

On Their Shoulders...

VISION²⁰FESTIVAL



July 5 - 12, 2015

Celebrating 20 Years of VISION
NYC



WHO WE ARE

WE ARE OF THE FAMILY OF SOUND MAKERS who heal through sound. We use strings, drums and horns. We use the voice. We move our legs, feet, arms and hands inside one dance with different steps, living under one roof called the beautiful sky. Inside each musician is a human being and each one lives in a world inside of their unique self. This is a community, which is open to all who want to sing the group song, knowing that the individual song must also live. The ego if cultivated turns into compassion bringing strength to the house. In some, the spirits arise. We find there is direct contact with bliss, while the old and new mesh and become timeless. The elders sit at the head of the table and are presented each season with gifts, which they gave back ten fold; not for what they have done but for what they are doing and will continue to do. The players, shamans, the host of the grand anointed, the deep spirit listeners are next to join in with big ears and small ears. They are welcomed. It is about hearing and feeling the sound, letting it go into the heart and soul. If the music comes through the musician it also comes through the listener. The wonderful Joseph Jarman said, "we sing because we love you." Unity of intent, unity of purpose, dancing over the severed Nile that bleeds into itself when dry. Coming up with flowers and sacred prayers for peace, for the extinction of war.



The music here stands for something more than sound. It is the cry of freedom and the tradition of going to the edge with music that can build a better world where hip people rule and make the decisions. In our world there will be a requirement that each policeman hear the voices of Thelonious Monk, Jayne Cortez, John Coltrane, Amiri Baraka and Herbie Nichols, so that we know they will not fire bullets into young Black men, or any body. In our world all guns will become trumpets and rifles will turn into trombones that blow away ignorance. Every now and then we have to snatch someone who falls in the chasm of deep mistakes. This is only the beginning of a new day. Tomorrow there will be another and then another, until we are all empowered with the energy that will create light. We are bringing together the music with the people, moving them to take a stance both political and spiritual to join us in our attempt to change the world.

– William Parker



Photo: W. Parker by Ken Weiss

ON THEIR SHOULDERS

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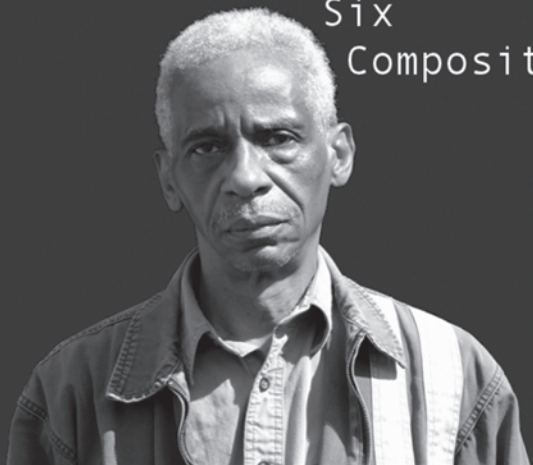
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Congratulations to Vision Festival
on it's 20th Anniversary!

mutablemusic.com



ON THEIR SHOULDERS

TICKETS

\$40/night | \$25/night students & seniors

\$200 6-night pass

\$300 VIP 6-night with preferred seating & gift

\$10 (at door only) – July 5 Vision Films at Anthology Film Archives

\$10 (at door only) – July 11 Afternoon Youth Concerts

ADVANCE TICKETS ONLINE: <http://tinyurl.com/vf20tickets>



Use **#Vision20th** on social media and be a part of the conversation.

Acknowledgements

Arts for Art appreciates the generous support of Robert D. Bielecki Foundation, the Jacob and Ruth Epstein Foundation, The Dickey Family, Fred Allen, Councilperson Margaret Chin, Councilperson Rosie Mendez, Mutable Music, John Schiek, and Chamber Music America and all of the donations by Artists in the Artist Campaign.

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Roscoe Mitchell New Quintet World Premiere was made possible, in part, by a generous contribution from Mary and Dennis Girard as well as supported from New Music USA, made possible by annual program support and/or endowment gifts from New York City Department of Cultural Affairs, Helen F. Whitaker Fund, Aaron Copland Fund for Music, Mary Flagler Cary Charitable Trust.

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Performance by Joelle Leandre / Gerald Cleaver / Mat Maneri was made possible by RogueArt in celebration of their 10th Anniversary.

