

VISION

A FIGHT IN DARKNESS



WADADA LEO SMITH

2 LifeTime Achievement
Celebrations

OLIVER LAKE



A Light In Darkness



AFA IS SUPPORTED BY

The generous support of the Jacob and Ruth Epstein Foundation, Howard Gilman Foundation, former Council Member Margaret Chin, Council Member Carlina Rivera, Jerome Foundation, Rockefeller Brothers Fund, Mid Atlantic Arts, Silicon Valley Community Trust, the Givens Foundation for African American Literature and the many donations by artists and supporters.

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The conference *Legacies of Black Creative Music: A Path Towards Justice* is supported by a grant from the Henry Luce Foundation.

Arts for Art thanks the Jazz Foundation of America for their support, and for the amazing work they do to honor great musicians and provide them with essential, in some cases lifesaving help in times of crisis.



Boundless Improvisation Community

ARTS FOR ART

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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

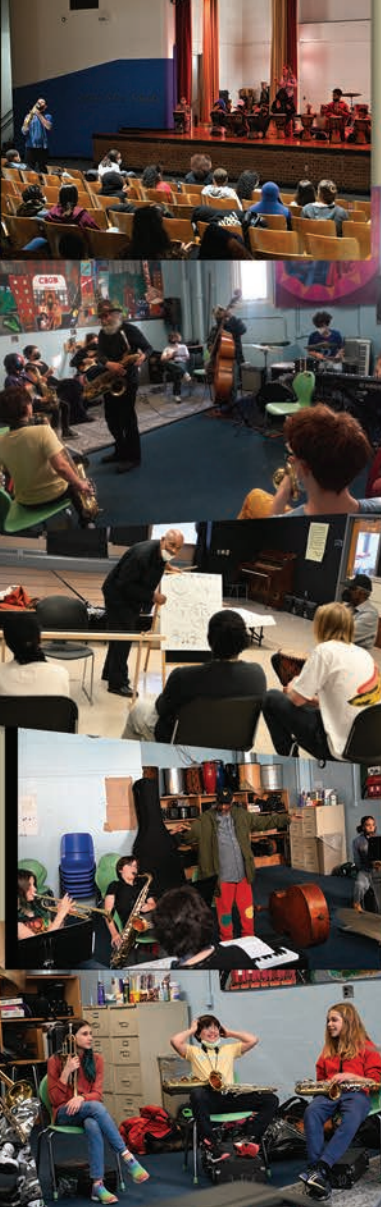
Since 1996, Arts for Art has celebrated the multi-cultural, multi-disciplined, and gender diversity of FreeJazz. To ensure justice and equity in the music we have shone a light on great African American improvising creative artists. FreeJazz was birthed from their struggles. It has been AFA's privilege to do this whether or not it was popular or expedient to do so.

COMMUNITY

Community is a founding principle of Arts for Art. AFA prioritizes keeping space for artists and audiences to gather online and in-person. Together we explore how the improvising art can bring insight and inspiration, creating a space that is more fluid, a bit kinder, and more open to all peoples and cultures. We help identify pressing concerns of the artists, facilitate discussion, and find solutions. By sharing art, ideas, and information, we help our community to remain relevant, responsive, and resilient.

Photo: Eva Kapanadze





AFA's Music is Mine (MiM) education program nurtures and develops the future of FreeJazz by providing free music education to diverse students of all ages in partnership with a number of schools. We bring weekly music workshops to middle and high schoolers at the Institute for Collaborative Education (ICE) in Manhattan. At Brooklyn's Urban Assembly School of Music and Art (UA), AFA provides regular instruction and helps students improve their music literacy. This year at UA, we've hosted monthly interactive performances with a rotating ensemble, and we've just begun to provide this experience to students, ages 5 to 11, at PS20 on Essex Street. Each encounter empowers students to develop appreciation for their creative voice, opens up musical possibilities for exploration, and strengthens their collaborative skills, all while teaching them domestic and international music history.

MiM has grown. We are now serving nearly 300 students through workshops and performances.

Please support our work at artsforart.org/education



Photos from top: Danilo Powell-Lima (5); Eva Kapanadze



Photo: Eva Kapanadze

Boundless Improvisation Community



SHINE ▲ LIGHT IN DARKNESS

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Music • Dance • Poetry • Art



CREATE A FUTURE FILLED WITH CREATIVITY AND CULTURE

The Inspiration that the Vision Festival brings is more important than ever.
We stay strong because we support each other.

Your tax-deductible donation helps us build community with equity, diversity and compassion.

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A Light In Darkness

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works created in the year since we last saw you in beautiful person..

by Oliver Lake

WILLIAM PARKER

JIN HI KIM • MIYA MASAOKA
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 LEENA CONQUEST • STEVE SWELL
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 GERALD CLEAVER

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CENTERING 1030 2CD

Next William Parker release in progress. It is EPIC. And this is not the final cover artwork.



TAO 09 CD

The new Whit Dickey work – in quartet with alto sax, viola, bass, Interstellar, for real.

MATTHEW SHIPP
 CODEBREAKER

32 18 19 06 30 74 46 56
 08 83 60 13 21 87 12 04
 23 44 57 38 22 50 11 36
 09 29 49 02 17 62 70 48
 05 33 34 15 68 39 94 31
 85 43 90 10 27 99 07 20
 01 40 47 23 24 66 25 41
 72 45 52 03 16 81 26 14

TAO 07 LP / CD

The very latest Matthew Shipp solo work: he has been focused on this his whole life.

A new & thoroughly unique Kirk Knuffke Trio. We went double so that not a note is missing.



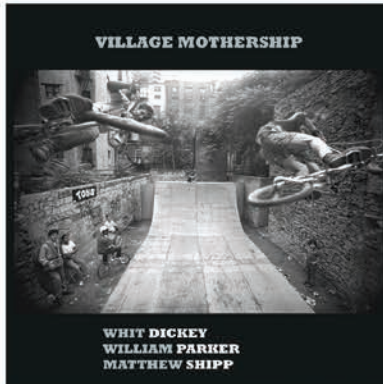
TAO 10 2LP / 2CD

A new assembly of bass, drums, viola, and vibes. Generations of telling power.



TAO 08 CD

The Circular Temple trio – reconvened 30 years on from first communion. Yes it is bad-ass.



TAO 06 LP / CD

SEPARATION

first the salad

then the meat
 then the vegetables.....

“WAIT”

bring all my food at one time on the same plate!
 Dixieland, Be-Bop, Soul, Rhythm & blues, cool school, Swing,
 Avant Garde, Free Jazz, Rock

WHAT KINDA MUSIC U PLAY?

“GOOD KIND”

Aretha Franklin & Sun Ra is the same folks,
 Coltrane, Dixie Humming Birds the same folks, Miles,
 Muddy Waters same, there is no.....there is no ...

