ulrichsberg in Austria in 2009. The Tentet performance that is documented in the film is the second version of the work and brings together French musicians, all creative and talented improvisers. **2019, 66min**



IN MODERN TIME by Robert Brewster | In 1939, Huey "Sonny" Simmons, his preacher father, and the rest of his family was thrown off their sharecropper farm near Monroe, Louisiana at gunpoint. As the white owner showed up with "guns and horses," Sonny's father picked him up and hid him behind a big tree in the yard to protect him from gunfire. After growing up in Oakland, California, Sonny picked up the alto sax and became one of the leaders and innovators of the avant-garde style of jazz improvisation. In 1999, in the midst of trying to record a new record and while still struggling with housing and other economic issues, filmmaker Robert Brewster accompanied Sonny on his trip back to Louisiana to experience, as Sonny says, "a trip back to see the deep, dark, beautiful past of my early childhood – where you'll see the truth." **2003, 58min**



A Q&A featuring director Robert Brewster and producer Craig Morton will follow the screening

**LEGACIES OF BLACK CREATIVE ARTS /
SPIRIT OF THE ANCESTORS**

Presented by Arts for Art & Rutgers Advanced Institute for Critical Caribbean Studies.
Organized by Kehinde Alonge - PhD candidate in English at Rutgers University; Michael Heller - author, Associate Professor at University of Pittsburg; Carter Mathes - author, Associate Professor of English at Rutgers University; Patricia Nicholson - Arts for Art Founder; Artistic Director

10 am | Ancestral Spirits from the African Diaspora w/ Q&A

Moderator - Carter Mathes: Assoc. Prof., Dept. of English / Dir., Rutgers Advanced Institute for Critical Caribbean Studies at Rutgers University, author of *Imagine the Sound*

Nelson Maldonado-Torres: Co-Chair of the Frantz Fanon Foundation / Pres. Emeritus of the Caribbean Philosophical Assoc. / Prof. Extraordinary at the Institute for Social and Health Sciences, University of South Africa / Honorary Prof. at the University of KwaZulu Natal in Durban, South Africa

Sula Spirit Janet Evans: priestess, singer, songwriter, artist, author, and founding spiritualist of the Temple of Light - Ile' de Coin-Coin in New Orleans, LA

Maricruz Rivera Clemente, PhD: Corporación Piñones Se Integra (C.O.P.I.) Founder & ED / Co-Founder Corredor Afro

Marta Moreno Vega: Founder CCCADI / Global Afro-Latino and Caribbean Initiative (GALCI) / Co-Founder Creative Justice Initiative (CJI) / Co-Founder Corredor Afro / Founder Afro-Global Network

12:30 pm | Spirit Speaks through History and Present in Black Improvised Arts w/ Q&A

Moderator - Anthony Jermaine Ross Allam: Dir. of Presbyterian Mission Agency's Center for Repair of Historical Harms / recipient of United Theological Seminary "Spirit of United Award"

Adam Zanolini: Exec. Dir., Elastic Arts Foundation / AACM member

James Brandon Lewis: musician, composer, and PhD candidate at UArts

Fay Victor: Sound Artist, improvising vocalist, composer, educator, member of We Have Voice

Katea Stitt: WPFW/Pacifica Radio Program Dir.

Mixashawn Lee Rozie: musician, author, educator in Indigenous & Black Creative Music

William Parker: musician, composer, author, activist, educator

3 pm | Convergence Roundtable: Improvising the Future Together w/ Q&A

Through honoring our spirituality and the ancestors and visionaries who laid the way, we now can begin to lay down paths that may heal some of our world's brokenness. This roundtable brings together members of the first two panels for a free flowing conversation and exchange of ideas.

Co-Moderators

Michael Heller: Associate Professor, Music Department, University of Pittsburgh, author of *Loft Jazz*, editor *Jazz and Culture* journal;

Patricia Nicholson: Founder of Improvisers Collective, Arts for Art, RUCMA, Artists for a Free World, dancer, poet

5 pm | Performance

FREE | In-Person: at The Clemente Flamboyant Theater, 107 Suffolk Street, NYC
Or Streaming: [RSVP @ artsforart.org/vision](https://artsforart.org/vision)

*This event was supported by a grant from the Henry Luce Foundation.
Thanks to Rutgers University - New Brunswick and the University of Pittsburgh for their support.*

**THE ECOLOGY OF MEDIA AND MUSIC /
ACCESSABILITY**

MUSIC LIFTS US UP: It is a healing force in times of trouble. When the media brings attention to the creative Arts those arts become available to a more general public, not only for the privileged few. We need to identify ways to create broader accessibility through publications that already exist as well as building new more accessible spaces. This conference focuses on enhancing accessibility and inclusivity in the creative arts. A panel consisting of musicians and media professionals will discuss amplifying the impact of music through media channels, fostering diversity and inclusivity, nurturing emerging talent, and exploring the intersection of technology, media, and music.

12 noon | A Point of Comparison-Media in the 1960's, 70's & 80's w/ Q&A

Moderator - Patricia Nicholson: Founder of Improvisers Collective, Arts for Art, RUCMA, Artists for a Free World, dancer, poet

Sharif Abdus-Salaam: WKCR-FM Columbia, NYC & WKNY-FM in Kingston, NY

Gary Giddins: Journalist, *Weather Bird* column in Village Voice, author

Herb Boyd: Journalist at *Amsterdam News*, *Down Beat* magazine, activist, academic, author

Katea Stitt: Program Director, WPFW/Pacifica Radio

William Parker: musician, composer, author, activist, educator

Bobby Hill: co-founder of Transparent Productions, radio producer at WPFW, WOWD

2 pm | Media and Music Today w/ Q&A

Moderator - Patricia Nicholson: Founder of Improvisers Collective, Arts for Art, RUCMA, Artists for a Free World, dancer, poet