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«ROGUEART»

ON HAMJET BLUIETT

Bluiett is one of the purifying voices of the freeJazz community. He never settles for less. His music keeps on craving to be better, more healing, more inspiring. He is a seeker, an example, a visionary.

[Excerpted from Interview with Hamiet Bluiett by Ken Weiss]

The Black Artists' Group (BAG) in St. Louis was, what they now call an interdisciplinary [movement]. We had poets, dancers, painters. We had painter Emilio Cruz, dancer Georgia Collins and filmmaker Thurman Falk all wrapped up under one heading, it wasn't just about musicians. The AACM [in Chicago] was an inspiration but we weren't trying to do what they did.

We did it because we were really frustrated, we wanted to play and we wanted to play everyday. That was our objective. Whether we got paid or not was another thing. I've always done things that don't necessarily pull money in but they've given me some other sort of satisfaction. BAG was one of those things because it opened up all sorts of arenas.

On moving to NYC

I needed to go somewhere that didn't have a ceiling. I had asked Oliver Nelson what to do and he said, "If you want to make money, learn how to play clarinet, flute, oboe, bassoon, all the saxophones and go to California. If you want to play, go to New York." I wanted to play a horn another kind of way and I wanted to go where other guys were really playing. New York afforded me that opportunity. I wanted to see how far I could fly. I was 29 when I got here and I just said, 'Look, I can be broke wherever I am but I need to play.' I planned to get a place to stay, get a job and maybe in a couple years, I'd be playing. Within 2 weeks, I was playing with Olatunji and Sam Rivers. A couple months later I was with Tito Puente.

On being a "Baritone Samurai"

I was like a samurai warrior - I will take you out and I would if I had to. I really wanted to do what I wanted to do and it worked a lot. People would either say good or they didn't want to be bothered. It was honest and that's the way I was playing. I was giving it all I had every night. Every night was like it was the last night.

On working with Aretha Franklin

I did work with Aretha. A tenor saxophonist named Harold Vick got sick and I got the call. The first concert I did with her, she started singing and we were on the third tune before I realized I wasn't playing. When she started I just watched. When I realized this, I apologized to the conductor profusely and he said, "Cool it man, I do that too. I'm still working with it. I still forget where I am because she has that effect." I said, 'Oh, OK, so it wasn't just me.' I was working with her and Mingus at the same time. So I was bringing my Mingus energy over here, and taking my Aretha energy back.

Tale from the road

I did a concert in 1974 with Mingus in Beirut, Lebanon. That particular day was a highlight. I played stronger and more forceful than I've ever played in my entire life. It was just one of those days. Something came over me. That part of the world is very powerful. I also knew they were getting ready to fight. I felt all that and you could feel it in the air. It was a sort of quiet, peaceful and dangerous. It was a weird feeling.

Plans for the future

I don't really deal with the future because I am living past the time I was supposed to have. I really should have been gone but I'm fortunate that I was saved. I think I was saved to do what I'm doing. You know, keep playing the horn, keep trying to reach people, but to reach them on another kind of level. And I figure that

the better off the person is that's sending off the signal, the better the message is. I'm trying to straighten me out so when I send out the signal it's a decent and good message. I'm not looking at that through religion, I'm not looking at that through politics. I like music when it goes to another level, wherever it is, just a more emotional level rather than something that's laidback, controlled and so-called refined. That doesn't do anything for me, it's kind of boring actually.

We're running ourselves to death to pay rent instead of being celebrated the way I think we need to be celebrated. Guys have a lot to offer, don't just use them and use them and use them till they're used up and then throw them away.

We're not going to get out of here alive but it's about trying to make the journey sensible while we're in it. If I play good, I don't let it go to my head. If I play bad, I don't let it go to my heart. So my head doesn't get big and my heart doesn't get wore out.

I let the music come through. That's not as easy to do as you think because sometimes things come through that are very painful. They can be frightful, terrifying because you know you shouldn't do it, but once you find out it works, then you say to yourself, 'Wow, what was I afraid of?'