LABELS DIVIDE! SEPARATE

THE ORAL AND THE LITERARY

One **music** different feelings & experiences but **SAME...**

TOTAL Sound –Mass Sound -hear all the players as one
 THE HISTORY OF AFRICA WAS MEMORIZED, LIVED, EXPERIENCED, NOW-ED!
 WE DIDN'T READ IT, WE DID IT!”

ORAL - LITERARY:

ORAL

DO

EXPERIENCE

IMPROVISE

ADJUST

CREATE

LITERARY

catalog

label

divide

read

interpret

criticize

NO SEPARATION...

Yeah, don't put me in no bag..... I'm open, may do anything

“PUT ALL MY FOOD ON THE SAME PLATE!”

AFRICAN concept of color.....

if it has light, it's yellow

NO SUBTLITIES

He must be colorblind

NO WAY! right Picasso?

read the music! play the music, create the music!

is there a chance of you changing this notation?

can you read music?

Naw, it's best jest to create it and play it

that's more direct-t-t-t-t-t-t-t-t-t-t



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Fred Staton
 Photo by Richard Corman



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JUNE 19, 7PM - PROGRAM 1

**THE LOST GENERATION: OUTSIDE THE
 MAINSTREAM** William Hooker

THIS FILM IS AN EFFORT to elaborate on the history of the many musicians of the 1970s whose music has gone unrecognized by a larger audience. Most of these artists have international followings and continue to perform, record, and document their art and their lives. *2021, 107 min, digital*



JUNE 20, 7PM - PROGRAM 2



**THE BLACK ARTISTS' GROUP: CRE-
 ATION EQUALS MOVEMENT**

Directed by Bryan Dematteis

THIS DOCUMENTARY delves into the history and legacy of the Black Artists' Group (BAG), a late 1960s St. Louis arts collective devoted to raising Black consciousness, battling social injustice, and exploring the far reaches of experimental performance through a blend of music, poetry, drama, dance, and the visual arts. Through rare archival footage and interviews with key collective members and players, this film shines light on an untold story of passion, creative vision, and community. *2022, 49 min, digital*

THE SUN RISES IN THE EAST

Directed by Tayo Giwa

Produced by Tayo Giwa and Cynthia Gordy Giwa

A CHRONICLE OF THE BIRTH, rise, and legacy of The East, a pan-African cultural organization founded in 1969 by teens and young adults in Bedford-Stuyvesant, Brooklyn. Led by educator Jitu Weusi, The East embodied Black self-determination—building its own school, food co-op, news-magazine, and acting as home to more than a dozen other institutions. Hosting world-famous jazz musicians, and serving as an epicenter for groups including the Black Panther Party and Young Lords, The East effectively built an independent Black nation in the heart of Brooklyn. *2022, 58 min, digital.*



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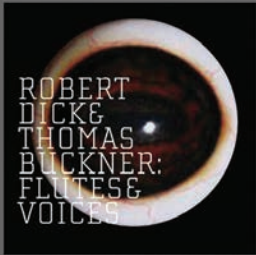
ROS COE MITCHELL / Solo [3]



RANDY WESTON / Ancient Future



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Counterparts



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Flutes & Voices



JD PARRAN / Window Spirits



SPACE (THOMAS BUCKNER &
ROS COE MITCHELL) / New Music for
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VISION CONFERENCE - JUNE 20

LEGACIES OF BLACK CREATIVE MUSIC A PATH TOWARDS JUSTICE

ORGANIZED BY KEHINDE ALONGE, MICHAEL HELLER, CARTER MATHES,
PATRICIA NICHOLSON, AND DANILO POWELL-LIMA

Free, In-Person and Streaming

artsforart.org/vision

11 am | A Legacy of Self-Determination

AN EXAMINATION OF ARTIST-INITIATED MOVEMENTS

Introduction by Michael Heller – author, Asc. Prof. at Univ. of Pittsburgh

Moderated by Kehinde Alonge – PhD candidate in English at Rutgers Univ.

Ahmed Abdullah – Prof. of Jazz at The New School, musician; on Sun Ra

Ras Moshe Burnett – activist, educator, musician; on Brooklyn based initiatives

Patricia Nicholson – AFA Founder, Artistic Dir; on Manhattan movements 1975-on

12:30PM LUNCH BREAK

1:30 pm | Black Music / White Business

THE INFLUENCE OF INSTITUTIONS IN JAZZ/FREEJAZZ

Introduction by Patricia Nicholson

Moderated by Salim Washington – musician, author, educator

Jean Cook – Board of Music Workers Alliance, musician; on music and the internet

Gargi Shindé – former Dir. of Grant Programs, musician; on the role of foundations

Mark Laver – Prof. of Music at Grinnell College; on the influence of capitalism

Patricia Nicholson – on resistance to African American Freejazz in the market

3:30 pm | Freedom & Spirituality

Introduction by Carter Mathes – author, Asc. Prof. of English at Rutgers University

Moderated by Anthony Jermaine Ross-Allam – PhD candidate in Social Ethics at
Union Theological Seminary

Nicole Mitchell – Prof. and Dir. of Jazz Studies at the Univ. of Pittsburgh, musician;
on afro-futurism and freedom

William Parker – author, educator, activist, and musician; on where the music comes
from and how music functions in society

Hamid Drake – musician; on spirituality in life & music

This event is supported by a grant from the Henry Luce Foundation.

Thanks to Rutgers University - New Brunswick and the University of Pittsburgh for their support.

CELEBRATING WADADA LEO SMITH

A LifeTime of Achievement

Open Healing: Albert Ayler in Adigo

7:00 Wadada Leo Smith trumpet
Pheeroan akLaff drums
A memorial reflection on Mr Ayler's contribution to music and spirituality.



7:20 Film: Butterfly Silver (4 min. excerpt)

Robert Fenz director
A portrait of me interacting with Fenz's camera in a mountain town in Southern California.



RedKoral Quartet, String Quartet No. 10

7:30 Angela Davis Into the Morning Sunlight

Mona Thian violin
Shalini Vijayan violin
Andrew McIntosh viola
Ashley Walters cello

A celebration of Ms. Davis as a beautiful and powerfully creative human being.



Wadada Leo Smith's Purple Kikuyu & RedKoral Quartet

8:00 Flight 93 in Pennsylvania's Sky: No Greater Love A Remembrance of Their Beauty & Courage

Wadada Leo Smith trumpet
Pheeroan akLaff drums
Sylvie Courvoisier piano
Erika Dohi piano
Mona Tian violin
Shalini Vijayan violin
Andrew McIntosh viola
Ashley Walters cello



Every time I read about what the 182 people elected to do on flight 93 my heart turns upside down in knowing that they were true believers in life, liberty and justice, and had a clear comprehension of a true democracy.