Paul D. Miller-aka DJ Spooky: artist in residence at Yale University Center for Arts and Media

Nabil Ayers: President, Beggars Group US, music industry entrepreneur, writer, musician

Nate Chinen: Journalist on WRTI / NPR

Melvin Gibbs: musician, composer, author, activist

Naomi Extra: Writer, Scholar, Poet and creator of Black Women in Jazz Oral History Project

4 pm | Roundtable Discussion

Through a better understanding of how media functions and dysfunctions we will consider possible solutions that may create greater access to music and the arts for a larger more diverse public

FREE

In-Person: at Rouletter, 509 Atlantic Ave, Brooklyn, NY
Or Streaming: [RSVP @ artsforart.org/vision](https://artsforart.org/vision)

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CELEBRATING JOËLLE LÉANDRE

A Lifetime of Achievement

Tonight's performances accompanied by projections of scores by Joëlle Léandre

Tiger Trio

7:00

Joëlle Léandre bass
Myra Melford piano
Nicole Mitchell flute



It's permanent bursts of laughter as soon as the three of them are together. Is it because they like to find each other, and not only on a musical level? The group has lasted, in times when it is difficult for a band to last. Three very strong musical personalities, three experiences, who together have released two albums and who are on their fourth tour this spring since their inaugural concert almost 10 years ago in San Francisco. Routine is something totally foreign to them. They like to confront their respective approaches to always make the trio's music evolve. This trio has attained a beautiful maturity, but still has the same enthusiasm as if they had just met. – Michel Dorbon

Joëlle Léandre / Fred Moten

8:00

Joëlle Léandre bass
Fred Moten poetry



Improvising the future is retrospective practice. We look backward as we're blown forward, like Walter Benjamin's angel, at Hortense Spillers' angle, locks lightly touching the ground like Nathaniel Mackey's training dusty figures in the arid airy earth of flesh we've borne and flown and tilled and fell. Just like Joëlle. – Fred Moten

Photos (from top left): Alan-Nahigian (2), Bryan Murray, Kristi Sutton Elias, Peter Gannushkin

Photos (from top left): Luciano Rossetti/PHOCUS, Ken Weiss, Eva Kapanadze (2), Mimi Chakarova, Robert Sutherland-Cohen, Nobu Awata, Frank Rubolino

Judson Trio

Joëlle Léandre bass
Craig Taborn piano
Mat Maneri viola

8:30



The band took a long time to come together. It wasn't for lack of desire, quite the contrary, but rather the fault of circumstances. COVID of course, to which a few other hazards have joined. But it was definitely worth the wait. First a magnificent concert in January 2021 in France, recorded for the RogueArt label. This concert will only be their second, and for sure not the last; but there is such listening to each other, such attention to what each is expressing, that the music flows very naturally, as complex and rich as it is fluid and coherent. So, it's not just three great musicians: it's an exceptional trio. – Michel Dorbon

Joëlle Léandre Septet Premieres "Atlantic Ave Septet"

Joëlle Léandre bass, composition
Ingrid Laubrock sax
Steve Swell trombone
Mat Maneri viola
Jason Kao Hwang violin
Fred Lonberg-Holm cello
Joe Morris guitar

9:30



Seven, prime number in mathematics, magic number, a number which worries as much as it fascinates. But it is clear that the fascination prevails when we see the lineup of this band, gathered for this very special occasion. For her septet, Joëlle Léandre chose to combine both compositions and improvisations. Or, more precisely, to alternate between scores and spontaneous compositions, as she likes to designate improvisations, as if to emphasize that there should be no hierarchy between all music, written or unwritten, vernacular or improvised, learned or popular... Only the music and the musicians (remarkable in this case) to perform it. Is this "création mondiale" a challenge? No doubt that it will be taken up as these musicians are used to climbing to the top, Joëlle Léandre leading the way. – Michel Dorbon

Gerald Cleaver's Black Host

7:00

Cooper-Moore piano, synth
 Brandon Seabrook guitar
 Darius Jones alto sax
 Dezron Douglas bass
 Brandon Lopez bass
 Gerald Cleaver drums, composition
 Miriam Parker video art



The Vanguard phrase is, "Left-Leaning." I prefer to use "Forward-Leaning." So what. 1's & 0's have no value except that value which has been imputed. Any action becomes possible. Guaranteed unstoppable. The pointy tip becomes recognizable and its movement traceable when its destination is imagined. There is no right or left, forward or backwards, either (As I seemingly contradict myself. But remember, there's no up-down, right-left in space, which we are in). I choose to reimagine "Forward" to have whatever values I want it to have. Future is not future. The billions of unconscious decisions the body and mind make in the "Right-Now" is the future, the destination.

Karen Borca Quartet

8:00

Karen Borca bassoon
 Rob Brown alto sax, flute
 Hilliard Greene bass
 Jackson Krall drums, metal sculpture



Improvisation is an art form which reaches back to the ancestors and thrusts forward into the newness of the future. We stand in the center in remembrance of our history/ancestors and try to create something new which propels us into the future. Some people use the word improvise to mean stretching the truth but as we improvise it is an attempt to create truth and beauty in something new and healing, and this newness is the future. It is spontaneous composition done in that instance of now. In the words of a not so little Bird, *Now's the Time* which creates a future which is hopefully healing.

