

Breaking Free Coming Home

Vision25



Amina Claudine Myers
Celebrating a LifeTime of Achievement



Breaking Free Coming Home



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The generous support of the Jacob and Ruth Epstein Foundation, Howard Gilman Foundation, Council Member Margaret Chin, Council Member Carlina Rivera, Doris Duke Charitable Foundation, Jerome Foundation, SMS Foundation, Tinker Foundation, and the many donations by artists and supporters.

The Vision Festival and Ingrid Laubrock's premiere of Monochromes is made possible in part thanks to public funds from the New York State Council on the Arts (NYSCA) with the support of Governor Andrew Cuomo and the New York State Legislature.

This project is supported in part by an award from the National Endowment for the Arts.

The performance of the David Murray Octet Revival presented in collaboration with the Eastside Arts Alliance and CapitalBop, is supported by Presenter Consortium for Jazz, a program of Chamber Music America funded through the generosity of the Doris Duke Charitable Foundation.

Amina Claudine Myers' Lifetime Achievement celebration is supported, in part, by the family of Arts for Art Board Member in memoriam Jeffrey Cohen.

Arts for Art receives support from the Henry Luce Foundation, the Willem de Kooning Foundation, and Teiger Foundation through the Coalition of Small Arts New York.

This program is supported, in part, by public funds from the New York City Department of Cultural Affairs in partnership with the city council.

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.



Chamber Music America



Photo: Marek Lazarski

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ARTS FOR ART 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

For 25 Years Arts for Art has celebrated the multi-cultural, multi-disciplined, and gender diversity of FreeJazz. To ensure justice and equity in the music we have shone a light on great African American improvising creative artists. FreeJazz was birthed from their struggles. It has been AFA's privilege to do this whether or not it was popular to do so. We have done this whether or not it was financially expedient to do so.

COMMUNITY

Community is a founding principle of Arts for Art. AFA prioritizes keeping space for both artists and audiences to gather both informally and formally, either in person or on Zoom. We discuss pressing concerns of the artists. We look at how this creative movement can bring insight and inspiration to create some space for the improvising art to create a space that is more fluid, a bit kinder, and more open to all peoples and cultures. We seek to creatively address the concerns that keep coming up. We don't have all of the answers but we are open to finding them. And by sharing art, ideas, and information AFA and our artists remain relevant, responsive, and resilient.

The Clemente

The Clemente, a Puerto Rican/Latinx multi-arts cultural institution that demonstrates a broad-minded cultural vision and inclusive philosophy rooted in NYC's Lower East Side.

Pioneer Works

Pioneer Works, an artist-run cultural center, a place in which artists, scientists, and thinkers converge.

SUPPORT 25 MORE YEARS OF VISION

Boundless • Improvisation • Community
Music • Dance • Poetry • Art



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For over 25 years, the Vision Festival has lifted us up
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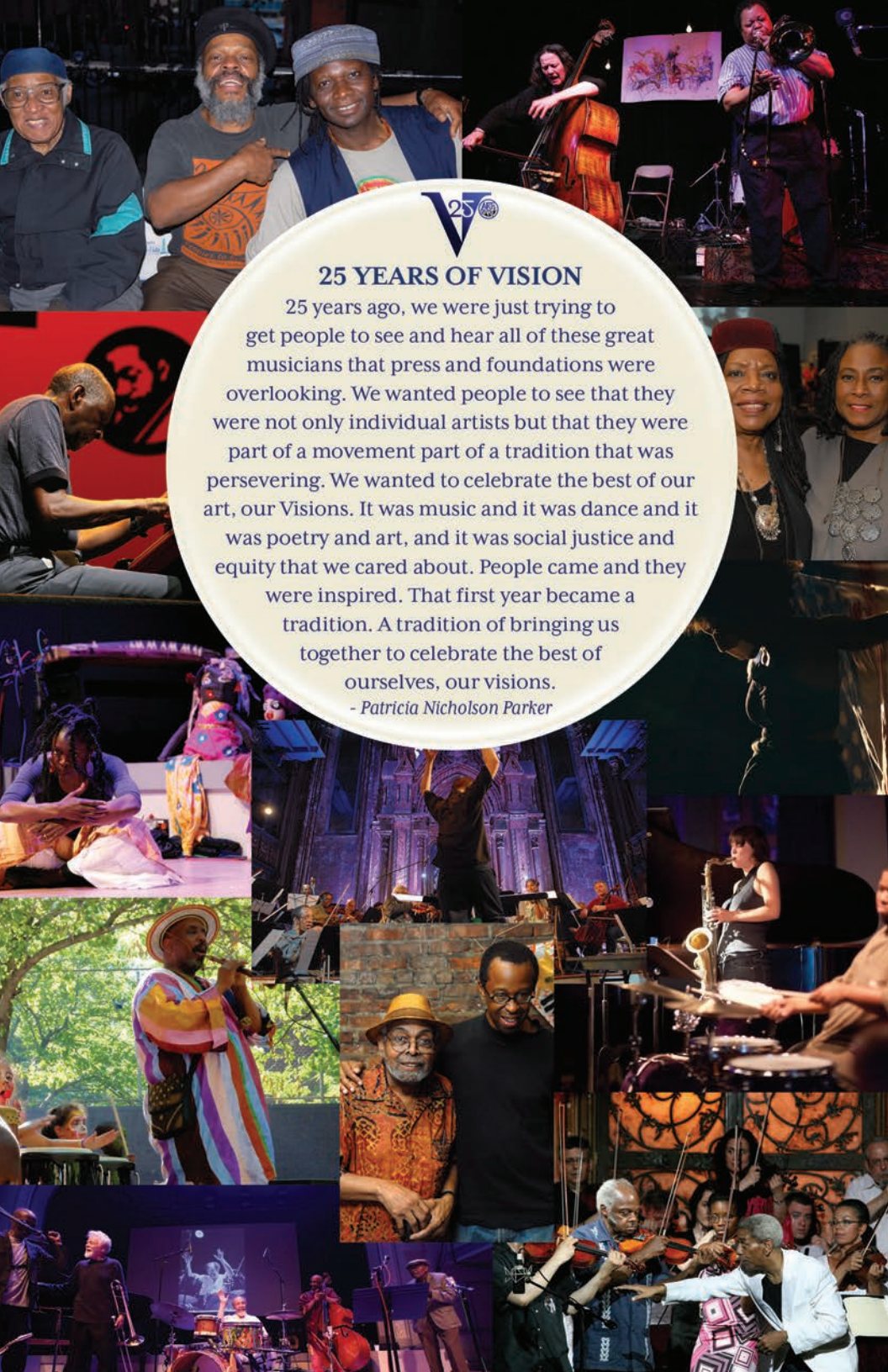
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25 YEARS OF VISION

25 years ago, we were just trying to get people to see and hear all of these great musicians that press and foundations were overlooking. We wanted people to see that they were not only individual artists but that they were part of a movement part of a tradition that was persevering. We wanted to celebrate the best of our art, our Visions. It was music and it was dance and it was poetry and art, and it was social justice and equity that we cared about. People came and they were inspired. That first year became a tradition. A tradition of bringing us together to celebrate the best of ourselves, our visions.