Photo: (opposite) H. Bluiett by Chris Norton



Love to my Vision Festival family!
Henry Grimes (bass, violin, poetry)
<http://henrygrimes.com>
www.facebook.com/HenryGrimes
(Photo: Frank Schindelbeck)

«ROGUEART»

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ON THEIR SHOULDERS

AFA Programming



THE VISION FESTIVAL (20 years)

We stand on the shoulders of those who came before and inspiring us to be our best, our most profound, and our most Visionary. We think of artists like John Coltrane, Albert Ayler, Jayne Cortez, and Amiri Baraka, and consider what our role must be to carry their legacy forward. How do we keep alive in the hearts and minds of a new generation, all of the idealism, integrity and sense of responsibility that lay at the heart of those creative movements? This year AFA celebrates all VISION artists, the musicians, dancers, poets, & visual artists. In particular, those iconic NY artists whose creative voices have helped build our reputation as the world's premier FreeJazz Festival.

The Under_Line (U_L) Salon Series (2 years)

AFA puts on a monthly U_L Salon to present legendary artists in the context of what shaped them. We are reaching out to a new, younger and more diverse audience. Each month, in a different location, we feature a artists in performance and open conversation about what shaped their art, looking at social and spiritual influences so that we can gain a greater understanding of the art.

EVOLVING SERIES (12 years)

This is AFA's platform for artists to present work that explores a range of creative possibilities in the context of awareness. We will continue to strengthen the programs, Black Lives Matter / All Lives Matter; Our Earth / Our World and the Latin Free Jazz Festival to make sure that the Art is Seen and Heard.

AUTUMN: IN GARDEN SERIES (7 years)

AFA takes a direct approach to bringing creative art to communities. Free shows take place in community gardens, making innovative art a neighborhood event.

EDUCATION / OUTREACH PROGRAM (8 years)

- AFA's after-school music program, Music Is Mine (MiM) is an expanding program that makes complex music available to disadvantaged children.
- AFA continues to develop our music improvisation outreach by bringing together music teachers to develop improvised music curriculum.

AFA Artist Community and Advocacy (20 Years)

Since the first Vision Festival AFA has maintained a commitment to social justice and the artist. We hold Town Hall Meetings / Panel discussions / Salons where artists can network and address the political, and practical concerns of being an artist in our society.

*A society filled with art is functional
A society with challenging art is intelligent*

Visit artsforart.org/contribute

VISION FILMS | AT ANTHOLOGY FILM ARCHIVES

32 2nd Avenue, New York, NY 10003



7 pm

'Billy Bang Lucky Man'

by Markus Hansen & Jean-Marie Boulet

9:15

'A Plug-In To Nature: Hamid Drake/ William Parker'

by Michael Lucio Sternbach / and 'Visions' by Susan Littenberg

Admission: \$10 per show | anthologyfilmarchives.org | 212-505-5181

Coda: Hope / Improvisation

Hope is the shell, improvisation is the fruit, and music is the entire universe. Improvisation believes: it is having faith that if we fall, music will catch us and we will make the transition into the tone world. Understanding that it is natural law, we are not lost, the map is precise, and it always gets us there. We are brilliance. The theory is that if we play long enough and hard enough the ballad will come. If we play soft enough the hurricane will rip and the tornado will swirl. (Do hurricanes and tornadoes improvise as well?) I don't know, but I do hope that every child in the universe will be nourished and the earth will enlighten us. Those who get it will rise and sing and dance until the message is heard. Each time we play music we step into the garden of the Lord and it is a deep blessing. In the cosmos music is spelled H-O-P-E. Improvisation is music and music is improvisation. Sound is silence. As we look into the SON we see the SUN. We stop asking and begin to accept, we begin to live, to be. We are the answer.

| William Parker, *Centeringmusic* 2013

Ka'Ba

"A closed window looks down on a dirty courtyard, and Black people call across or scream across or walk across defying physics in the other and sometimes fail to walk the air.

We are beautiful people
With African imaginations
full of masks and dances and swelling chants
with African eyes, and noses, and arms
tho we sprawl in gray chains in a place
full of winters, when what we want is sun.

We have been captured,
and we labor to make our getaway, into
the ancient image; into a new

Correspondence with ourselves
and our Black family. We need magic
now we need the spells, to raise up
return, destroy, and create. What will be

the sacred word?

| amiri baraka

IMPROVISING AGENCY FOR CHANGE: CELEBRATING
20 YEARS OF VISION

The Improvising Agency For Change conference will explore improvisation, diversity, social activism, and the history and significance of the Vision Festival.