Photos (from top left): Peter Gannushkin (Cooper-Moore), Eva Kapanadze (Seabrook), Khilood Eid (Jones)

Photos (from top left): Kristi Surtton Elias (Mitchell), Erika Kapin Photography (Ehrlich), Bill Douthart (Dessen), Eduardo Contreras (White)

Hamid Drake's Turiya: Honoring Alice Coltrane

9:00

James Brandon Lewis tenor sax
 Jamie Saft piano, keyboards
 Pasquale Mirra vibraphone
 Joshua Abrams bass guembri
 Hamid Drake drums, percussion, vocals
 Feat. Patricia Nicholson dance, spoken word



ALL Is ALL Is ALL
 The Earth is in pain / Evil is cavorting

We struggle / Love is Stronger Cleansing us from pain
 Our mistakes are the steps to Enlightenment
 Our Love is small / But LOVE is GREAT is ALL / no Walls ALL Is ALL Is ALL
 Sister Sister my sister your sister / Living LIGHT
 In the Divine State / She is with us / Speaking with us / Showing us the Way
 – Patricia Nicholson

Mark Dresser 7

10:00

Mark Dresser bass, composition
 Nicole Mitchell flute
 Keir GoGwilt violin
 Marty Ehrlich reeds
 Michael Dessen trombone
 Joshua White piano
 Michael Sarin drums



Improvising the future: Informed by our highest aspirations and sensibilities, we moor ourselves deeper, harmonizing in vibration, as we carefully move in hope, cooperation, and community.

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Brahja: Watermelancholia album launch

7:00

Devin Brahja Waldman	alto sax
Watson	bass clarinet
Ras Moshe	tenor sax
Lee Odom	soprano sax
Damon Hankoff	piano
Luke Stewart	bass
Reggie Nicholson	drums
Nissa Nishikawa	live painting
Gabriel Gall	video



This theme implies confronting something unknown, doesn't it? It implies that no one knows for certain what will happen next. Musical improvisers create spontaneous order in real-time. We watch them do it all the time. Is this something that society could do at large? Regular life is not exactly free jazz. But regular life, it strikes me, remains regular precisely because the future remains, more or less, predictable. Once we make the future predictable, we stop improvising. We had an election in 2020. There will be another election in 2024. There will be a Democrat running for office and there will be a Republican. Could we do something altogether different this time? Could we improvise a different result? We know that one side will say the other cheated, even though we're all getting cheated: even though we're cheating ourselves; even though the whole world is getting cheated. Is there another way?

L.I.P.

8:00

K.J. Holmes	dance
Jeremy Carlstedt	drums
Matt Lavelle	art



This is dance. This is music. We are the space in between.

Jeremy and K.J. have been performing as L.I.P. (Love Is Power) since 2016. Their duet is an amalgam of the play between physics, rhythms, perceptions and how sound and movement are all based on vibration. This performance reflects on the distance we've created through our various technologies and how we need to move towards each other rather than away.

Improvising the future. is a sound wave that builds up and over in itself as its undercurrent reveals what has always been there.

Ted Daniel International Brass and Membrane Corps (IBMC)

8:30



Ted Daniel	trumpet, composition
Marvin Sewell	guitar
Jose Davila	tuba
Michael Wimberly	percussion

We improvising artists live in a world of possibility. We play what will be and then it is. When we play, the future is the next millisecond and so we execute into the future. Because improvisation is innovative by nature, we are constantly creating new ways of communicating with our listeners; through sound and with a variety of objects (both three dimensional and electronic) to produce sound. As improvisors, it is our passion and obligation to pursue new paths of producing music and new ways for our listeners to experience our music as we improvise the future.



Mike Reed's Separatist Party

9:30

Mike Reed	drums, percussion, synthesizer, compositions
Ben LaMar Gay	cornet, percussion
Marvin Tate	vocals
Cooper Crain	guitar, synth
Dan Quinlivan	keyboards
Rob Frye	tenor sax, flute, percussion

Unlearn expectations; rather *re-think* the reason for the question.

The Separatist Party is convened in a twisting of musical landscapes. The project features poet/vocalist Marvin Tate, Ben LaMar Gay on Cornet, and the minimalist-psych trio of Bitchin Bajas. The Separatist Party's music is rhythmic and synthesized, occasionally epic in scope, with Tate's lyrics carving out images of fragmentation and isolation. The music is part of a larger catalog of Reed compositions that was inspired by the 2015 news essay, "The Lonely Death of George Bell" by N.R. Kleinfield.

Photo: Lima Raud (Separatist Party)

AFTER HOURS Performance @ 411 Kent Ave on Jun 16 FREE for Vision ticket holders
 11:30 PM James Brandon Lewis & Alexis Marcelo Duo Others pay what you can
 12:30 AM Ava Mendoza & gabby fluke-mogul open improv JAM at door - \$5-\$30

Patricia Brennan's More Touch

6:30

Patricia Brennan vibes, marimba
 Kim Cass bass
 Marcus Gilmore drums
 Mauricio Herrera percussion
 Mincho Vega art



We live with hope, to embrace uncertainty, to strive for freedom, to find our peace. Every moment gets us closer, yet every moment sits still. An idea not yet realized that holds dreams of a better world. To make the impossible possible, to challenge the unknown, to unmask our true self. The practice of honesty within each step we take. A sense of responsibility and accountability, a sense of humanity, of sincerity. Improvised spaces that host an ideal that holds promise. Improvised strokes that guide us towards the light, that reveal the truth.

More Touch carves a space where rhythm, color and texture flourish. The music reflects an inner search, backwards to Brennan's roots in Veracruz, Mexico and forwards into the future. A music of fluidity, flexibility, precision, and density. Above all, a music rich in imagined imagery reflected in the projected art of Mincho Vega.

Mayan Space Station Flight 66

7:30

William Parker bass, composition, art
 Ava Mendoza guitar
 Gerald Cleaver drums
 Lee Mixashawn Rozie mandolin, flute
 Jason Kao Hwang violin
 gabby fluke-mogul violin



All art vibrates. Emotion fuels sound and shadow of sound, called light. Images and words are pillars that hold up the sky. The poetry that lives inside music makes it live, and the music that lives inside poetry keeps it buoyant. Shapes and vibrations sing brightly, connected with colors that glow, sprout wings, and fly.—sewn together with memories of dreams and recollections of personal stories - Tales that take us inside. Music is anything perceived as beautiful that resounds inside of me. My musical world relies on the intuitive now—moment-by-moment negotiation of participation and flow. This music allows the voice inside each player to speak their language on their terms. I come from a tradition of oral historians. They pass down inspiration as inspired by the majesty and mystery of creation. The music presented by Mayan Space Station is not about the method but about conjuring up magic.