- Patricia Nicholson Parker



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Breaking Free Coming Home

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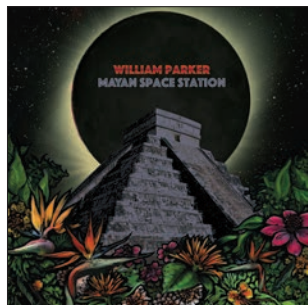
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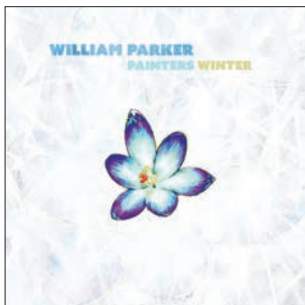
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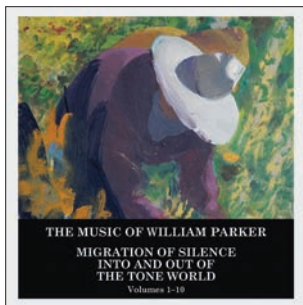
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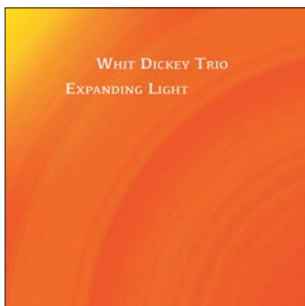
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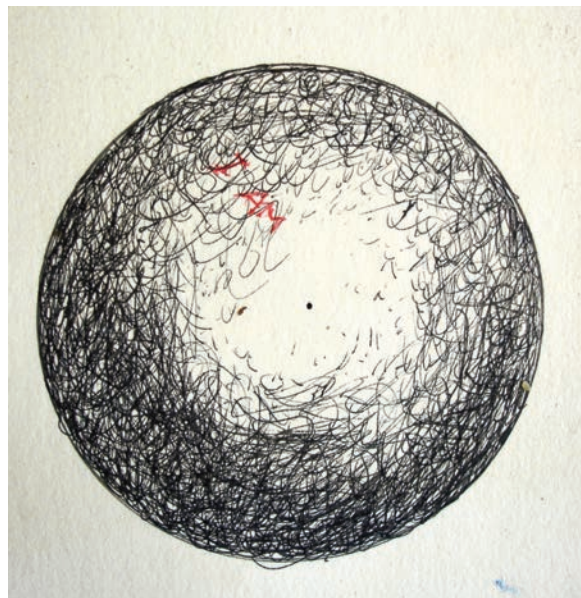
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i am That I am that I be am (beam)

Julie Ezelle Patton



Ra Was Right

Raymond Nat Turner

like a flaming guitar
sprinkled with lighter fluid,
four alarm fires roar
through Dark Ages on
synthesizers,
saxophones, trumpets,
pianos, drums, basses—
bari on bottom of
Interstellar swing—
Bebop blessings of
High Priests of Black Music
Time's one dimensional
flying forward—
Fly Me To The Moon
let me loiter in the
Universe beyond
historical blips:
Above smoke stacks
spewing mushroom clouds;
Above wingtip-wearing
idiots poisoning our planet's water;
Above primitive
Tomahawk missiles,
'Apache' and 'Blackhawk'
helicopters and drones;
Above true believers
babbling 'bout 'our democracy';
Above multibillionaire
media disguised as 'mainstream';
Above 37% 'approval' ratings;
Above an orange meteorite
un-humbled by the stars!

Fly Me To The Moon
with a connecting
flight to Saturn—
Recalibrating
my mind 'round icy rings,
low-riding unknown
regions, horizons—
Finding formulations,
Equations, for overthrowing
gray-suited, star-spangled
lapel pin patriots—
True believers in
Yes, we can—
Yes, we can and
Bottle Jim Jones Juice
and deliver regime
Change you can believe in...
They said Ra was out—
way, way too far out:
Now, out is in, and
In is out—and the
cosmos is cool,
Saturn's home—
"Space is the place!"

POETRY

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Fred Staton
 Photo by Richard Corman



**FIGHTING FOR THE SUSTAINABILITY OF
 BLACK IMPROVISED CREATIVE MUSIC**

ORGANIZED BY PATRICIA NICHOLSON AND MICHAEL HELLER

This year, two days of panel discussions will take place on Zoom.
 To register for a free link to view, check out the conference tab at

artsforart.org/vision

Day 1 | Tuesday July 27 | 3PM

**HOW SYSTEMIC RACISM AND CULTURAL COLONIZATION TOOK JAZZ
 FROM BLACK AMERICA**



- Nabil Ayers – music industry entrepreneur, writer and musician
- Marcus J. Moore – author and critic
- Anthony Jermaine Ross-Allam – doctoral candidate at Union Theological Seminary
- Lee Mixashawn Rozie – Jazz artist, Indigenous singer, educator
- Fay Victor – composer, vocalist, teacher at the New School
- Gargi Shindé – Director of Grant Programs, Chamber Music America

Program 2 | Wednesday July 28 | 3PM

**AMERICA'S NEGLECT OF BLACK IMPROVISED CREATIVE MUSIC:
 (THE IRONY OF RESOLUTION 57: JAZZ IS A NATIONAL TREASURE)**



- Adam Zanolini – ethnomusicologist, and director of Elastic Arts in Chicago
- Shannon Effinger - DC Jazz journalist
- William Parker – musician, author
- Isaiah Collier - musician, composer
- Kwami Coleman – pianist, composer, and musicologist

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PROGRAM 1

POINTS ON A SPACE AGE Ephraim Asili



POINTS ON A SPACE AGE explores the recent activity of the remaining members of the influential Sun Ra Arkestra since the passing of its founding member, Sun Ra, and examines their current work under the direction of Marshall Allen. **2011, 32 min, digital**

MANY THOUSANDS GONE Ephraim Asili



Filmed on location in Salvador, Brazil (the last city in the Western Hemisphere to outlaw slavery) and Harlem, New York (an international stronghold of the African Diaspora), MANY THOUSANDS GONE draws parallels between a summer afternoon on the streets of the two cities. The film is accompanied by Joe McPhee's real-time "sight reading" of the images presented onscreen. **2015, 10 min, digital**

AMINA CLAUDINE MYERS: REFLECTIONS MLS / Moon Lasso

Born in Blackwell, Arkansas, Amina Claudine Myers began her music career directing church choirs, singing, and playing gospel and rhythm and blues. After moving to Chicago in the 1960s, Myers became a member of the Association for the Advancement of Creative Musicians (AACM). Now based in NYC, Myers is known for her work with voice choirs, musical theater, and the pipe organ, while seamlessly blending blues, jazz, gospel, and extended forms. REFLECTIONS includes recent and archival performance footage, and interviews with Myers. **2021, 15 min, digital**



PROGRAM 2

INSIDE OUT IN THE OPEN Alan Roth

INSIDE OUT IN THE OPEN is a one of the first documentary films to focus on the revolutionary developments in jazz music that evolved in the early 1960s. The film revolves around interviews with eleven musicians, whose words are complemented by their music and that of many others. The interviewees represent several generations: Marion Brown, Baikida Carroll, Daniel Carter, Burton Greene, Susie Ibarra, Joseph Jarman, William Parker, Roswell Rudd, Matthew Shipp, Alan Silva, and John Tchicai, with short performances by Roy Campbell, Denis Charles, and Glenn Spearman. **2001, 60 min, digital.**



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disparate musicians.

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Opening Healing Ceremony

6:00

Patricia Nicholson text, dance
 Jean Carla Rodea voice
 William Parker bass
 T.A. Thompson drums



We open with a healing ceremony. How else could we begin? We need to be healed from Covid and all the loss that it brought into our lives. We need to be healed of the immoral pandemic of hate and fear. We need to be healed of the pain of disconnection that we experienced. Music, Dance, Poetry and Art Heal us.

Dave Sewelson's Music for a Free World Sextet

7:00

Dave Sewelson baritone sax
 Aquiles Navarro trumpet
 Dave Hofstra tuba
 Ava Mendoza guitar
 William Parker bass
 Marvin "Bugalu" Smith drums



In this music we are always breaking free and coming home. We are on our way home, there is one destination and many ways to get there. Breaking free from concepts and embracing the reality of love. This band has many connections. Some of the players have been collaborating for 150 years and some have never met. We come together and make music in a community that breaks free of racism and hate and comes home to our true selves. We are made of love, the same stuff that makes the universe and this music.

PERFORMANCE

Miriam Parker's "Reckoning" in the North Hall, between 2nd-3rd sets

Matthew Shipp String Trio

8:00

Matthew Shipp piano
 Mat Maneri viola
 William Parker bass



It is a great honor to play with the string trio at this year's Vision Festival. We have all come through a difficult year. We who are here have made it through. It is like a rebirth. The possibilities are endless. We win when we uplift each other. Since we got through this together we can bond together and reach out to each other in fresh ways. The music always speaks to these possibilities.