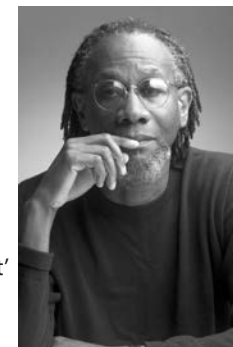
Monday July 6, 9:30 am - 5:30 pm

Columbia University's Buell Hall, East Gallery, 515 W 116th St, New York

Format: Individual talks (30 minutes)

SPEAKERS

- Keynote Speaker | Nathaniel Mackey (Duke University) | 'Breath and Precarity'
- Vijay Iyer (Harvard University) | 'Holding Space: Convening (as) Creative Music'
- Bernard Gendron (University of Wisconsin-Milwaukee) | 'New Music New York: The Invention of 'Downtown''
- Ellen Waterman (Memorial University of Newfoundland) | 'Negotiated Moments: Free Improvisation, Agency and Constraint'
- Scott Currie (University of Minnesota) | 'Envisioning, Engaging, Enduring: 20 Years of Music, Meaning, and History in the Making'



Nathaniel Mackey

PANEL DISCUSSION

20 Years of Vision | An Insistence on Freedom & FreeJazz

- Patricia Nicholson Parker (choreographer, artistic director of Arts for Art / VISION)
- William Parker (composer, bassist, author, Arts for Art founding board)
- Matthew Shipp (composer, pianist, VF curator)
- Jeff Schlanger (clay sculpture, musicWitness Project)
- Joe McPhee (composer, musician)
- Bradford Smith (director Foundation Center)

The conference is free and open to the public.

Pre-Register at: <http://bit.ly/1Fyb8Dz>

Organizing Committee:

Brent Hayes Edwards of Columbia University, Scott Currie of the University of Minnesota, and Michael Heller of the University of Pittsburgh)

Sponsored by the Office of the Dean of Social Science, & The Center for Jazz Studies at Columbia University, Arts For Art

On-Stage Projections: Art of Jorgo Schafer 'Perpetuate Paintings'
in collaboration with Wasiliki Noulesa, Uwe Schorn

Sponsored by Stadtparkasse Wuppertal

7:00 Joseph Jarman | Invocation

Douglas Ewart and Quasar with special guest Joseph Jarman | "For Love of Baraka"

7:30

Joseph Jarman	soprano sax, poetry
Douglas R. Ewart	reeds, voice, perc
Ni'Ja Whitson	choreography
Mankwe Ndosi	voice, poetry
J.D. Parran	reeds, perc
Oliver Lake	sax
Craig Harris	trb
Edward Wilkerson	cl, perc
Donald Smith	piano
Reggie Nicholson	marimba, tympani



'For Love of Baraka' is a community celebration that represents the impact, legacy, postulations and propositions of poet, playwright, fiction writer, essayist, educator and community-spirit-body-mind stoker Leroi Jones/Imamu Amiri Baraka (1934-2014). Our purpose is to stimulate positive thoughts, conscious conduct, substantive exchange between all concerned; laughter, deliberate acts of kindness and positivity, contemplation, stress-less-ness, responsible conduct, joy, happiness and being wise and "full free!" – Douglas R. Ewart

Nathaniel Mackey | Poet

8:30

From the recently published, *Blue Fasa* (New Directions, 2015). The book takes its title from two related black musical traditions, the West African griot epic *The Dausi* sung by the Fasa, a clan in ancient Ghana, and trumpeter Kenny Dorham's hard bop classic "Blue Bossa." It follows a band of travelers, refugees from history, on their incessant migrations through time, place and polity as they journey toward renewal.



Henry Grimes / Amina Claudine Myers

9:30

Henry Grimes	bass, violin
Amina Claudine Myers	piano, voice

Musicians in our world today inhabit the void creating the habitat of music within the place of sound and aesthetic informed in rhyme and reason.