Photos: Keiko Shiga (akLaff), Michael Wilderman (Smith), Butterfly Silver still courtesy of the Harvard Film Archive, Robert-Sutherland-Cohen (Smith)
Photos: Jimmy Katz (Smith), Jermaine Jackson (Davis), Trumpet and Camera still courtesy of the Harvard Film Archive, Robert Sutherland Cohen (Smith)



**Wadada Leo Smith's Purple Kikuyu
New York City's Central Park in August** **8:30**

Wadada Leo Smith trumpet
Pheeroan akLaff drums
Sylvie Courvoisier piano
Erika Dohi piano

My favorite thing to do in NYC is to ride through Central Park in the day or night. it's a beautiful place. This performance is dedicated to Mr. Thomas Buckner.

**Thulani Davis with Wadada Leo Smith & RedKoral Quartet
Recitation and Music:** **9:00**

Billie Holiday, Dark Lady of the Sonnet

Thulani Davis poet
Mona Tian violin
Shalini Vijayan violin
Andrew McIntosh viola
Ashley Walters cello

This is my first collaboration with Thulani Davis. I think the RedKoral Quartet is perfect for Ms. Davis' recitation. I selected to place strings around her voice. The score of Billie Holiday is from movement no.1 of string quartet no. 13.



Film: Trumpet and Camera (10 min. excerpt) **9:30**

Robert Fenz director

This showing is in memory of Robert Fenz, who was a great friend and a magnificent filmmaker.



Prayer

Wadada Leo Smith trumpet
Pheeroan akLaff drums

10:00

The Prayer is for and dedicated to Mr. Keith Jarrett, a great composer and performer.



Matthew Shipp Quartet

7:00

Matthew Shipp piano
 Jason Kao Hwang violin
 Michael Bisio bass
 Jay Rosen drums
 Katy Martin projected paintings



This is a new quartet of mine. The music I play is music. It does not refer to any particular theme that can be outlined in words. It is up to the imagination of the listener to translate the abstract symbols and vibrations of the music to whatever meaning they derive from it. This is also a continuing collaboration with the visual artist Katy Martin who paints on her skin as a way to explore gesture. The idea is that the moving image supports the music and the music opens up the image.

Whit Dickey Staircase in Space

8:00

Whit Dickey drums
 Rob Brown alto sax
 Brandon Lopez bass
 Jo Wood-Brown projected paintings



I love organic extemporaneous composition that seamlessly changes from within. These musicians are familiar with this vibration that makes up my inner vision of what is ultimately a gentle & gradual staircase in space. Jo Wood-Brown sees the vision and paints it. We are a helix—streaking through space—points of light—connected by the organic order—above and beyond the madness—a band of storytellers—we make our own epic—in our own time—a prism of colors—in a time of darkness—we speak truth justice and compassion—to those who don't care to listen—and to those who care.

KERNEL

9:00

Davalois Fearon dance
 Mike McGinnis sax



"KERNEL," a collaborative performance project between Davalois Fearon and Mike McGinnis, is the second solo from "The Finding Herstory Project." The project is a series of solos inspired by Africanist forms such as reggae and dancehall that have contributed to Fearon's establishment as an artist. The project was born out of Stephen Petronio Company 2021 Bloodlines(future) Program commission of "Finding Herstory." The onset of COVID-19 has brought on dark times for many of us. The light in the darkness for me has been my ability to continue to create despite the immense setbacks.



Heart Trio Root, Branch, and Fruit

9:30

William Parker bass, reeds, perc
 Hamid Drake drums, frame drum
 Cooper-Moore homemade instruments, piano
 Lois Eby projected paintings

The art comes through us as we explore the landscape of Blues, Ritual and Meditation. We look at music as a form of prayer. Our instruments move with breath, wind, and motion—they are made of wood and sinew. Homemade reconstructed, traveling down unknown roads—seeking adventure and enlightenment. Listening to the voice of the ancestors who keep the pot stirring while going deep inside to find the light. Returned to channel energy and lessons learned from mountains and clouds made of sound and silence, rhythm and melody, cries and rejoicing chants.

May all those in darkness seek enlightenment and be filled with hope
 and may fear of truth vanish
 Love all Love all
 No matter what seek peace with all who live
 Find strength in giving to the poor
 Share your wealth with the unfortunate
 Believe in the unknown
 Let the Essence fill your soul Let it dance in the wind
 Each gesture is to heal the broken world Let the deaf hear the sounds
 Let the space between raindrops invite light To caress those who are in pain
 The soul does not age
 Light invites praise to enter into our lives
 The new kingdom awaits
 – William Parker

Rothenberg / Courvoisier / Drake

10:30

Ned Rothenberg reeds
 Sylvie Courvoisier piano
 Hamid Drake drums



Ned Rothenberg and Sylvie Courvoisier have collaborated for decades but more closely over the past two years, notably on their Clean Feed release *Lock-down* with Julian Sartorius. They share a passion for extended musical language and sonic immediacy. They are tremendously excited to join forces with the brilliant percussionist and dear friend, Hamid Drake. Our hearts go out in this turbulent time to all caring people who seek truth and freedom. We hope that this music can bring a bit of respite from the world's turmoil.

Photos: Frank Ruboline (Shipp), Robert Sutherland Cohen (Dickey), Richard Termine (Fearon / McGinnis)
 Photos: Anna Yatskevich (Parker), Eva Kapanadze (Drake), Rossetti PHOCUS (Cooper-Moore), Frank Schindelbeck (Courvoisier), Eva Kapanadze (Drake)

Yoshiko Chuma and The School of Hard Knocks

6:30

**3x3 'HEAD IN THE SAND' to Tipping
Utopia to Vision Festival**

Yoshiko Chuma movement and projections
 Miriam Parker movement
 Emily Mare Pope movement
 Jason Kao Hwang violin
 Aliya Ultan cello
 Steve Swell trombone



Yoshiko Chuma & The School of Hard Knocks was founded in 1980 during a tumultuous time in New York's East Village. The name was inspired by Chuma's interest in American idioms during her early days in the United States. In 1984, the production "5 car pile up " received a Bessie Award for its collective work. The School of Hard Knocks favors abstract art and discourages efforts to interpret the work, saying that "What we do is ambiguous. We don't have a statement. If we had a statement, we would be a writer"

C'est Trois

7:30

jaimie branch trumpet, electronics
 Luke Stewart bass
 Tcheser Holmes drums



What can we say? It's three burning souls converging. Danceable anti-fascist free punk improvised electronic creative moment music, all friends and regular collaborators uplifting and upholding each other in the music, pushing each other to unfold in real time in a sonic and filmic landscape. A single candle alone can light up a room or burn down the house, we aim to burn bright. We light up the darkness that surrounds and confuses and burn down preconceptions. We put beauty back into the soil with heat and intention. 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.