Photos from top: Eva Kapanadze; Don Mount; Anna Yatskevich
 Photos from top: Geert Vandepoelle; Petra-Cvelbar; Peter Gannushkin

Dave Burrell & Darius Jones Duo

Dave Burrell piano
 Darius Jones alto saxophone

9:00



Celebrating 25 years of the Vison Festival means we have a responsibility to summarize where we've been, starting through the power of the '60s until now, celebrating the strong clarity of the rhythms and energies of our improvisation. I feel a oneness with my visionary artist friends. Together we have been breaking free, we have been resisting and fighting the ugliness of racism. Reflection is the way to honor John Coltrane, Cecil Taylor, Albert Ayler, Ornette Coleman, Curtis Mayfield and like-minded artists who carry the blues-based cries with their painful, joyful and beautiful sounds. They displayed fairness and determination; we push to lead further by example.

Miriam Parker's "Reckoning" in the North Hall, between 3rd-4th sets

PERFORMANCE

Cooper-Moore

Cooper-Moore piano

10:00



Breaking Free
 Not always what it is hyped to be.
 It's the "Breaking" part,
 The hard work part
 That we don't hear enough about.
 But the Free part is worth the work.

Coming Home?
 Reason to celebrate,
 Just as often reason to mourn.

CELEBRATING AMINA CLAUDINE MYERS

A LifeTime of Achievement

The Amina Claudine Myers Voice Choir

6:30

- Janet Jordan lyric coloratura
- Lisa Sokolov mezzo soprano
- Richarda Abrams alto
- Fay Victor alto
- Clinton Ingram counter tenor
- Chinyelu Ingram tenor
- Cooper-Moore baritone, bass
- Charles Carter bass



The Amina Claudine Myers Voice Choir (Octet) came out of Myers' Improvisational Suite for Chorus, Pipe Organ and Percussion for sixteen operatic voices featuring solos for a lyric coloratura, contralto, counter tenor and baritone in an improvisational setting. Myers wanted to showcase written compositions with improvisations within the score for operatic voices which had never been done before. This work was premiered in 1979 at St. Peters Lutheran Church, NYC. Later Myers chose eight singers to tour Finland, France and Italy. The octet also did concerts at The Kitchen, NYC, The Community College, NYC and Stamford, Conn. Performing on the pipe organ originally, new compositions were composed for piano, pipe organ or Hammond B3.

Patricia Spears Jones - poetry

7:30

To me all music festivals are gathering for the pleasure of performance—the sights and sounds of humans making joyful noise with voice and instruments, simple and elaborate. Gatherings that hold us in our humanity as we face suffering, loss and grief. And yes, we are celebrating Amina Claudine Myers whose musical imagination, personal resilience, talent and generosity set a standard worthy of aspiration. We both grew up in small town Arkansas and learned to break free, with the help of teachers, from a world constrained by racism and sexism. This Festival wants us to “come home” with spirit filled from the free sounds that honor ancestors and call to the future.



PERFORMANCE Miriam Parker's “Reckoning” in the North Hall, between 2nd-3rd sets

Generation IV

8:00

- Amina Claudine Myers voice, piano
- Richarda Abrams voice
- Pyeng Threadgill voice
- Luna Threadgill-Moderbacher voice

Generation IV was created by Myers after composer/singer/teacher Pyeng Threadgill began studying gospel music with Myers. She later included her daughter Luna Threadgill-Moderbacher who sang and played the violin to study. Richarda Abrams, actress, singer and playwright had studied and sung with Myers. Myers knew that she was the perfect one to add to the group. Generation IV is honoring a few selected female gospel groups of the 1950s Classic Gospel Period. They were the originals who set examples of gospel singing that the world had never heard. The gospel music of today has grown from that period which was the beginning of female gospel groups. They will be honored by performances of well known songs by The Caravans, Clara Ward, The Staple Singers and Aretha Franklin.

Photos: Eva Kapanadze (2)

Photos: historical photos courtesy of Amina Claudine Myers

Miriam Parker's “Reckoning” in the North Hall, between 3rd-4th sets **PERFORMANCE**

Reflections: A Portrait of Amina Claudine Myers

Documentary film by MLS / Moon Lasso 2021, 15 min, digital. Produced by AFA. REFLECTIONS includes recent & archival performance footage, and interviews.

9:00



Patricia Nicholson's “Knife & Rose” in the garden, between 4th-5th sets **PERFORMANCE**

The Amina Claudine Myers Trio

- Amina Claudine Myers piano, Hammond B3
- Jerome Harris bass
- Reggie Nicholson drums

9:30

The Amina Claudine Myers Trio with composer/drummer Reggie Nicholson and composer/guitarist/bassist Jerome Harris has been performing together since the early 80s. AACM Drummer/Composer Thurman Barker, Upright and Fender Basses Ja Radu (Nen Judah) Williams and Bassist/Guitarist Alonzo Gardner were also in the Trio. Myers composes and plays piano, Hammond B3 Organ and sings Jazz, Blues, Gospel and Extended Forms which includes improvisations on all instruments The trio has recorded several albums/CDs and toured Europe and Japan. The trio has also performed in concert halls, colleges, universities and clubs in the US.

NESAMEHE

I Don't Understand

I don't understand, about the war, disharmony,
I don't understand, why happiness peace of mind
Seems to be adrift in the wind.

I don't understand
I don't understand
I don't understand what can be gained through ignorance of love and harmony?
So let us rejoice in living,

Let us rejoice in love, love, love

Why don't we make it happen?

— Amina Claudine Myers



3:00 Creative Vision Youth Ensemble

Warren Smith's Composers Workshop Ensemble

- 4:00** Warren Smith composer, drums, percussion
- Lloyd Haber drums, percussion
- Rod Williams piano
- Larry Roland bass
- Don Slatoff bass clarinet
- Joe Daley euphonium
- Jack Jeffers bass trombone
- Omar Kabir trumpet
- Claire Daly baritone sax
- Nigel Inniss tenor sax
- Lee Odom alto sax



I grew up on the South Side of Chicago in a musical family during the 1930s, '40s and '50s. In the 1960s I set up a loft space in the Chelsea district of Manhattan called Studio Wis. It became an experimental facility for many of my musical associates, in particular fellow percussionists.

Gentrification eventually caused us to lose the space, but during those wonderful years, we saw our music grow and expand its audience and attract universal attention.

The Vision Festival itself is an example of the growing influence our efforts have had on developing an interest in contemporary Music. I feel both blessed and proud of my involvement in these, now annual events. The "Loft" scene allowed so many of us to be able to develop and refine our Art music and present it to an audience that has supported us while other Musical venues had long ignored our efforts. I hope this wonderful event continues to inform, influence and entertain all the lovers of contemporary music.

ElectroFLUTTER

- 5:00** Fay Victor voice, compositions
- Nicole Mitchell flute, electronics
- Jamaaldeen Tacuma bass guitar



Good to speak on *Breaking Free, Coming Home*. Especially since I've been home for 16 months. Leaving gingerly for many months, taking walks and returning quickly. I'm a bit of a hermit and a loner. I feared that a thing like a pandemic might drive that point home. Turns out it's true. Still figuring out how I feel about Coming Home, does it mean Going Out? Coming home to the way we were. Was it that great after all? The hustle, bustle, thick-skin needing world. We enter as we resume normal life again. Normal. Masks, normal life now. The streets smell sinister. Strange energies grate. The shifts, the tensions, and distrust proliferate.

Coming Home is safe now; breaking free is making space to be who we really are.

Photos from top: Ken Weiss; Kyra Kvema; Kristi Sutton; Elias; Sound Evidence

Photo: Gulnara Niaz (Smith); Stephen Malagodi (Morris); Jersey Photographer (Malaby)



Morris / Smith
 Tracie Morris poetry
 Cecilia Smith vibes
6:00

This year's Vision Festival, its first quarter-century celebration, made me think about my past: performing at the first 1996 Festival and now returning after 25 years of creative experimentation of what I might be able to try as a poet. Starting out, one of my first "sideman/sidewoman" gigs was with vibraphonist/composer Cecilia Smith, still one of too few Black woman bandleaders on the scene. We should be grateful for the foundations that lead us to who we become. In light of reported tragedies of Black lives being shown more than at any point since the Civil Rights/Black Power era, we can also reflect on this new phase, emphasizing what sustains us, keeps us moving on. Today's performance is about trying to break free, coming together after being away. This is my first in-person/live audience gig since the twin diseases of racism and COVID rocked us all off our heels. Steading ourselves by coming home, we break free to take the next leap forward.