Photos: Eva Kapanadze (Parker), Ricardo Esway (Mendoza), Nobu-Awata (Hwang)

Photos: Marek Lazarski (Griffin), Don Mount (Sewelson), Peter Gannushkin (Holmes), Eva Kapanadze (Shipp, Valerian), Frank Rubolino (Bisio), Robert Sutherland-Cohen (Dickey)



Shamanic Principle

8:30

Val Jeanty soundchemist, drums
 Patricia Nicholson movement, voice
 Amir Bey headdress
 Miriam Parker video

This meeting of Val Jeanty and Patricia Nicholson was/is a recognition of a shared connection to a calling by the shamanic creative healing realms. This shamanic experience bears no explanation. We enter the sacred space with open hearts, knowing that the Spirit is there waiting for us. The instruments are Val Jeanty and Patricia Nicholson. They will share in an intuitive performance what they see and hear, improvising a compassionate future.

Mississippi to NY Freedom Band

9:30

Dick Griffin trombone, art
 Dave Sewelson baritone sax
 Luke Stewart bass
 Michael Wimberly piano
 Tcheser Holmes drums

Just being us now
 Mississippi to New York
 we continue to transcend



Every note and rhythm we play, unfolds into the future from the moment we create them. That is improvising the future. And each day, with deep listening and intention in all aspects of our lives, we improvise our future..

The present moment is inevitable, the future is ineffable.

The joy of infinite choice that we have together in the music as we travel in time.

Matthew Shipp Quartet

10:30

Matthew Shipp piano
 Mat Valerian reeds
 Michael Bisio bass
 Whit Dickey drums
 Dawn Bisio art

to improvise is to be in the now



MiM Intergenerational Band
under the direction of William Parker

6:00

The Intergenerational Band is part of Arts for Art's Music is Mine Program, the goal of which is to include new and younger artists in Creative Improvised Music. The ensemble consists of musicians aged 78 to 7 years old. Playing together and exploring sound vibrations, learning how to activate their creative antennas to receive poems from within and those that travel through space. We practice musical instruments to allow clear passages for interpretations of magic, often called music. Training to listen and feel in the moment. To trust the unknown. But mainly learning to love life. Music will take care of us.



SUN HAN GUILD

eddy kwon violin, voice, body, composition
 Laura Cocks flutes, voice
 Nava Dunkelman percussion, voice
 DoYeon Kim gayageum, voice
 Lester St. Louis cello, voice

7:00

SUN HAN GUILD is a sound and performance collective led by eddy kwon. Inspired by the Spirit Worshipers' Guild of early 20th century Korea, SUN HAN GUILD uses ecstatic ritual performance as an opening for insight, transformation, and mosaic collectivity. "Through improvisation and a collectivity compelled by trust, we connect to a continuum that extends forever in all directions. The future is embedded within our embodied states of freedom, optimism, and generosity, and as artists, we have the opportunity to create the conditions for these fluid states to emerge, evolve, and expand. SUN HAN GUILD is one such opportunity, and through a complete commitment and surrender to sound, we both conjure and confront a continuum within which the past and future sing."



Dave Burrell & Joe McPhee

8:00

Dave Burrell piano
 Joe McPhee tenor sax

We always strive to bring the most heartfelt music we can create. That is what I think our listeners expect and deserve.



Photos: Anna Yatskevich (Parker), Damien Maloney (Dunkelman), Mengwen Cao (kwon), Julia Den Boer (Cocks), Robert Sutherland-Cohen (Burrell), Frank Rubolino (McPhee)

Photos: Eva Kapanadze (Maneri), Nobu Awata (Rainey), Wolfgang Daniel (C. Lopez), Enid-Farber (Bolognesi), Frank Rubolino(Reid)

Yasmine Lee & Michael Wimberly

Yasmine Lee dance
 Michael Wimberly percussion

9:00



As I labor over getting the words just right, I am acutely aware that this approach is opposite to "Improvising the future." When improvising the future, at the ready is a portal to total liberation. It is a Being in the moment as an open vessel, receiving ancient to future vibrations informing the now! It is a creative, generative practice supporting our survival instinct and resistance to all that oppresses us. The future (and the past, for that matter) exists in the present mind. The right now. When improvising the future, we become fully embodied, drop into flow, become more present, get out of our own way, and boom!... MAGIC. We'll meet you where the rhythm and notes mingle and intersect with the dance floor.

Brandon Lopez "the gospel of sans"

Brandon Lopez bass
 Zeena Parkins harp
 Cecilia Lopez electronics
 Mat Maneri viola
 DoYeon Kim gayageum
 Gerald Cleaver drums
 Tom Rainey drums
 Gill Arno live film manipulation

9:30



The term improvisation, at least for the work that I do, is a misnomer, that is if the term improvisation implies some kind of lack of readiness or attention to the details. There is a lot of preparation that goes into the development of form in real-time. Technical facility and clarity of ideas, being able to deal with the missteps and craft that shift into the happiest of accidents...I feel like the greatest practitioners of this music were and are dealing with the past, present and future at once, and we prepare and make ready and revise to, ideally, make an art as exquisite as possible, to make a room of endless mirrors... to create some kind of endless "meaning" for the musicians and the listeners.

HEAR IN NOW Extended

Tomeka Reid cello
 Silvia Bolognesi bass
 Angelica Sanchez piano
 Selina Trepp videolah

10:30



The future is an illusion. Our survival absolutely depends on our ability to improvise. All we have is now and what we create now affects what happens next. Now is the only thing that exists.
 Hear In Now 2023.