Photos: Chuma courtesy of the artist, Kate Glicksberg (cest trois)

Photos: Anna Yatskevich (Lewis), Kristi Sutton-Elias (Mitchell)

Unnamedable Element

8:30

Leo Chang voice, piri
 Chris Williams trumpet
 Lester St. Louis cello
 Miriam Parker movement / video

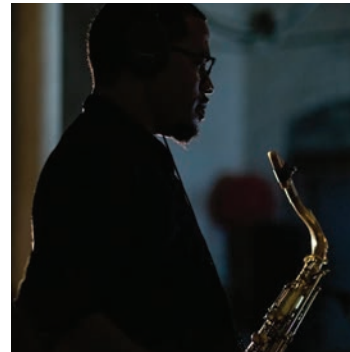


Our focus is on a deepening understanding of the limitless ways in which we relate. I find light within deeply trusting, empathetic and loving relationships. I observe little difference between musical improvisation and social interactions when that light is found between people—it can feel transcendent in either circumstance. It is obvious when people play with honesty and generosity. I feel this with our group; ultimately that is the light. We strive to keep each other honest and give one another the freedom to deeply play. Remaining focused on the light requires intense discipline when the current global socioeconomic order relentlessly normalizes, and even romanticizes, darkness in the form of cut-throat competition and abusive hierarchies.

James Brandon Lewis' Red Lily

9:30

James Brandon Lewis tenor sax
 Kirk Knuffke cornet
 William Parker bass
 Chad Taylor drums
 William Mazza live painting & video art

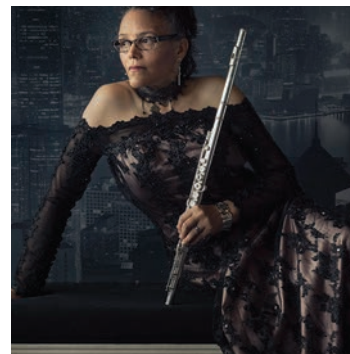


James Brandon Lewis' Red Lily Quartet presents "Jesup Wagon", a brilliant and evocative appreciation of the life and legacy of turn-of-the-19th century African-American musician-painter-writer-scientist George Washington Carver. At the height of an agricultural crisis in the deep south concerning cotton and later polio, Carver was asked how he managed to find solutions in such dark times, he simply replied, "I talked with the plants." In times of uncertainty the deeper answers which provide the light in darkness might rest in the fabric of the nature around us and the creator that speaks to it.

Nicole Mitchell Ensemble Dreams of Awakening

10:30

Nicole Mitchell flute, composition
 Terri Lyne Carrington drums
 Val Jeanty electronic percussion
 Joshua White piano
 Ken Filiano bass



In order to find the light in today's darkness, we are compelled to envision and then manifest a world where love and compassion for all can be a reality. With the project, Dreams of Awakening, we will embark on improvisational explorations to illuminate alternative realities.

Isaiah Collier & The Chosen Few

6:30 Isaiah Collier tenor sax
 Jordan Williams piano
 Luke Stewart bass
 Tcheser Holmes drums



Photos: Tiffany Smith (Collier), Jimmy Katz (Yamamoto), Peter Gannushkin (Parker), Jack Tomotaro Adcock (Fowler), Andrea Canter (Hirsh), Eva Kapanadze (Abdullah), Catlett: courtesy of the artist

We have battled against Darkness for these past two years. We have experienced both victories and defeats. Yet we have not lost anything, and that's because of a universal light that will always shine through. That light is hope, with that hope we bring change and challenges to our current world. We are manifesting a new trajectory from what is considered to be our current low. Like Phoenixes we rise from the ashes and soar with a vibrant light!

SPARKS

7:30 Eri Yamamoto piano
 William Parker bass
 Chad Fowler sax
 Steve Hirsh drums
 Beatriz Sampaio projected paintings



SPARKS is celebrating our debut recording. Hailing from different musical, cultural and geographic backgrounds, the group came together with one plan: create spontaneously composed folk music that includes echoes of Yamamoto's native Kyoto, and the raucous R&B of Fowler's Memphis youth.

The energy of these musicians creates flashes of light, hope and optimism. This way of connecting is at the essence of jazz, and it enables us to spread light and positivity in these difficult times.

Diaspora Meets AfroHORN

Ahmed Abdullah & Francisco Mora Catlett

8:30 Ahmed Abdullah trumpet
 Francisco Mora Catlett multi-percussion
 Monique Ngozi Nri vocals, poetry
 Don Chapman woodwinds
 Sam Newsome woodwinds
 Bob Stewart tuba
 Radu ben Judah bass
 D.D. Jackson piano
 Roman Diaz African percussion



Ahmed Abdullah and Francisco Mora Catlett met while playing in the Sun Ra Arkestra in the 1970s, and have remained in contact musically and spiritually. *Diaspora (Dispersion of the Spirit of Ra) Meets AfroHORN, Jazz; A Music of the Spirit, Out of Sistas' Place*, is the result. The music is a combination of both groups, with a generous sprinkling from the common source: The Sun Ra repertoire. This project, coming out of Sun Ra's influences, epitomizes *Jazz: A Music of the Spirit* in that the musician leaders are focused on raising the level of awareness of the listener by doing the work on themselves first.



Angelica Sanchez Trio

Angelica Sanchez piano
 Michael Formanek bass
 Hamid Drake drums
 William Mazza live painting / video art

9:30

HAIKU – by Sonia Sanchez
 i count the morning
 stars the air so sweet i turn
 river dark with sound.

Fay Victor's SoundNoiseFUNK WORK in these TIMES



Fay Victor voice, compositions
 Sam Newsome soprano sax, toys
 Joe Morris electric guitar
 Reggie Nicholson drums
 Eddy Kwon (guest) interdisciplinary artist

10:30

SoundNoise started as a trio in 2015 with open exploration that hit hard. As SoundNoise developed, I thought about how best to pursue improvisation while keeping a pulse in the music that was organic and alive. As a quartet, we are SoundNoiseFUNK, a free improvisational unit of master musicians with a penchant for exploring sonic terrain while keeping the groove going. Now I have added a new interdisciplinary artist, and we keep evolving. The work that I value offers light, a way forward out of the darkness. Work that invigorates, challenges, pushes. Helping us to grow. THIS work creates light and connection. We ask ourselves "Is the work I'm doing of value to me, my family and my community?" Times like these reveal our priorities, we see how precious our short life can be.

The Vision Festival is an artist-run initiative, made possible by our generous supporters for the past 26 years. You enable us to continue producing this celebration of boundless improvised art every year!