Joe Morris & Tomas Fujiwara
 Joe Morris guitar
 Tomas Fujiwara drums
6:30

Breaking free for me was following the lead of the genius African-American musicians who showed me the way to a righteous artistic life, one that demands equitable sharing of the world with all people. Everything we need to know about that is embedded in Black music. We can hear that perfect truth if we just listen. I reach for the sounds in me that repeat that call. Coming Home for me is participating in this music, and by doing so celebrating my appreciation for the miracle of our existence.

Tony Malaby's Sabino Quartet

Tony Malaby tenor, soprano saxophones
 Ben Monder guitar
 Michael Formanek bass
 Tom Rainey drums
7:30



Sabino is a desert canyon outside of Tucson, Arizona and the first place I encountered moving water as a child. All the music was composed under the turnpike where I met with many friends during lockdown.

Whit Dickey Trio

4:00

Whit Dickey drums
 Rob Brown alto saxophone
 Mat Maneri viola



I've worked with these musicians extensively. The music we have shared has helped engender a greater trust, respect, compassion and love for one another. The first musical gesture connects us into a different world of vibration, where racism, hate and injustice can't exist. Magic only!

Pheeroan akLaff Liberation Unit

5:00

Pheeroan akLaff drums
 Adegoke Steve Colson piano
 Michael Gregory Jackson guitar



Music seeds a force of oneness that binds, expands, and regulates the weight of the soul. It allows me a place at the table, finding purpose, and the channel to break free from ideas of separateness. It guides me to inspire the curious, to touch the soul, and to stand for justice, as many did before me, with a sound- liberation to address the day.

I've returned to a home community that always welcomed my sound. It thrills me to have the opportunity to convene this ensemble with whom I have spent many years tapping roots and vines for mediumship, in sacred architecture, to find you.

Raymond Nat Turner

6:00

Raymond Nat Turner poetry



February 2020—I left Harlem for a couple of weeks in Cali. I had gigs and the City of Berkeley was proclaiming February 25th "Raymond Nat Turner Day." After the festivities, we shipped our 40 boxes of remaining belongings from Oakland to NYC.

We'd planned to reconnect with the boxes in March / Then Seattle locked down. / Northern California counties locked down. / NYC was the epicenter of the COVID-19 pandemic. Reports from friends spoke of sirens night and day. Photos captured mass graves on Hart Island greedily swallowing up coffins.

Then came video of another lynching under the color of law followed by righteous outrage and months of resistance—street heat. Now, I'm heading home to NYC; to my tribe the 'Visionistas' where I feel the love and R-E-S-P-E-C-T nowhere else in the world offers ...

Photos: Robert Sutherland Cohen; Frank Rubolino (2); Iqua Colson (Colson); Jimmy and Deana Katz (akLaff)

Photos: vagtbond; Ricardo-Esvez; Julia Wésely

Third Landing

6:30

Ava Mendoza guitar
 Alexis Marcelo keyboards
 Luke Stewart bass
 Devin Brahja Waldman horns
 Ches Smith drums
 Abiodun Oyewole spoken word



This first meeting sees musicians with rich and varied backgrounds in rhythmic improvisation come together with renowned poet Abiodun Oyewole. They explore an expansive range of compositional and sonic possibilities, driven by Oyewole's open, powerful and uncensored verse.

Breaking Free: Let's continue breaking free of the racism and bigotry fed to us each day.

Coming home: We're coming home from a year that made it clear, as if there was any doubt—the same social power dynamics that define people's lives also determine the how and when of their deaths. Let's double down on leveling the playing field.

James Blood Ulmer ODYSSEY

7:30

James Blood Ulmer guitar
 Charles Burnham violin
 Warren Benbow drums



Breaking Free - Coming Home

Is the sole expression for the band Odyssey and the concept of the music we play.

The concept is being free in our environment and being free on the instrument that we each play.

No restriction, no handicap.

But the sole expression of a free self exposing his music to a public.



Elder Ones

6:00

Amirtha Kidambi voice, harmonium, synthesizer
 Matt Nelson soprano saxophone, effects
 Eva Lawitts bass, effects
 Max Jaffe drums, sensory percussion



In the last year, many of American society's unjust hierarchies and system failures were laid bare. As I processed the pandemic in seclusion, I turned my energies away from music, especially as our industry came to a halt and devoted myself to racial justice organizing and activism. It felt like an incredibly important moment to dig in and come together. For most musicians, we spend much of our time on the road and away from our communities. For over a year, we have been able to do crucial work in our cities and on our streets, through mutual aid, community organizing and protesting. At this crucial juncture, I feel we absolutely cannot return to the status quo. Instead, we must come together with a new self-awareness that came from total collapse and rise from the ashes.

James Brandon Lewis Quartet

7:00

James Brandon Lewis tenor saxophone
 Aruán Ortiz piano
 Brad Jones bass
 Chad Taylor drums



Music as an alternative to the present, not an escape from but an escape to...the reality of being of just merely resting in being but not complacent, but content in trusting the freedom of the music as a real transport to other realms that truly free us from the plagues of this world. We shall become closer to the idea of that home and the escape to that maybe within this time or this realm and breath...but if we do, we draw really on the strength of music the real strength and not the surface or the agreed language but a treasured Individualism the only accepted ism that makes up the creative whole of we.

PERFORMANCE [Miriam Parker's "Reckoning" in the North Hall, between 2nd-3rd sets](#)

Julie Ezelle Patton Rock Paper Twister

8:00

Julie Ezelle Patton poetry
 Janice Lowe piano
 Paul Van Curen guitar
 William Parker bass
 Abou Farman drums
 Vinie Burrows Special Guest



We wander— about words sounds images and feelings instrumental to freedom and the instrumental fluidity of all— per sounds of Earth—creatures big and small—hear.. In the 6th Great Mass Extinction—heat seeking Die Off tuned to each and every tear we woo holler coo woof bawl curse cry whimper scream purr hiss bark smooch hi fly sCaledonia tongue clicks... Hope fully in a harmonic rip tide: not so silent wave triumphing over warring deaf'n nation straits ...To mend on a higher note higher calling ground more together than apart One love One hurt heart Soul to Soul OM Free Sass Eeeee borderless body

[Patricia Nicholson's "Knife & Rose" in the garden, between 3rd-4th sets](#) **PERFORMANCE**

Mara Rosenbloom Presents Flyways

Mara Rosenbloom piano
 Anaís Maviel voice, surdo
 Rashaan Carter bass

8:45



We all feel. So simple, so complex. We invoke the words of Adrienne Rich:
 "I dreamed you were a poem
 a poem I wanted to show someone which is the poem of my life."
 See me, hear me, feel me, see yourself, hear yourself show yourself. Honeybee, I will risk every heartbreak to fall in love, it's the most resonant sound I've ever heard. I dream of a common language.

[Patricia Nicholson's "Knife & Rose" in the garden, between 4th-5th sets](#) **PERFORMANCE**

Trio 3 + Vijay Iyer

Oliver Lake alto saxophone
 Reggie Workman bass
 Andrew Cyrille drums
 Vijay Iyer piano

9:45



Down through the years in every culture (with global consideration), it has always been the artist of every discipline who reflects the temperament and energy of the society which surrounds them.

The expression of our music (as it is with all musicians who knew and know), has always been a powerful statement that all lives matter. In our society, we recognize that Black lives continually live on the edges of the socio-economic and political systems which have existed through the years. Our musical expression of the world around us is a continuum of this reflection.

For more than 25 years Trio 3 has made a strong effort to offer our audience the true reflection of the world around us. While portraying that through the Science of Sound, we can acknowledge the negative energy, then convert that to positive inspiration to create and enjoy a better world.

Photos: Chris Weiss; Thomas Sayers Ellis; Ted Roeder
 Photo: Kholood-Eid; John Rogers / Intakt Records

Lopez Trio

6:00

Brandon Lopez bass
 Gerald Cleaver drums
 Steve Baczkowski woodwinds



Our individual/collective musical practices are directly related to a questioning of the hegemonic ideas which govern us and our societies. It's through our questioning, criticism and direct action in which we can make our global society as equitable as it possibly can be. The art and the means in which we make it, are a direct reflection of how our lives are lived and a direct reflection of our politics. In spite of the name "López Trio", which denotes some kind of ownership, our music is made collectively. Everyone has an equal voice and ownership of what happens. As three equal parts, we're reliant on each other to create this music.