75 Dollar Bill Altered Workspaces with Jason Kao Hwang

6:30

- Che Chen guitar, percussion
- Rick Brown drums, homemade horns
- Sue Garner bass guitar
- Talice Lee organ, violin
- Jason Kao Hwang violin, viola
- Talice Lee & Che Chen textile art



Tonight we are joined by Jason Kao Hwang, from the Vision family. From his involvement in early 80s collective Commitment to groups led by Jerome Cooper and Reggie Workman to his ongoing Human Rites Trio and improvising string orchestras, Hwang has always pushed the boundaries of genre while furthering the dialogue between Asian sound philosophies and the Great Black Music. 75 Dollar Bill aspires to a similar notion of music, combining elements of folk/modal traditions with rock and experimental music.

We aren't guaranteed futures. Least of all the ones we want. Improvising is a way to remember that music, like solidarity and love, is never a sure bet. It must be constantly reaffirmed in the moment. Like solidarity and love, improvising is a process through which we choose listening, care and resistance. It is both freedom and surrender, individuality and responsibility to one's community.

Ethnic Heritage Ensemble Don Cherry Tribute

7:30

- Kahil El'Zabar multi-percussion, voice, composition
- Corey Wilkes trumpet, percussion
- Alex Harding baritone sax
- Justin Dillard piano
- Dwight Trible vocals



The eye of the eternal heart sees beyond the measure of time. It inherits the wisdom of the ancient, and pours its love to the future. The foundation of noble efforts inspire pathways for new ideas. We are born from those who gave it all. We inherit the power of their wisdom to bring forth new voices. Trust, respect, and ultimate faith are our weapons, to be reborn with the power and glory of truth. The sound is resilient, the power is evident, and the world becomes better with each and every utterance.

Photos (from top): Alex Philippe Cohen (75 Dollar Bill), Frank Rubolino (El'Zabar), Eva Kapanadze (Harding), Farrad Ali (Wilkes)

Photos: Ken Weiss (Dyer), Eva Kapanadze (Filliano)



Melanie Dyer We Free Strings Band

8:30

- Melanie Dyer composition, viola, video
- Gwen Laster violin
- Ken Filiano bass
- Alexander Waterman cello
- Newman Taylor Baker drums

All that is, was, will ever be,
Vibrates.
Color thought movement sound silence,
follow transformation's incalculable path,
go out to return
an infinite possibility.



Kayo & Nioka Workman

9:30

- Kayo poet
- Nioka Workman cello

Reggie Workman Celebration Band

10:00

- Reggie Workman bass
- Odean Pope tenor sax
- Jason Moran piano
- Jen Shyu vocals
- Elijah Thomas flute
- Elizabeth Panzer harp
- Tapan Modak tablas
- Gerry Hemingway drums



Reggie Workman has put together an all-star ensemble worthy of his importance as a creative artist. His music includes sounds of different cultures and music worlds.

He brings together the generations because he deeply understands the importance of coming together. Workman hears the common thread of sound that unites. He works to build a better future for us all - through his music, his teaching, and his community building. Reggie Workman is a strong advocate for the whole story of jazz music. He gives of himself when he plays the bass, when he composes, when he improvises, when he reaches out to people from different backgrounds with love and respect. He is improvising a better future with the hope that we will have the wisdom to join him.

Each one of us, each day, improvises our future. As a community of improvisers, we believe in the importance of deep listening skills and strive to bring balance and beauty into the world through our art. This is the commitment each of these cutting-edge, improvising artists make with their work. – Patricia Nicholson, curator

Wed, Jun 14

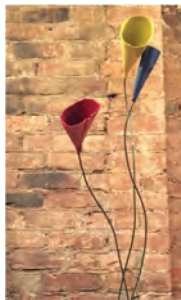


Miriam Parker video / Gerald Cleaver's Black Host, 7PM

Miriam Parker is an interdisciplinary artist working in paint, video and movement. Parker will present *Bang • Shake • Slam • Shift* in collaboration with the music of Gerald Cleaver's Black Host. This video looks at surface; what rises to the top, what creates definition to the chaos. Chaos is Nature. Nature is in a constant state of change. Change is what and how all phenomena connects. This work embraces change of artistic disciplines."

Jackson Krall metal sculpture / Karen Borca Quartet, 8PM

Jackson Krall's artistic practice involves sculpting with metal, making and playing percussion. Krall's father gave him his first understanding of metal work. At age 5 he witnessed the creation of a cowbell by a blacksmith at the Ford Museum's Greenfield Village. In 1957 he learned welding and forge work, and by the mid 1970's he was creating unique cowbells and metal sculpture in New York City in addition to working as a professional musician. He will feature his freestanding *Bell Tree*.



Thu, Jun 15



Nissa Nishikawa live painting with video by Gabriel Gall / Brahja, 7PM

Light for Watermeloncolia.
Nissa Nishikawa researches and interprets traditional forms of

dance, ritual and craft in ways that illuminate animistic and alchemical philosophies with an embodied and structural approach. She often works in the open-air and studios equipped to house fire; interconnecting the layers of the arcane with the supra-sensual, the living earth and various conscious inhabitants.



Matt Lavelle paintings / K.J. Holmes & Jeremy Carlstedt, 8PM

Matt Lavelle is a Philadelphia-based painter and musician. His passion for art was inspired in part by his grandfather Fritz Kluber, who was an artist, painter, and sculptor. Lavelle has completed 70 works, and the influence of music can be seen in many of them. Some pieces are illustrations based in musical fantasy, while others are improvisations of sacred geometry and color.

Fri, Jun 16

Mincho Vega paintings / Patricia Brennan's More Touch, 6:30PM

"My artwork is a practice in healing historical and inherited traumas. My ancestors, who are indigenous to Central America and Spain, form a violent embrace in my artistic process. This historical clash that created a people of mixed race and culture allows me to flow from one rich tradition to another spiritually and artistically. This beautiful yet tragic mixture constructs a focal point on healing, making the outcome so much more critical for my community and myself."