DONATE • BECOME A MEMBER • VOLUNTEER

Photos: Eliseo Cardona (Sanchez), Eva Kapanadze (Victor)

Jason Kao Hwang's Orchestra
Myths of Origin

6:30

Jason Kao Hwang Conductor, violin
Violins: Charles Burnham
Mark Chung
Keir GoGwilt
Rosi Hertlein
Gwen Laster
Talice Lee
gabby fluke-mogul
Elena Moon Park
Ben Sutin
Tom Swafford
Johnna Wu
Violas: Ginger Dolden
Melanie Dyer
Judith Insell
Pete Lanctot
Eric Salazar



Cellos: Dara Bloom
Kirin McElwain
Lester St. Louis
Tomas Ulrich
Guitars: Che Chen
James Keepnews
Anders Nilsson
Hans Tammen
Bass: Ken Filiano
Drums: Andrew Drury

Myths of Origin, a diverse improvising orchestra, defies mainstream society's enduring fetish for Orientalist fantasies, a history woven inextricably into unconscious biases that have progressed into explicitly racist violence. Inspired by jazz, funk, new music, classical and world traditions, *Myths of Origin* forges a unique language, free of genre expectations, to revolutionize our relationships to each other. Through a notated score interacting with improvisations shaped by a lexicon of conducting gestures, the flow of spontaneous music illuminates the possibilities of our journey. To be transformed by possibilities grounded in truth, is to transcend all *Myths of Origin*.

Knife & Rose

7:30

Patricia Nicholson text, movement
Ellen Christi voice
Jean Carla Rodea voice
Francisco Mela drums, voice
Jo Wood-Brown projected paintings



Everything that we do, every creative act, must act, to Light the way. The Knife that cuts both ways and the Rose that enhances and entices with its visual beauty and heady aroma, yet carries its own thorns. This is our stance. We stand naked, holding onto those beams of en-light-en-ing.

We fight with beauty, but we will not be cut down.



Watershed

8:30

Steve Swell trombone, composition
Karen Borca bassoon
Rob Brown sax
Melanie Dyer viola
Bob Stewart tuba
TA Thompson drums
Dave Burrell (guest) piano
William Mazza live painting / video art

wa·ter·shed | 'wō-tər-, shed : Individual waterways that come together to empty in one large body of water creating a singular body of water. An entire geographical area drained by a river and its tributaries characterized by all runoff being conveyed to the same outlet. Thank you Wadada and Oliver for being important parts of our musical waterways and for strengthening the flow of this music so that it continues to bring the light to darkness.

Monique Ngozi Nri & Ahmed Abdullah

9:30

Monique Ngozi Nri poet
Ahmed Abdullah trumpet



Our music and poetry are outward expressions of our spiritual practice. We chant every day for world peace. We chant that our desires are a source of Enlightenment with the knowledge that if people have what they want, it is much easier to work in harmony with other Human Beings.

Natural Information Society

10:00

Joshua Abrams bass, gimbire
Lisa Alvarado harmonium, paintings
Jason Stein bass clarinet
Mikel Patrick Avery drums
William Parker (guest) bass, gimbire
Hamid Drake (guest) drums



Since 2010, Natural Information Society (NIS) has been grounded in Abrams' interwoven multi-layered compositions. The group's long-form environments have been described as ecstatic minimalism. NIS navigates forms that emphasize collective listening & simultaneous differences while building a space that is both meditative & propulsive. Lisa Alvarado's hanging paintings create a visual analog to the music & recontextualize performance space.

eye ear translation
the senses guide becoming
dark skies luminous

Photos: Nobu Awata (Hwang), Eva Kapanadze (Nicholson), Dave Kaufman (Christi), Andrea Rodea (Rodea), Robert-Sutherland-Cohen (Meia)
Photos: Rob Miller (Swell), Lauren Deutsch (Abrams), others courtesy of the artists

CELEBRATING OLIVER LAKE

A LifeTime of Achievement

MiM Vision ENSEMBLE

4:00

Directed by William Parker. Presented in partnership with Brooklyn Conservatory of Music and Institute for Collaborative Education.



JD Parran Spirit Stage 2

5:00

performs the music of Oliver Lake

- JD Parran tenor sax
- Gwen Laster violin
- Kelvyn Bell guitar
- Bill Lowe bass trombone
- Hilliard Greene bass
- Gene Lake drums
- Patricia Nicholson choreography
- Jason Jordan dance
- Miriam Parker dance
- Davalois Fearon dance
- Amir Bey headdresses



NYC has absorbed the creative energy of this nation: its practitioners, their ideas, ways of being, and living it. Oliver Lake, myself, and many others brought regional creative colors to the Apple for germination and global dissemination. BAG was a St. Louis collective that fed already artistically developed artists into this system particularly in the 70's and 80's. I am honored to participate in this tribute to Oliver Lake who like his mother before him continues "Breaking Glass." - JD Parran

JUSTICE Vocal Works by Oliver Lake

6:00

Oliver Lake: composer, arranger, conduction, spoken word

Sonic Liberation Voices:

- Chaela Harris alto
- Ravi Seenerine tenor
- Shanon Chua soprano

Sonic Liberation Front:

- Kevoatala drumkit, synth drums
- Elliott Levin tenor sax
- Veronica Jurkiewicz violin
- Matt Engle acoustic bass
- Jameka Gordon flute



JUSTICE is a suite of compositions and poetry by Oliver Lake for The Sonic Liberation Front and singers. "The Justice Project has been an exciting journey," said Oliver Lake. "I hope you are as inspired by our sound excursions as I am." Sonic Liberation Front is led by drummer composer Kevoatala (Kevin Diehl). Sonic Liberation Singers are a recent addition specifically for this project.

Photos: Nobu Awata (MiM), others courtesy of the artists; Photos: Robert-Sutherland-Cohen (Lake), Marek Lazarski (Cyrille), others courtesy of the artists

Oliver Lake / Reggie Workman / Andrew Cyrille

- Andrew Cyrille drums
- Reggie Workman bass
- Oliver Lake poetry

7:00



Oliver Lake, extraordinary musician of a special genre, composer, painter, poet and point man alto saxophonist in Trio 3. – Andrew Cyrille

People of the world have been blessed by the love and creativity given by the artist we presently celebrate, OLIVER LAKE. I personally am blessed to have had the opportunity to work consistently alongside Oliver Lake for more than 35 years. Through decades, Oliver's creative art and giving nature have never waned. When I think of Oliver I hear the sound of his horns, see visions of his artwork, remember the effect of his poetry, and recall those special moments while visiting, rehearsing meeting in that classic aesthetic atmosphere of his home, created by he and his wonderful partner Marian. The more one listens and involves oneself in the multifaceted creativity of Oliver Lake, the more we realize, the world has been blessed to experience the unique artistry of Oliver Lake.

AT THIS TIME, WE CELEBRATE AND THANK YOU FOR ALL YOU HAVE GIVEN. – Reggie Workman

World Saxophone Quartet

- David Murray tenor sax, bass clarinet
- James Carter baritone sax
- Greg Osby tenor sax
- Bruce Williams alto, soprano sax

8:00



The World Saxophone Quartet has become an institution in modern Jazz. Oliver Lake's compositions and his extraordinary sound inspired all of us even before the group was formed. The airy freshness of his music is so different from Julius Hemphill's, Hamiet Bluiett's or my own. Oliver Lake brought a wide and rich well from which to draw. - David Murray

A LIGHT IN DARKNESS | VISUAL ART at THE CLEMENTE

The artists stand together to be a light of creativity and compassion in the oppressive environment of Lies and Intolerance. Crossing disciplines and media, together these works are a statement of Unity and Hope.