Ingrid Laubrock "Monochromes"

7:00

Ingrid Laubrock saxophones
 Jon Irabagon saxophones
 Zeena Parkins electric harp
 Tom Rainey drums



"Monochromes" are pre-recorded, extremely layered tape pieces that act as a base for improvisation. I invited three of my favorite musicians — Zeena Parkins, Jon Irabagon and Tom Rainey — to join me in interacting and reflecting on the pieces as well as connect them through improvisation.

2020 was the strangest year — seemingly endless, disconcerting and full of anxiety. As we musicians had the rug of our existence pulled from underneath us, I found there was also an opening for reflection and learning. These pieces stem from my explorations into a more technological realm than where I usually live. I couldn't play for real with Nate Wooley and Adam Matlock, who provided the trumpet and accordion sounds on two of the Monochromes, so I brought them into my home and sculpted pieces out of their sounds.

The pandemic highlighted world-wide inequality over and over again and I am hopeful that the forced pausing and reflecting we did as individuals, cities and nations will bring much needed change concerning inequalities of all kinds.

PERFORMANCE

Miriam Parker's "Reckoning" in the North Hall, between 2nd-3rd sets

Photos: Peter Gannushkin ; Caroline Mardok

Photo: Peter Gannushkin (FLY or DIE, Moten)

FLY or DIE

8:00

jaimie branch trumpet, voice, percussion
 Lester St. Louis cello, voice, percussion
 Jason Ajemian bass
 Chad Taylor drums, mbira, voice



We FLY together or DIE apart. That's the crux of the vibe. There are forces out there that want to crush spirits, those who want to keep us separated to keep us from flocking up—we reject those forces and instead play harder, listen harder, love harder. This music is protest, this music is peace, this music transports and transforms. The guys in this band don't just play music, they lift the bandstand and take off, it lifts me up and it will lift you too if you let it. FLY or DIE baby, we either moving closer to life or closer to death. So sound the trumpets, flock up, and fly, we stronger together.

Patricia Nicholson's "Knife & Rose" in the garden, between 3rd-4th sets

PERFORMANCE

Moten / Lopez / Cleaver

Fred Moten poetry
 Brandon Lopez bass
 Gerald Cleaver drums

9:00



We want to make something that sounds as good as it feels to make it and to act thoughtfully, along with you, as if that's the essence of devotional, revolutionary practice. Let's break free from American freedom. Let's come home so we can give home away.

Patricia Nicholson's "Knife & Rose" in the garden, between 4th-5th sets

PERFORMANCE

David Murray Octet Revival

David Murray tenor sax, compositions
 DD Jackson piano
 Mingus Murray guitar
 Curtis Stewart violin
 Lee Odom alto sax, clarinet
 Josh Evans trumpet
 Vincent Chancey french horn
 Rashaan Carter bass
 Russell Carter drums

9:30



Commissioned by Chamber Music America

Racism has always just been a distraction. An excuse to hate on someone less fortunate and privileged. I've spent my entire career and life trying in one form or another to irradiate these two social cancers. Music is my best weapon.

TRIBUTES TO MILFORD GRAVES

Andrew Cyrille

5:00 Andrew Cyrille drum set

To Milford Graves, heartfelt drumbeats through the music of the Drumset.



Loose Booty Band

6:00 Warren Smith vibes
 Jay Rosen drums
 Brandon Lopez bass
 Michael Bisio bass
 James Keepnews guitar
 Jason Kao Hwang violin
 Rosie Hertlein violin
 Joseph McPhee reeds, brass



In 2014, I was invited to play a duo concert with Milford Graves at the Chicago Art Institute. When I arrived at the hotel there was message from Milford, "McPhee, how do you feel?" I replied, "I'm doing pushups now, getting ready to fly," to which he responded, "We shall fly on wings of inspiration."

Milford's beautiful drums had been brought to Chicago rightfully as art objects. As he set up for the soundcheck, he spoke of how much he disliked certain saxophonists. "They play too loud and too many notes." I had only my tenor sax. Milford emerged from his dressing room in his martial arts whites, I from my dressing room, by chance, in all black, terrified. Milford started but I didn't play until he called, "McPhee," and gave a sly, LOOSE BOOTY smile.

Shahzad Ismaily

7:00 Shahzad Ismaily multiple instruments

I am so grateful to have met Milford in this too brief time we all have here in the body-form. He walked through doors to the heart and that were invisible to me until opened. I cherish the concerts we played together and the hours in conversation. My set is dedicated to him Thank you professor.



John Zorn
 John Zorn alto saxophone **7:15**

John Zorn and Milford Graves began their musical collaboration in 1999 to an over capacity crowd at the Vision Festival. From then on they began playing together on a yearly basis for very special occasions.

Tribute to Milford Graves



William Parker bass
 Lee Mixashawn Rozie woodwinds **7:30**
 D.D. Jackson piano
 William Hooker drums
 Francisco Mela drums

This evening's tribute through sound is dedicated to Milford Graves. The musicians playing each offer individual as well as group offerings of improvisations, and spontaneous composition. Hopefully together we will move sound mountains through rhythms and song in joy and celebration. We will be tapping into known sounds to create something that is unknown that keeps pushing and moving forward in rituals of myth and healing. All is inspired by the blues and the nameless sounds that we encounter. We travel together down a road to find some music that is real, not performance. We will play with love and with the highest respect for what is called soul music.

Finale: Drum, Horn, and Dance Tribute to Milford Graves

Drums: TA Thompson, Michael Wimberly, Jackson Krall
 Syd Smart, Tim Angulo, Dennis Warren **8:30**
Horns: Isaiah Collier, Aakash Mital, Peyton Pleninger
 Mat Lavelle, JB Lewis, Patrick Holmes, Isaiah Barr
Dance: Miriam Parker, Jason Jordan, and others

Photos: Dave Kaufman (Cyrille); Jordan Fuller (Graves/Morris)

Photos: Dave Kaufman (Graves); Ewa Kapanadze (Zorn)

The art at VISION 25 is a celebration of our diverse and unique cultures. When seen together it is also a cry for justice, for the visibility of all our people. The work is steeped in personal spirituality and awareness.



Miriam Parker



Mincho Vega

North Hall

Miriam Parker - "Reckoning" | Video, Movement, Materials

An exploration of how distance and time affects our response to violence. This work continues Parker's collaboration with Merche Blasco and Luke Stewart. *Performance times notated in schedule.*

Overhead Main Performance Space

Jo Wood-Brown & Jean Carla Rodea - "Sailing Through Cosmic Space"

Takes the idea of encounter to the future and into the creative space of our shared imagination.

Main Hall Under Balcony

Benjamin "Mincho Vega" Roja | Banners, Paintings

Illustrations of iconic figures and symbols that speak of the artist's roots in El Salvador and his life in the US, sharing his vision of humanity in sync with his surroundings and nature.

Main Hall Stage Projection

Jeff Schlanger - CHILE•NEW YORK•GAZA | Video

This work incorporates over 400 clay faces into an installation in homage to the innocent victims of political wars.

Opening and closing nights, July 22 & July 30

Outdoors in the Garden

Jackson Krall | Iron Bells

A reflection on Pioneer Works' origin as an ironwork factory and an effort to wake up our ears and minds to art and justice.



Jo Wood-Brown

Outdoors in the Garden

Jean Carla Rodea & Jo Wood-Brown - "SEASaw"

This speaks to the history on the Red Hook waterfront with encounters between the Dutch and the Lenape; and brings to mind the present encounters that we struggle with today.

Outdoors in the Garden

Mincho Vega with Jo Wood-Brown, Jean Carla Rodea - Ofrenda

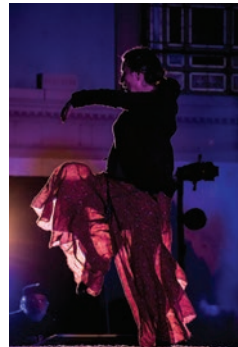
An exploration on the world of ofrendas (altars for the ancestors) to honor and remember our communities who have struggled greatly over the past year. Audience members are encouraged to bring a picture of a loved one and write a memento.