Curation by Patricia Nicholson



William Parker multimedia / Mayan Space Station, 7:30PM

Miriam Parker is an interdisciplinary artist working in paint, video and movement. Parker will present *Bang • Shake • Slam • Shift* in collaboration with the music of Gerald Cleaver's Black Host. This video looks at surface; what rises to the top, what creates definition to the chaos. Chaos is Nature. Nature is in a constant state of change. Change is what and how all phenomena connects. This work embraces change of artistic disciplines."



Eagle Station

Amir Bey headdresses; video by Patricia Nicholson & Miriam Parker / Shamanic Principle, 8:30PM

Amir Bey is a multi-disciplinary artist whose work involves both visual and performance arts. He is engaged in mixed media sculpture, carving, silkscreen on fabric, sumi ink paintings and scrolls, art writing, installation, performance art, set design. Amir Bey's headdresses will be worn by Patricia Nicholson.



World Peace and Love For The Human Race, Series #18, 11'x14'

Dick Griffin paintings / Mississippi to New York Freedom Band, 9:30PM

"I'm reflecting the conditions of the world today". I choose to have three colors represent a response to the conflict in today's time. I choose the colors; red, black and white to represent peace, love and hope. I use these colors blending and moving them to demonstrate how love and harmony could work together. I hope the future will bring about some of these conditions."



Dawn Bisio paintings / Matthew Shipp Quartet, 10:30PM

Dawn Bisio is a painter and installation artist. *Connective Tissue* is about the ties that bind; the lifeblood of humanity, community, and family. Without it bringing people together, and even the ingredients for the everyday objects we rely on, we are singular persons and things floating solo. *Connective Tissue* is the interweaving element that harnesses individual components and creates a sum total greater than its parts.

Sat, Jun 17

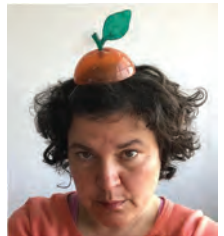


Gill Arno live film manipulation / Brandon Lopez "the gospel of sans," 9:30PM

Gill Arno's current work explores sound/image relationships through a process of animated and sonified thermography; he is presenting a series of short studies in which composition and improvisation are variously combined.

Selina Trepp videolah / HEAR IN NOW, 10:30PM

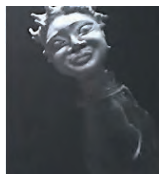
Rereading economy and improvisation, Selina Trepp works across media, combining performance, installation, painting and sculpture to create intricate setups that result in photos, drawings and animations. In addition to studio-based work, Selina is active in the music scene singing and playing the videolah (midi controlled video synthesizer), projecting animations in real-time as visual music.



Sun, Jun 18

Melanie Dyer video / We Free Strings, 8:30PM

Nkisi in Space, is original kitchen table stop motion, animation & milk bottle sculpture.





INTERVIEW BY KEN WEISS

“I’M AN OUTSIDER, an outlaw with my bass. I like this process, not only for the bass, but for my life. You create and invent by yourself. I have no recipe, I am just a bass player who’s met many different people in art – musicians, writers, poets, theater people, dancers, and I was ready to create music for them, and around them with my instrument. It’s freedom and love, and it’s something that takes all your life to do. I do a lot of improvisation, as you know, and composition, of course! When you improvise, you have to be you. You cannot lie.

When you grow up in a working family, you don’t have money. At that time, only the father worked and the mother stayed home with three children. I started out on a plastic flute at 8, and I was quite good. I loved it and I asked my mom, “Please mom, I would like to make music.” I’ll never forget what she said until I die. She said, with a long silence, “Can you repeat?” And she looked down on me, a very shy 8-year-old little girl. I repeated it, and she said, “It’s not for us.” Yes, art and culture were not for us, it’s for the bourgeoisie. My dear parents made a big sacrifice and put me in the conservatory in Aix-en-Provence.

The bass, it was like a human being to me, it became my friend, my puppet, perhaps. The bass was magical for me. I loved it and I started on the bass at 9-years-old. I stood on a chair. For six years, I continued piano and bass at the Aix-en-Provence conservatory, along with the school, it was a lot, and when I finished my study there, my teacher said, “Joëlle, you play piano not bad, but if I would be

you, I would study bass at the Conservatoire of Paris.” I stopped piano and I presented to the Conservatoire of Paris at 17 and finished my studies at 20. I was alone in Paris, 800 kilometers away from my family. Paris was not easy. It was totally another culture, people had an accent, but I had this bass with me, and I just played and practiced the instrument all the time. It was a jubilation!

When I was in NY, I met John Cage, he gave me this knowledge to love any sounds without hierarchy, without any preference in sounds. Who can decide that this sound is not beautiful, and this sound is ugly? The people with money, the institution, decide what theater piece and what music is good. They have the power to decide for you. This I did not like at all!

Later, he composed a piece for me, Ryoanji, for bass and small orchestra. John told me to meet him at an address outside of Paris, in Neuilly, at 7 PM. He was so precise with time. I remember he had his stopwatch all the time. I was there on time, and he screamed down from the second floor to come up. Later, he cooked for us. He asked if I knew where I was? Oh, my God, it was the apartment of Marcel Duchamp! You can’t imagine how touched I was because, even before Free Jazz, and everything, I am a child of this time. A part of Erik Satie, Surrealism, Café Voltaire, Marcel Duchamp, the readymade, all the questions about art or no art. I’m a child of that, and to be in Duchamp’s apartment, that is where the piece Ryoanji was decided between



Joëlle Léandre’s self-produced LP, *Contrebassiste* (1983 Liben Music US release of 1982 Adda LP)

John Cage and me, it’s a wonderful memory. I miss John Cage almost every day.