At LES Gallery at The Clemente



Oliver Lake “I pick up the brush as part of my meditation. I work with oil and acrylic paint, pencil, collage—often mixing media. I like to work with vibrant colors exploding against each other. The themes come from my long collaboration with my African, Choctaw and American roots, exploring and expressing how I see the world. Though I have received much recognition as a musician, I continue to engage in the merging of artistic disciplines.”



Wadada Leo Smith The only true representation of his inspiration as a creative artist occurs when the visual and the auditory are experienced as one phenomenon. The ankhramation symbolic language scores are constructed on cotton paper with ink, acrylic and other sources of hues and systems of reproduction. These art scores have been exhibited in major museums, such as The Hammer Museum in Los Angeles, The Renaissance Society at The University of Chicago and The Kalamazoo Institute of Arts.

At La Plaza at The Clemente



Amir Bey is a multi-disciplinary artist whose work involves both visual and performance art. He engages in mixed-media sculpture, carving, sumi ink paintings and scrolls. *Lovers In State*, is from his *Equinox Celebration*

Tarot, representing the final state of a relationship between two entities. It is also a percussive instrument, with high resonance (*headresses by Bey are part JD Parran's set on Jun 26*).



Patricia Nicholson & William Parker began creating spirit totems to celebrate the Vision Festival. They continue to develop these totems in honor of the creative spirit that is both ancient and contemporary. In La Plaza they designed a sacred space with a grove of Totems to lift minds to spirit and speak to the importance of community, compassion and harmony.

Jeff Schlanger is a NYC native and ceramic art student of Maja Grotell at Cranbrook creating public art projects on the interrelated subjects Peace, War and Music. His photomural *CHILE NEW YORK GAZA 2021* depicts a continuing wall of stoneware ceramic Faces presented in collaboration with photographer J. Maya Luz.

Photos: courtesy of the artists except Patricia Nicholson & William Parker with Jeff Schlanger by Eva Kapanadze

VISUAL ART at ROULETTE | A LIGHT IN DARKNESS

Projections: sets and times listed, pages 16-23



Lisa Alvarado (*June 25: Natural Information Society*) is a visual artist and harmonium player in the group Natural Information Society with whom she creates mobile stage sets using her free-hanging paintings. Alvarado has exhibited her work in museums around the world, currently including the 2022 Whitney Biennial.

Lois Eby (*June 22: Heart Trio*) plays from the heart, working with line, color and space to create paintings full of life and heart. The collaboration of sound and art is meant to amplify the experience of each. Residing in VT, Lois Eby has exhibited in VT, NY and Montreal. Her work can be found in both public and private collections.



Katy Martin (*June 22: Matthew Shipp Quartet*) is an artist who paints on her skin and then applies it to canvass, exploring gesture and mark-making. Recent solo exhibits include the Fergus McCaffrey Gallery, NYC and Galerie Arnaud Lefebvre, Paris. *Underbrush*, her 2019 video with music by Matthew Shipp, grew out of a projection during a live performance at Vision Festival 23.

William Mazza (*June 23: James Brandon Lewis's Red Lily / June 24: Angelica Sanchez Trio / June 25: Watershed*) uses chance, duration, and accumulation to interpret landscape as the relationship of people to mediated environments, through the complementary practices of live-painting performance, studio painting, animation, and collaboration.

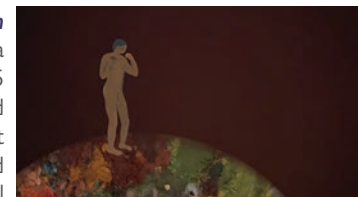


Beatriz Sampaio (*June 24: SPARKS*) “One day, a friend brought me some paints and canvases and told me I should be painting. Painting has become my Life. It has no rules, no constraints; it's complete freedom to express in hundreds of ways what I feel. For me, a painting is only complete when people see it and decide for themselves what it is that they see and feel.”



Miriam Parker (*June 23: Unnameable Element*) is creating a new video iteration of *Black Emergence*, exploring blackness, color, light, and the interplay in the creation of form. How does form emerge? What is needed in order to capture the forming of something, or rather the dissection of creation that emerges through studies of surface's resistance or supple nature?

Jo Wood-Brown (*June 22 Whit Dickey's Staircase in Space / June 25 Knife & Rose*) is a painter and multimedia artist who has worked in AFA's Vision community for 25 years. Her images move across mediums, using painted canvas, photography & video to bring together different points of view. *ATLAS*, her site-specific installation suspended overhead, helps us see the world with the push and pull between creative and cosmic forces and between creativity and creation.



ONGOING ACHIEVEMENTS IN WADADA LEO SMITH'S LIFE AND TIMES

by LARRY BLUMENFELD



THE IDEA OF GIVING trumpeter, composer, writer and visual artist Wadada Leo Smith a Lifetime of Achievement Award is timely. With more than 60 albums to his credit as a leader—many of them boxed sets totaling hundreds of hours of music, and at least three-dozen releases as a collaborator—his music and ideas have exerted a singular influence on generations of musicians and listeners. It's hard to consider “creative music” without discussing Smith's work.

Yet the idea of giving Smith this award may also be premature. In December he marked his 80th birthday with six recordings released in three installments, most as box sets, totaling 22 CDs in all. His music pours forth as if he has a lifetime of achievement still to come.

The last time we spoke, Smith recalled a Saturday morning in 1967 when he sat at a coffee table in his Chicago apartment composing a piece called “The Bell.” When

he got to the ending, an idea—powerful, yet still inchoate—popped into his head. “That's when I found what I was looking for,” Smith said. “But I didn't yet know how to use it. I didn't know what to call it, or how to tell anybody how to do it.”

He put x's on staff lines of sheet music. He drew connected vertical stems, similar to those of eighth notes, and placed them within a box formed by dotted lines. Hours later, he headed off to the weekly rehearsal of the Experimental Band at the Association for the Advancement of Creative Musicians (AACM), a not-for-profit Black musicians' collective and conservatory founded two years earlier by the pianist Muhal Richard Abrams and three other musicians. The Experimental Band had been conceived by Abrams as a laboratory for original music by AACM members, which, on this Saturday, included “The Bell.”

A few months later, during a break at a recording session led by saxophonist Anthony

Braxton, the musicians—Braxton, Abrams, Smith, and violinist Leroy Jenkins—listened to a tape recording of “The Bell,” as played during a concert one week earlier. Near the end, right where the dotted box would appear, Smith heard something. The other musicians grew silent. They heard it, too. “Right there, Muhal gave the music another stroke,” Smith said. “And then I gave it another stroke. And I felt that sense of space I'd only imagined. Those two strokes had an equivalence of silence in between them. I realized that sound could be silence, and silence could be sound. I understood how they connected. I heard it as a ‘rhythm unit.’” Later that day, Braxton's quartet recorded “The Bell,” which was released among, as his album title declared, “3 Compositions of New Jazz.”