Outdoors in the Garden

Patricia Nicholson - "Knife & Rose" | Dance Installation with Ellen Christi, Jean Carla Rodea, Miriam Parker, and Jason Jordan

Engages with the works of Jo Wood-Brown and Jean Carla Rodea.

Performance times notated in schedule.



Patricia Nicholson

**At Pioneer Works and The Clemente
Jeff Schlanger and Jorgo Schäfer
Live Painting**

For decades both artists have painted during Vision Festivals, blurring the boundaries between listening and creating, each artist in their own unique style.



Jeff Schlanger



Jorgo Schäfer

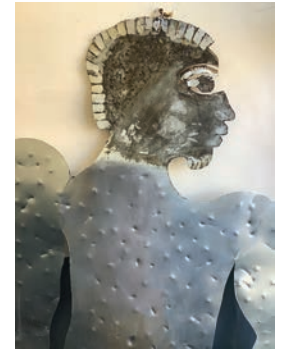


Jean Carla Rodea



Jackson Krall

Curation – This year's festival has a large visual component curated by three women artists: Patricia Nicholson, the festival founder; Jo Wood-Brown; and Jean Carla Rodea. All three artists work across media and disciplines.



Amir Bey

Amir Bey | Metal Sculptures

Four galvanized metal pieces representing four individuals—two female, two male—whose textures and interactions suggest the movements and energies between people as individuals and as an ensemble.

Jackson Krall | Iron Bells

These functional sculptures wind around like vines and invite playing.

Mincho Vega | Banners, Paintings

Life-sized banners portraying iconic figures and symbols that speak of the artist's roots in El Salvador and his life in the U.S. Together they also speak a proud defiance.

Jeff Schlanger - "CHILE NEW YORK GAZA 2021" | Photomural

A continuing wall of stoneware ceramic Faces fired in New York, presented as an 8'x12' photomural in collaboration with photographer J. Maya Luz.

Jackson Krall, Jo Wood-Brown, Jean Carla Rodea, William Parker | Totems

7' totems designed to honor our unique and collective heritage. They will line the aisles in La Plaza and are designed to lift the minds and spirits.



William Parker

AN INTERVIEW WITH AMINA CLAUDINE MYERS

by PATRICIA NICHOLSON



Born March 21, 1942

AMINA CLAUDINE MYERS is like her music, filled with warmth and welcoming.

She has an open heart, and a curiosity about all the possibilities in music and in life. That is what freedom seems to mean to her. To go where her musical heart takes her. She is no snob. She wants to keep taking it in, and then share it.

She wants to go where people are listening, with their hearts open so that she can give them some of what she has received. Where she has been inspired, she wants to share that inspiration. Inspiration to inspiration, that is her goal, to keep spreading that light and that joy.

Most of her formative years were spent in Blackwell, Arkansas, a town of no more than 250 people, a place where people all knew each other and as far as she can remember, a place where everyone looked out for each other. She lived with her great-aunt, a schoolteacher, and her great-uncle, a

carpenter by trade who played the clarinet, flute and sang. For a long time, she didn't choose music, but music kept choosing her.

There was a piano in the house when she was a child. She would take the Trailways bus seven miles to a church in Morrilton to study classical piano every week. By 1950 Claudine Myers had moved with her family to Dallas. And when she was 11, she was chosen to be the church pianist in the Methodist church. "Around age 12 or 13 the ladies of the Baptist church organized seven of us into a gospel group. We sang 3-part harmonies and I taught the songs and played the piano."

"I was living in Louisville, KY with my mother during the summertime. She took me to hear the female gospel groups. This was in the early '50s. Later on, in the '60s I directed choirs for two churches and had some adult vocal students."

"Church was where we got to hear all kinds of music." At a church in Dallas, Texas, in 1956, Claudine Myers heard the great

classical pianist, Philippa Duke Schuyler who greatly impressed her. But she was also impressed by the music of Hank Williams. "I liked to sing, 'Your Cheatin Heart.'"

All music was good. Music was just a part of life. It was all around her. Later she would write a composition "Jumping in the Sugar Bowl" based on a children's game that she played with her friends when she was a little girl.

"In the 6th Grade I took piano lessons with Mrs. Fullelove, who would patiently teach me to play hymns, which I found hard. But later I realized how important her teaching was for me."

At age 15 she moved with her family back to Blackwell, AR. There, she organized a group called the Royal Hearts who sang R&B, and the Gospel Four who sang gospel.

"I didn't play jazz until I went to Philander Smith College. I also began to play the blues on the piano." She was approached to sing and play Jazz at The Safari Room in Little Rock, AR and later rhythm and blues at the Elks Club in Lexington, KY. Rather than seeing Jazz and Blues as a new direction, it was all just part of the ebb and flow of music.

"On one occasion, at a piano bar in Hotsprings, AR, where a well-known musician, Arthur Porter, was playing, Liberace came by after his gig was over and sat at the bar around the piano. I remember he complimented me after I sat in and played a tune

by Ahmad Jamal. He smiled and said 'N I C E.'"

All through her school years she was asked to play the piano:

"At one point I thought that I might want to be a concert pianist, but I majored in music education. But I studied classical music all through college. I did not know what I was meant to do in life. But all this music, I'm taking all this in, and it all came to a head, as I became an adult, because I was able to write, compose music in all these different styles."

After college Claudine Myers moved to Chicago to get a teaching job in the school system. But she also ended up playing in Cozy Eggleston's Trio. She met the drummer Ajaramu who introduced her to Muhal Richard Abrams. "A short time later I was inducted into the AACM."

This was in the very early years of the AACM. She played piano on the second public AACM performance. "I was inspired by what the musicians of the AACM were doing, creating their own music, painting, poetry, plays, etc. But I was also being inspired by all the music that I had been exposed to; the gospel quartets and female groups, rhythm and blues, the jazz and world music, as well as the classical music that I had been studying all along."

Required and inspired, as an AACM member, Claudine Myers began composing large choral and orchestral works.



A.A.C.M. The Association for the Advancement of Creative Musicians

Photo Credit: Nancy Center

Historical photos: courtesy of Amina Claudine Myers

(cont'd next page)

She also began collaborating with various AACM members. She is featured on Maurice McIntyre's aka Kalaparusha Ahrah Difda's first recording in 1969, "Humility in the Light of the Creator." In 1970 she began touring with Sonny Stitt and Gene Ammons.

All this time she was teaching music in the Chicago school system and taking her students around the city to perform for other schools. In 1975 she wrote and composed a musical called I DREAM.

At this time Claudine, now calling herself Amina Claudine Myers, realized that she just wanted to play music. In 1976 at



AMINA
(Claudine Myers) Vocalist • Organist • Pianist • Composer • Dramatist

age 34, she packed her bags and moved to NYC after a brief sidetrack to California.

"I had started realizing that I was supposed to be a musician. Particularly into my late 30s. Even though I had worked with other musicians. In New York, I would be on my own. But I didn't want to teach school. I didn't want no 9 to 5. And I loved music.

The only time I went looking for a job was when I moved to New York City. I was desperate to get a gig. I was in New

York and I didn't have no money."

By 1978, Amina Claudine Myers went to Europe with Lester Bowie's Quintet. That same year, she became assistant musical director for Ain't Misbehavin at the Manhattan Theatre Club East, right before it went to Broadway.

In 1979, Amina began working with Marion Brown. They did gigs up at Yale University and Chicago U and in NYC at the loft, Environ before recording Marion Brown's "Poems for Piano," which included her composition "Plowed Fields (Going Home)."

"In the house I was staying, the piano had missing keys. I was practicing on that broken down piano. But creatively, it gave me all kinds of opportunities."