I’ve had 41 composers compose works for me. I’ve provoked them. You see, composers are still composing for the same instrumentation. Who decided that the bass is just a

side instrument?

I made the decision to stop Classical music and New Contemporary music because of the hierarchy. You have the composer and you have the performer. The creation is only from the composer. Who decided that the performer has to shut up? What do you mean? Because you have a pencil and white paper, the musician cannot be creative? So, I stopped it. I loved it, but it was not my feeling anymore. I listened to Free Jazz at 18 and it changed my life.

I’m a child of Free Jazz. I was at the American Center in Paris listening to them all (Bill Dixon, Anthony Braxton, Archie Shepp, Alan Silva, the Art Ensemble of Chicago). I was 18 and it was a shock for me. It was a fantastic shock. We already had all this music in Europe, it was a big explosion starting in May of ’68. They gave me jubilation. Everything was new. Everything was possible. This was my generation. They gave me the message to “be you.”

Did you know I played with Bill Dixon? I listened to him at 19, and I played with him a few years before he died. I met him at a party in Paris. He saw me and

(cont’d on next spread)

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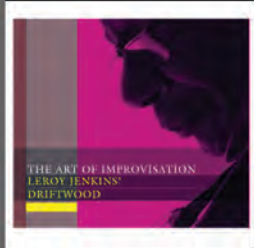
JEROME COOPER / *A Magical Approach*



BORAH BERGMAN & STEFANO PASTOR / *Live at Tortona*



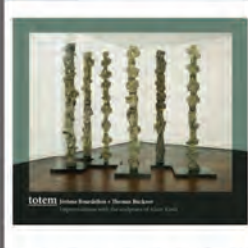
CONNIE CROTHERS & MICHAEL BISIO / *Session at 475 Kent*



LEROY JENKINS' DRIFTWOOD / *The Art of Improvisation*



FRED HO / *The Sweet Science Suite*



THOMAS BUCKNER, JÉRÔME BOURDELLON / *Totem*

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said, "You are Joëlle Léandre. Sit down, talk to me." We were eyes to eyes. I told him, "Bill, in 1969 I did not even finish my Classical studies as a bass player in Paris because I went to the American Center and I heard you in duo with Alan Silva, and who knows, without listening to you, NEVER would I be what I am or have become."

I was looking for my music, my feeling, my decision. It's a risk, but life without risk can be so boring, no? I was looking to create new music, my music, in my century, plus I am a woman, not a man. I had to find my music, my feeling, my sounds. I don't want to play like a man. Men have examples to look up to, not only in music, but as a woman, we don't really have big figures on podiums.

in this man's [music] life... Don't forget, some women can work, have ideas, can create, etc... We know how men can be so macho, especially in Jazz! I don't know why. Can you imagine a woman arriving at a men's meeting? "Oh, my God! We have to be careful now, we have a woman in the band!" I think men are very well together. They drink together, they have fun together, they talk about [women]. I play 95 percent with men, it's like that! If they call a woman, she has to play FOUR times better than them. Do you know that? She has to be a strong player. That's why we are so few. I called my 8 CD recording *A Woman's Work*, because many think a woman's work is to clean the apartment, to make the food and take care of the children.



Cover of *Canaille* (Intakt, 1988) recorded live at the Women's Music Festival *Canaille*, Oct 17 & 18, 1986, Zurich,

I had heard the FIG, the Feminist Improvising Group in Paris, and it was fantastic to see for the first time, a women's band. There are so few women playing this music. It's quite a hard life. For centuries, we just looked at men's bands, why not women bands? [Laughs] It's so simple. When I

listened to FIG, I was shocked in a good, positive way.

I went directly to Irène [Schweizer] after the FIG gig. She's such an important musician, she's the first woman in Europe, in '62, playing with Louis Moholo and with Kowald and more. She was the ONLY woman in all of Europe to be on the road. To be on the road means to have a band, to lead the band, to find the gigs, and pay the band. We are still very few. The EWIG was Lindsay Cooper, Maggie Nicols, Irène and me. Les Diaboliques came after that. I've played with Irène and Maggie for close to 40 years. You want to know what the difference was to play with Les Diaboliques? There's no anxiety or stress over having to play like another sax player, or faster, or more money, etc... Playing with Les Diaboliques was a pure pleasure, but it's also a great pleasure to play with men, don't worry, I learn a lot from being with them! And please, music is not men or women, music is... that's all."

Double bassist, improviser and composer, Joëlle Léandre was born September 12, 1951 in Aix-en-Provence, France.

Excerpt from interview first published in Oct/Nov/Dec issue of Cadence Magazine.

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get down Reggie, the sincere brother man, he cares

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Man Working Workman Workman

He Cares!

Harrison Bankhead

Bassist / Composer; Mar 1, 1955-Apr 6, 2023

Harrison Bankhead, bassist and long-time AACM member, performed with Dee Alexander, Ernest Dawkins, Malachi Thompson, Edward Wilkerson & 8 Bold Souls and Fred Anderson. Harrison's first Vision Festival date was a duo with Fred Anderson on May 22, 2003. He performed at AFA events with Dave Burrell, Hamid Drake, Kidd Jordan, Thurman Barker, Nicole Mitchell and William Parker.

jaimie branch

Trumpet / Composer; Jun 17, 1983-Aug 22, 2022

jaimie branch, born in Huntington, New York, began playing trumpet at age 9. Fly or Die, her breakthrough band, brought her spirit and unique sound worldwide. In jaimie's words, "Occasionally, on a great night, we burn down the house. What's needed in this moment - the reflection of the light refracting back into the body, the rhythm, the soul - all at once, at peace, in time, right now. Not hurriedly, not slow, but in tune and time with the universe. much love, j"

Margaret Davis Grimes

Advocate for music; Aug 13, 1940-Jan 7, 2023

A Manhattan native, Margaret Davis Grimes raised her girls as a single parent in New York City. Still she found time to organize around key issues facing our music: demonstrating against war, for equal rights for women and people of color, for affordable housing, and other essential struggles. Still, her greatest passion was jazz music. She channeled that passion through "Art Attack," an e-newsletter for and about free musicians in NYC. She found great happiness with the legendary bassist Henry Grimes with whom she traveled the world.