From these experiences Smith gained an enlightenment that has lasted more than a half-century. Here was a concrete realization of his “rhythm units,” a non-metrical approach to music that balances sound with silence in an especially nuanced way. And here were the first seeds of “Ankhras-mation,” the distinctive symbolic language system for creating music that Smith continues to develop and that, since the 1970s, has involved his own vivid, multi-colored original works of art as scores.

Smith's urge to compose began in Leland, Mississippi during his early teens, not long after he'd started playing trumpet. By 13, still new to his horn, he was playing in blues bands led by his stepfather Alex Wallace, a guitarist known as “Little Bill.”

black spaces (for Robert Hayden)

in the black and few spaces
i find my fire
to make my own
meet the marauders
where they live and die
in the black and few spaces
where human recall comes strong
like bars of peace be still
there prophets are common folk
who live among neighbors
and eat friendly bread
in the black and few spaces
where i can listen to you
we all have lovers
bodies leave impressions
yes, there are still sacred spaces
dance moving through them
in the black and few spaces
i can hear myself singing

– Thulani Davis

After he left the army for Chicago in 1967, Smith found a fellowship of well-trained musicians, each bent on creating a distinct method. His music since has been a remarkable study in seeming contradictions: composition and improvisation; sound and silence; a singular musical voice, steeped in jazz tradition, that often relies upon the creativity and daring of other players, drawn from all walks of musical life.

In 1973 Smith published *notes (8 pieces) source a new world music: creative music*, a slim and finely focused



(Wadada) Leo Smith's first recorded appearance on Anthony Braxton's 3 Compositions of New Jazz (Delmark, 1968).

Photo: Eva Kapanadze

Photos: William Mazza

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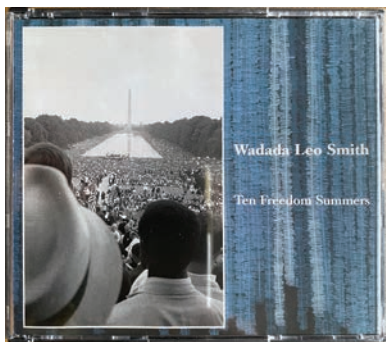
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treatise devoted to “developing a heightened awareness of improvisation as an art form.” He still plays trumpet much the way he did when he arrived in Chicago. His tone—direct, with only the slightest vibrato—can be boldly declarative or soft to the point of breaking. His most emphatic moments are often his quietest. Sometimes he sounds fierce, even defiant, as if protecting something, or searching, yet not lost for direction, and always projecting mesmerizing focus.

Empowerment is his essential theme. His clearest musical statement about justice is among his greatest works: *Ten Freedom Summers* (*Defining Moments in the History of the United States of America*), a 21-movement piece named for a 10-year stretch from the landmark *Brown*



Cover of the 1972 self-published creative music - 1: six solo improvisations which included a 4-page, staple-bound booklet outlining Smith's ideas on creative music (tms recording co.).



Cover of the 4-cd box set, *Ten Freedom Summers* (Cuneiform Records, 2012).

v. Board of Education Supreme Court decision declaring school segregation unconstitutional to the “freedom summer” voter-registration drive and Civil Rights Act of 1964. “This music will eventually eliminate the political dominance of Euro-America in this world,” he wrote in his 1973 treatise notes. “When this is achieved, I feel that only then will we make meaningful political reforms in the world: culture being the way of our lives; politics, the way our lives are handled.”

Smith's achievements, still in full flower, are meant to transform our life and times.

(This essay is adapted from a cover story in the Spring 2022 issue of *Chamber Music Magazine*, which you can find by scanning the QR code below.)

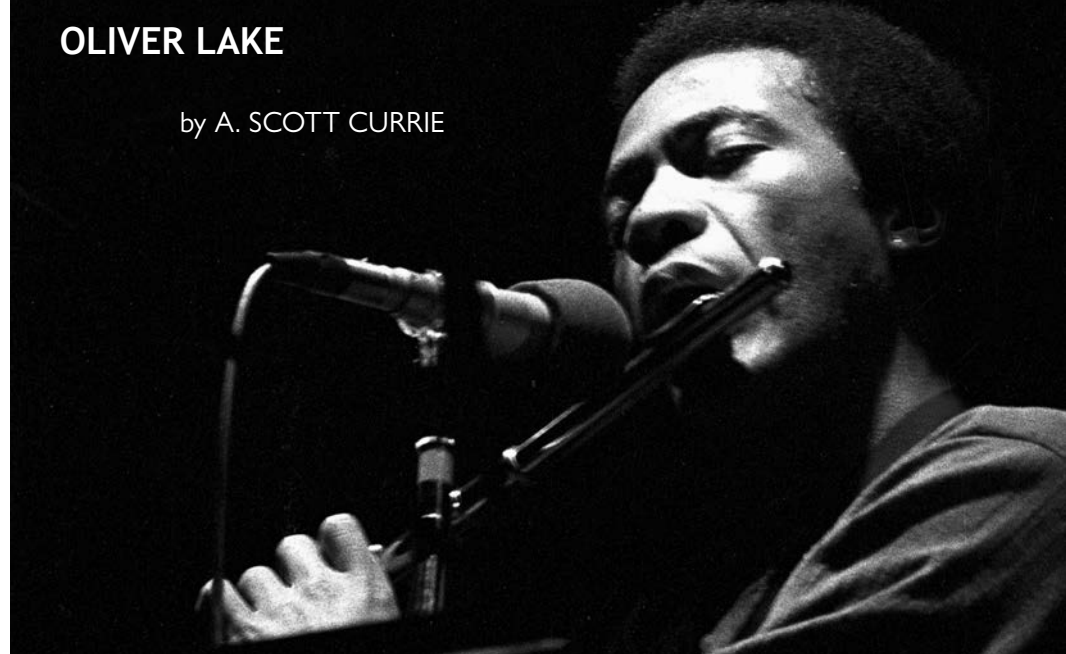


Symphony No. 4: Spring (acrylic, inks and gels on paper, 7"x9.5") from Wadada Leo Smith's “Four Symphonies” series. Examples of Smith's ankhramation symbolic language scores are on display, along with the artwork of Oliver Lake, in the LES Gallery at The Clemente from June 16–27. See the Visual Art section for details (pgs. 26–27).