After this, things just kept opening up. Amina began to be featured on a series of recordings. In 1980 she put out two of her own recordings on Leo, "Song for Mother E" with Pheeroan akLaff and

"Amina Claudine Myers Salutes Bessie Smith." Her recording and performing history continued with Muhal Richard Abrams, Arthur Blythe, Lester Bowie, Frank Lowe, Greg Osby, Leroy Jenkins, Jim Pepper, James Blood Ulmer, Henry Threadgill, Archie Shepp, Charlie Haden's Liberation Orchestra, Bob Stewart, Joey Baron, Bill Laswell, Eddie Harris, Von Freeman, Anthony Braxton, Ricky Ford, Art Blakey and The Jazz Messengers, and Rahsaan Roland Kirk. As well, she continues to release her own music on a variety of labels.

Her musical output keeps growing and so does her artistry. And she has continued to compose in different genres. It is all music. She doesn't belong in any one genre because she continues to see it all as good music. A part of her life and the ongoing history of music.

FUTURE PLANS

Amina: I would like to have my large projects presented. And I would like to do my choral music with the pipe organ plus my improvisational suite and other compositions with the choir, with at least 16 voices. I have works for these large choral groups that's never been performed. And I'd like to do solo pipe organ concerts. And I'd like to have my symphonic pieces performed. I don't have that many, but that would inspire me to write and perform more. I've been saying this for now going on 3 years. I have over 90 pages of the large, orchestral score for Harriet Tubman already written. I haven't worked on that for about 3 years. I stopped to do another composition called "Night," and I haven't gotten back on it. So, I plan to have all my music digitized, because I wrote out the scores myself, but I need to have them



digitized and written correctly where everybody can read them. And then I can be inspired to write more chamber pieces.

I want to travel. When I was in places like Croatia and Serbia, those people love jazz. They love gospel. And they're not getting enough of that. I want to work with people all over the world and have workshops. Work with the people on the music that I write. They are interested, they love it. And I feel like I'm inspiring people. I want to be able to go back to those places, and other places. I want to share the knowledge I have with young people.

When the creator gives you a challenge, he makes a way for it, some kind of way.

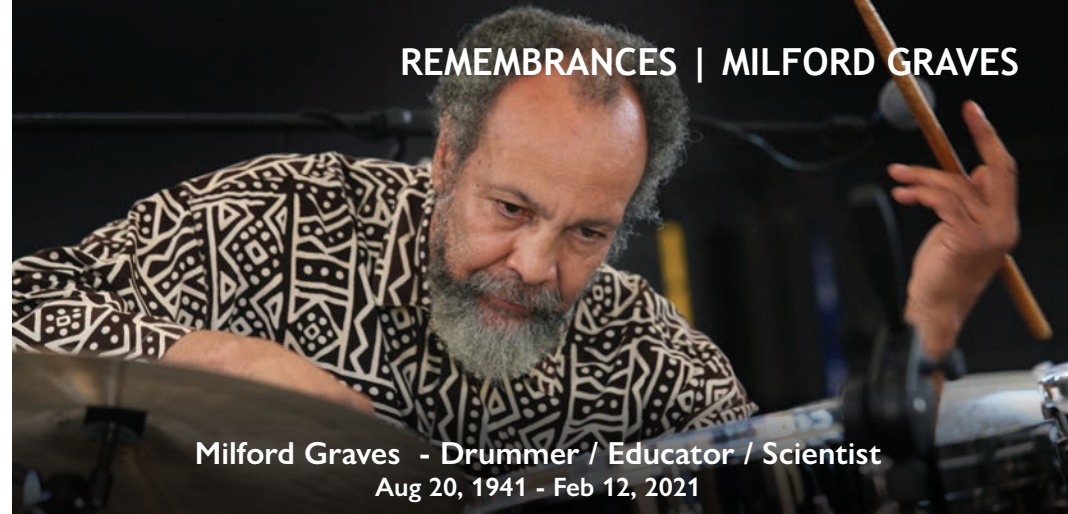
SEED ARTISTS

Pheeroan akLaff,
Luz Marian Bueno,
Kamillah AkLaff,
and all the folks at Seed Artists
congratulate Amina with love.
Thank you Sister A, for music
kinship, mentoring, and
generating good light for
our family.

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PROFESSOR GRAVES, Drummer Graves, Healer Graves, Scientist Graves never stopped teaching us. How he never stopped until his physical heart insisted on the afternoon of February 12th that it was done beating. But he didn't leave us until he could go on no more. Every time he played the drums he played until it was done, until the healing music was done, for that day. He lived his whole life in Jamaica, Queens. He met and married his high school sweetheart and raised 5 children. He made his home into an art installation. He kept a garden, planting and harvesting healing herbs that he made into tinctures. As long as his heart was beating, he pursued science to heal. He was a trained and practiced acupuncturist. He created his own form of martial arts that he taught to young people in his neighborhood, till they were no longer young. He played the drums inspiring and healing those whose ears and hearts were open.

Milford Graves was the featured performer for the First Annual Vision Festival in 1996. He was a core Vision Artist performing at almost every Vision

Festival. On June 12, 2013 he received the LifeTime Achievement Award. In 2018, the biographical film by Jake Meginsky entitled "Full Mantis" came out to rave reviews. His scientific work on stem cells with doctors in Italy continued to move forward. His life work that brought together art, science and drumming is being showcased in art museums.

Milford Graves will never leave our hearts. Milford Graves; music, art, science and movement was based on the understanding that the Heart must always be the center of the music. His Life example is of one who always is reaching to go further, to do more, to learn, to keep growing, to not be confined or constrained but to pursue knowledge, understanding and wisdom. He showed us that our healthy hearts not only have a regular beat, each one of our hearts has its own unique, multi-rhythmic dance. In the end his, as does everyone's physical heart – his heart has stopped beating. But the echoes of its rhythms, in his drumming and his science and his healing energy and ideas will be with us as long as our hearts are beating.

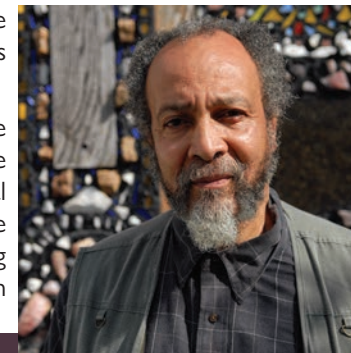


Photo: Ken Weiss (inset)

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Excursions into myriad worlds of tone, texture and color!

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JOËLLE LÉANDRE – MAT MANERI – GERALD CLEAVER

LIGHT AND DANCE

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ON JULY 22 @ 9:45 PM TO CLOSE THE OPENING NIGHT OF VISION 25



MATTHEW SHIPP STRING QUARTET
MATTHEW SHIPP – MAT MANERI – WILLIAM PARKER

SYMBOLIC REALITY

Pleasantly filling the heights
beyond any possible previous limitations!

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ALAIN KIRILI – Sculptor

Aug 29, 1946 - May 19, 2021

Alain Kirili work as an artist can be seen around the world in museums and galleries. His work reflected his passion for Life. And for Alain, the Sound of Life could be heard in Freejazz. His art kept modulating as sound modulates, reflecting his insatiable interest in what is possible. For him Music, Art, Sculpture was physical and he threw his body into his work.

When his body began to fail him, his art reflected the fragility. He accepted his mortality while embracing Life and the Creativity that was flowing through him. Alain made his presence felt, in his Art and also in the way that he embraced the creativity that he saw in others presenting countless salons featuring music and dance and the work of other visual artists.

Photo: Hollis King; Rossetti; Maria Destot



HENRY GRIMES

Bassist / Violinist / Composer / Poet

Nov 3, 1935 - Apr 15, 2020

Known for his remarkable musical genius, as well as for his kindness. Henry Grimes was born and raised in Philadelphia, PA. He became one the premier bassist in all areas of jazz playing with great jazz artists such as Benny Goodman, Gerry Mulligan, Charles Mingus, Thelonious Monk, Stan Getz, Sonny Rollins, Perry Robinson, Albert Ayler, Don Cherry, Cecil Taylor, among others. After a thirty year absence he reappeared in 2003 and performed at Vision. Since then, he soared across the musical world, with a spirit filled with freedom and love. AFA was honored to acknowledge Henry Grimes for his Lifetime of Achievement in 2016.