Mark Hennen

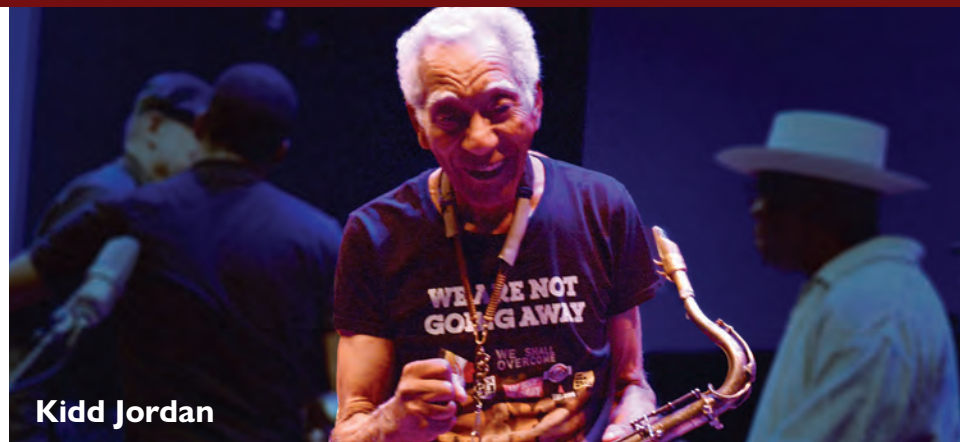
*Pianist / Piano Builder & tuner;
Jun 15, 1951-Feb 10, 2023*

He was one of a group of musicians from the University of Wisconsin-Madison on whom Cecil Taylor left a lasting impression. Mark Hennen, with others from Madison, came to NYC to participate in this great musical tradition. In 1973, MUNTU was formed and Mark was the featured pianist. He opened Piano Magic, hosting rehearsals and performances while he began a piano tuning and repair business. Over the years he was a pianist in William Hooker's bands and a collaborator with percussionist Jackson Krall. Mark was a quiet unassuming artist. He didn't seek the spotlight, but he never stopped making profound, brilliant music while keeping the pianos of Roulette, AFA and others In Tune.

Larry Roland

*Bassist / Poet / Teacher;
Jul 13, 1949 - Feb 25, 2023*

Larry Roland was a quiet giant. He dedicated his life to making a difference. He spent his early years as a teacher in the Boston inner city schools while he worked as a poet. He began playing bass as part of the house band at Wally's in Boston's South End. Roland was a deep artist, expressing his love for his people throughout a profound music career that included tours with Raphe Malik, founding the Urge 4Tet, and recording with the Charles Gayle Trio, among others. A deep human being who is greatly missed.



Kidd Jordan

*Saxophonist / Educator / Activist;
May 5, 1935 - Apr 7, 2023*

Edward "Kidd" Jordan was born in Crowley, Louisiana and he passed away in New Orleans where he lived with his wife Edvige Jordan and his seven children.

Kidd was a lover of all music: he supported his family playing with many of the great blues and R&B stars. But Kidd loved to play as free as possible.

Kidd was a central figure in the Arts for Art/Vision family. He played at the Vision Festival for the first time in 1999. He then played every year through 2019 when he performed a tribute to his dear friend and fellow artist, drummer Alvin Fielder. Later it became too difficult for him to travel. In 2013, he received The Vision Lifetime Achievement Award.

He taught generations of young musicians in New Orleans the discipline and joy of music. His stated goal "was not to teach them jazz, but to teach them how to play their instrument and then let them go." He fought for the students, making sure that there were funded programs to support their progress, and provided them with the skills that would help them to succeed.

Always wishing to play as free as possible, in 1975 he met Alvin Fielder and together they formed The Improvisational

Arts Quartet with Clyde Kerr, Jr. and London Branch, later adding Alvin Thomas. Originality is Jordan's legacy. In his words, "you've got to know yourself and what you're capable of doing and how you want to do it." His first recording with The Improvisational Arts Quartet was titled, "No Compromise!"

Kidd used to say that he found William Parker through The Village Voice... When William Parker played with Kidd, he found a hero of free music that he could look up to as a human being and as a great musician. In William's words, "When I first played with Kidd Jordan, I turned to my left - and there he was, in backbend so arched I thought he was going to fall back and touch his ankles. Every time we reached a high plateau he would climb higher and higher - into the sound. He loved music that much that he would never settle for mediocre. He always wanted to go to a place of enlightenment - always reaching for the Hallelujah."

Edward "Kidd" Jordan is someone who can inspire us all. He was a King. Now he is a Legend, an inspiration to all who want to Live with a strong sense of responsibility for family and community and a commitment to all music, but most especially the music that is reaching toward the heavens.

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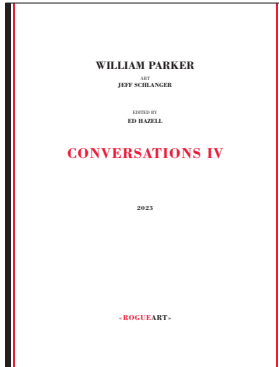
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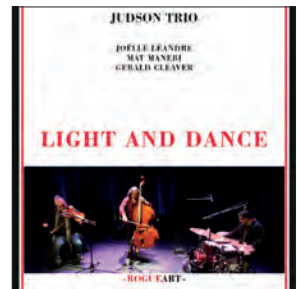
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