Photos: LP & CD: William Mazza; painting: courtesy of the artist

OLIVER LAKE

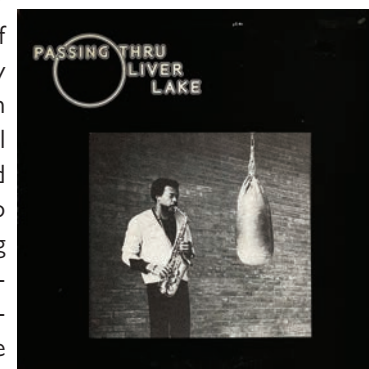
by A. SCOTT CURRIE



IN A CAREER spanning over a half-century, saxophonist, flutist, improviser, composer, painter, and poet Oliver Lake has transcended conventional stylistic and disciplinary boundaries while embodying a steadfast commitment to self-empowerment and aesthetic independence. Born in Marianna, AR, raised in St. Louis, MO, and surrounded by blues and gospel music, the young Lake played percussion in the local drum-and-bugle corps and painted. At age 19, influenced by Charlie Parker, Jackie McLean, and (later) Eric Dolphy he was inspired to take up the alto sax. After completing his study of music at Lincoln University and touring the Midwest in bands backing leading soul singers, Lake co-founded the Black Artists Group (BAG) in 1968, drawing inspiration from the cooperative example of Chicago's Association for the Advancement of Creative

Musicians—broadening the conception to embrace drama, poetry, and dance as well as music. Having won critical recognition for his trailblazing work with this seminal collective, in 1972 he moved to Paris along with several BAG colleagues, where they performed, recorded, and launched European tours in addition to playing duos with Anthony Braxton and recording a solo album for later release.

Returning stateside in 1974, he quickly established himself on the downtown New York City loft-jazz scene, recording his acclaimed debut release *Heavy Spirits* within a few months of his arrival. Upon the suggestion of Kidd Jordan in 1976, he co-founded the World Saxophone Quartet with fellow BAG alumni Julius Hemphill and Hamiet Bluiett, plus loft compatriot David Murray. In the 1980s, Lake balanced



Cover of Oliver Lake's self-produced solo LP, *Passing Thru* (Passin' Thru' Records, 1975).

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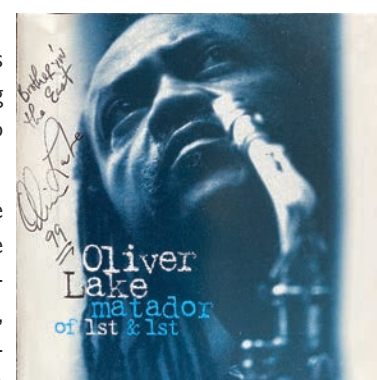
quartet and quintet recordings featuring his trademark spiky virtuosity and bluesy melodicism with Caribbean crossover releases by his jazz/funk/reggae band Jump Up, premieres of his compositions with both the Brooklyn Philharmonic Orchestra and the Arditti String Quartet, and continuing recordings and tours with WSQ. Subsequent decades have found him forging ahead on all fronts: composing commissioned symphonic and chamber works for acclaimed ensembles; working with musicians including Bjork, Lou Reed, A Tribe Called Quest, Mos Def, and Me'shell Ndegeocello; collaborating with poets Amiri Baraka and Ntozake Shange, and choreographers Ron Brown and Marlies Yearby; reuniting with loft-jazz veterans like Reggie Workman and Andrew Cyrille in Trio 3; and debuting his own Steel Quartet, Big Band, and organ combos.

In addition to releasing dozens of albums as bandleader and even more as co-leader and featured artist, Lake also published two books of poetry, exhibited his visual artwork internationally, toured the country to present a one-man performance-art piece, and forged a long-term artistic relationship with Pittsburgh's City of Asylum—serving on its advisory board, inaugurating its Jazz Poetry Festival, and conceiving paintings for its Jazz House. He also performed at the very first Vision Festival in 1996, and has returned regularly for a dozen or so featured performances over the years since with groups including his Big Band, his Steel Quartet, and his Trio, as well as performing in benefit concerts organized by Arts for Art. As these latter few examples aptly demonstrate, Lake's uncompromisingly independent muse not only crosses any arbitrarily imposed boundaries it may en-

counter, but also serves to create empowering creative spaces to help others do the same.

After co-founding the BAG collective in the 1960s, and the cooperative WSQ in the 1970s, Lake served as co-founder and chairman of the board for the Musicians of Brooklyn Initiative, uniting members of jazz and contemporary-music scenes in one of the most pivotal alliances of the 1980s. Subsequently, he founded Passin' Thru, a non-profit corporation dedicated to fostering, promoting, and advancing the knowledge, understanding, and appreciation of jazz, new music, and other disciplines in relation to music. Under his artistic direction, Passin' Thru has commissioned new works, sponsored performances, and released over three dozen CDs, providing much needed support for emerging as well as veteran artists. Young artists have also benefitted from Lake's numerous music classes, workshops, and artist residencies in high schools, colleges, and universities at home and abroad—from Washington D.C.'s Duke Ellington High School to Harvard University to the Ismet Siral Creative Music Studio in Istanbul, Turkey.

A recipient of the prestigious John Simon Guggenheim Fellowship, Oliver Lake became one the composers most frequently commissioned by the Meet the Composer Fund. He received a Jazz Fellowship Grant from National Endowment for the Arts, a Special Project Residency Grant and a Presenters Program Grant from the Lila Wallace Arts Partners Program, Commission and Recording Grants from the Mc

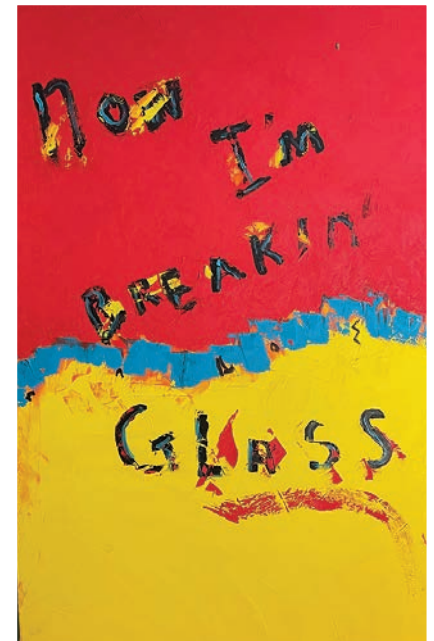


Matador Of 1st & 1st, a 1996 solo CD integrating Lake's poetry and music, and reintroducing the Passin' Thru Records imprint, a label that has since released over three dozen recordings.

Kim Fund in the Library of Congress, the Mellon Jazz Living Legacy Award at the Kennedy Center, and the Doris Duke Artist Award, as well as grants from the Composers Forum, the Mary Flagler Cary Charitable Trust, the International Association for Jazz Education, the American Society of Composers, Authors, and Publishers, and US-Artists International, etc.

Arts for Art is honored to join these esteemed organization in recognizing Oliver Lake's unparalleled contributions to music and musicians worldwide with its 2022 Vision Festival Lifetime Achievement Award.

Photos from left: Michael Wilderman, William Mazza, painting courtesy of the artist



Now I'm Breakin' Glass (oil on canvas, 24"x30"). Oliver Lake's paintings are on display, along with the artwork of Wadada Leo Smith, in the LES Gallery at The Clemente from June 16–27. See the Visual Art section for details (pgs. 26–27).



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