SONNY SIMMONS
Alto Saxophonist / English Horn / Composer

Aug 4, 1933 – Apr 6, 2021

Grew up in Oakland, California, known for his work with Prince Lasha, Eric Dolphy, Barbara Donald, and more. Sonny rose through the '60s as one of the leading figures of the free jazz movement. After a lapse of 20 years he came back strong, performing in Europe and releasing Ancient Ritual. His intense fiery sound made him a frequent performer at the Vision Festival.

RECENTLY RELEASED

ALL SET
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C. TORDINI – T. RAINEY

ALL SET

Single CD – ROG-0105



P. DUNMALL – M. SHIPP
J. MORRIS – G. CLEAVER

THE BRIGHT AWAKENING

Single CD – ROG-0103



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MATTHEW SHIPP
EVAN PARKER

LEONINE ASPECT

Single CD – ROG-0108



JOSHUA ABRAMS' CLOUD SCRIPT
A. BROWN – G. CLEAVER
J. PARKER – J. ABRAMS

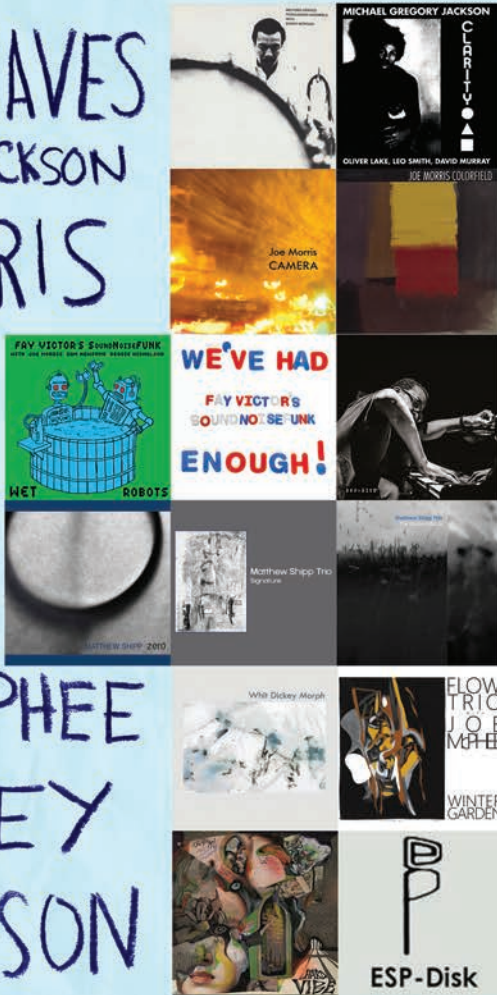
CLOUD SCRIPT

Single LP – ROG-0100
Single CD – ROG-0107

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ESP-Disk' is honored to have so many of its artists be part of the 25th Vision Festival

MILFORD GRAVES
 MICHAEL GREGORY JACKSON
 JOE MORRIS
 FAY VICTOR
 MATTHEW SHIPP
 JOE MORRIS
 & JOE McPHEE
 WHIT DICKEY
 MATT NELSON



NEW RELEASES FROM ESP-DISK'



Michael Bisio / Kirk Knuffke / Fred Lonberg-Holm
"The Art Spirit"



Duck Baker
"Confabulations"



East Axis
"Cool With That"



Ochs-Robinson Duo
"A Civil Right"



OPTO S
"Human Indictive / Live"

espdisk.bandcamp.com

REMEMBRANCES

This past 16 months we have lost so many that we hold dear. These artists have joined the multitude of angels playing their music in the spirit world.

ONAJE ALLAN GUMBS
Pianist / Composer / Arranger
 Sep 3, 1949 - Apr 6, 2020

A pianist, composer, and arranger who transcended genre and widely promoted the healing qualities of music in pursuit of world peace.

BURTON GREENE – Pianist / Composer

Jun 14, 1937 – Jun 28, 2021

A free jazz pianist known for his part in the New York free jazz scene of the 60's working with Alan Silva, Rashied Ali, Sam Rivers et al. He moved to Paris, then settled in Amsterdam in 1969. During the late 1980s he began exploring the Klezmer tradition in his groups Klezmokum.

GIUSEPPI LOGAN
Reedist / Flautist / Pianist

May 22, 1935 – Apr 17, 2020

A multireedist who distinguished himself with a unique sound and approach, emerging as one of Freejazz's most iconoclastic improvisers at the height of the movement in the 1960s.

ELLIS MARSALIS
Pianist / Composer / Educator

Nov 14, 1934 - Apr 1, 2020

A legendary pianist, educator, and patriarch of the musical Marsalis family.

MARIO PAVONE – Bassist / Composer / Educator

Nov 11, 1940 - May 15, 2021

A bassist, composer, educator, and director of Connecticut's Litchfield Performing Arts. Performed and recorded prolifically with Paul Bley, Bill Dixon, Anthony Braxton, and his own ensembles.

WALLACE RONEY – Trumpeter
 May 25, 1960 - Mar 31, 2020

Roney was an acclaimed trumpeter and Miles Davis protege, who pushed forward the language of the instrument and energized a new generation of young musicians.

MARK WHITECAGE – Multireedist
 Jun 4, 1937 - Mar, 2021

Alto saxophonist, clarinetist and instrument maker, Whitecage carried the spirit of bebop into free music, working with Gunter Hampel, Perry Robinson, the Nu Band, and more.

MIGUEL ALGARIN – Poet / Organizer

Sep 11, 1941 - Dec 1, 2020

Algarin was the author of more than ten published books of poetry, co-founder of the Nuyorican Poets Café, and a leader in the field of Afro-Boricua poetry and performance.

KALI Z. FASTEAU
Multi-Instrumentalist

Mar 9, 1947 - Nov 20, 2020

Kali Z. Fasteau was a strong independent voice in the Freejazz movement. She was a part of the musical revolution of the '70s, performing on seminal recordings with her husband Rafael Garrett. After his passing she went on to perform and collaborate with many of the legends of this music.

BOBBY FEW – Pianist

Oct 21, 1935 - Jan 7, 2021

Few was one of the original Freejazz musicians melding a free approach with earlier styles. He came to NYC playing with Albert Ayler, Frank Wright, and Rahsaan Roland Kirk before settling in Paris.

EDDIE GALE – Trumpeter, Composer Educator / Jazz Diplomat

Aug 15, 1941 - Jul 10, 2020

Eddie Gale, began playing with artists like Sun Ra and Cecil Taylor before forging his path as a leader with "Ghetto Music". Gale used jazz diplomacy to build bridges between multicultural communities and generations, and promoted peace through music.

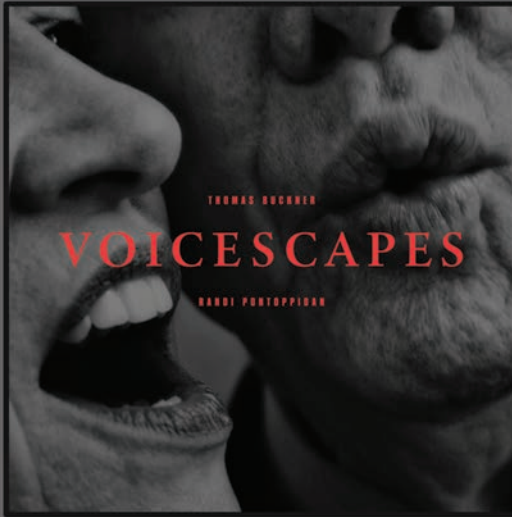
FRANÇOIS GRILLOT – Bassist

1955 - 2021

A French born bassist who became a fixture in NYC's jazz scene for the past four decades, Grillot served as a host to countless musicians, rehearsals, and jam sessions in his Hell's Kitchen apartment.

mutable music

RANDI PONTOPPIDAN & THOMAS BUCKNER



We are pleased to announce the release of "Voicescapes" by Randi Pontoppidan & Thomas Buckner on Chant Records. Recorded on the beautiful island of Møn, Denmark in 2018 with no preconceived musical material, no overdubs and no sound sources other than voices, "Voicescapes" documents the spontaneous music of two kindred souls ...check it out!

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Ernest Dawkins
Matthew Shipp & William Parker
Satoko Fujii & Natsuki Tamura
Douglas R. Ewart
Marianne Trudel
And many, many more. . .