– Henry Grimes



Photos: D. Ewart by Tony Smith; H. Grimes by Hollis King; A.C. Myers by Ken Weiss

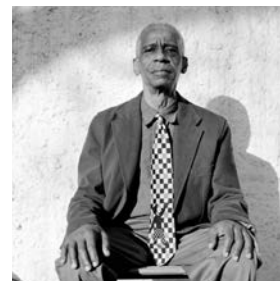
Photos: R. Mitchell by Elvira Fallmerleier; R. Jantz by Alan Nahigian

Roscoe Mitchell: Two Trios & Combined Quintet

Trio One - Roscoe Mitchell: alto, soprano, sopranino; Hugh Ragin: trumpet, piccolo trumpet, flugelhorn; Tyshawn Sorey: drums, trombone, piano
Trio Two - Roscoe Mitchell: alto soprano, sopranino saxophones; Craig Taborn: piano, electronics; Kikanju Baku: drums, percussion

Combined Quintet: Roscoe Mitchell, Hugh Ragin, Craig Taborn, Tyshawn Sorey, Kikanju Baku

10:30



This project supported by Mary and Dennis Girard and New Music USA.

These trios give me a very large sound palette. I can combine these trios in different configurations. I am interested in having people function as individuals inside of the improvisation so that counterpoint is maintained, a very important element in music. I also address the issue of space or rest, because one doesn't compose a piece that is a run-on sentence.

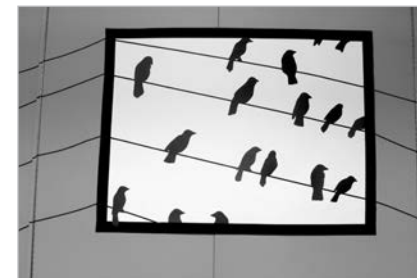
20 Years of Visual Art

We look back on 20 Years of Vision Art with a Retrospective on 100 visual artists & photographers presented at Vision since 1996.

But we are always seeing Now. Color can be sound, or movement. Shapes and meaning through art can open the door to another sensibility, a deeper awareness, that can give us new eyes for new possibilities in this world.



Robert Jantz



Maura Sheehan, 'birdcall'

Art in Meeting Room: Jo Wood Brown, 'Light Rain'; Jorgo Schäfer, 'Totem Poles'; Maura Sheehan, 'Waiting in the Wings'; Yuko Otomo, 'SHUFFLED Black, White & Red'; Robert Jantz, 'Glyphetti'

Art in the Marketplace: Amir Bey, 'The Equinox Celebration'; Raymond King, 'Light Portraits'

Action Painting: Jeff Schlanger, Jorgo Schäfer, Bill Mazza



Jo Wood Brown, 'Light Rain'

On-Stage Projections:

Paint on Skin, Katy Martin | *By Night No Stillness*, Katy Martin & Miriam Parker | *Incubatio*, Jo Wood Brown & Miriam Parker

'Coming into View' | MoralesDance

7:00

A Dance / Free Jazz Communion

A structured improvisation by Tony Morales
Dancers Amanda Cray and Elaine Gutierrez
Music Connie Crothers

'Coming into View' is a collaboration and exploration of structured improvisation with dancers and musician. We will use The MoralesDance vocabulary as well as encouraging the dancers to explore their own movement, interacting with Connie Crothers. We are seeking new and different ways of moving in an on-going exploration of creative possibilities.



Robinson / Whitecage / Filiano / Grassi

7:30

Perry Robinson clarinet
Mark Whitecage alto sax
Ken Filiano bass
Lou Grassi drums

A collective of impeccable freeJazz artists. "I've always played. I use it for my salvation. It keeps me honest. There is no way you can fake it. There is no pretense, so as long as I play everyday, I am being true to everything that I believe in."
– Mark Whitecage



Crispell & Hemingway

8:30

Marilyn Crispell piano
Gerry Hemingway drums, percussion

The duo of Marilyn Crispell and Gerry Hemingway is a unique and personal offering to the art of improvising and listening. Their music has been in state of continual refinement for over thirty-years. Often referred to as "twins", or like a "brother and sister" their innate sense of complimentary invention is far ranging in its content, reflecting their emotions and experiences.



9:30

Larry Roland | Bass & Poetry

His spoken word pays homage to the strength and beauty of his ancestors from whom he has gained knowledge, wisdom pride, and understanding. Through the use of the African philosophy "Sankofa", his poetry has made the connection between the past, and present, in order to hypothesize the direction of the future. His spoken word is the "Voice" for the man on the street who does not have a voice.

On-Stage Projections:

Art of Jo Wood-Brown, Miriam Parker, and Katy Martin



Whit Dickey Ensemble | Cosmic Breath

Rob Brown sax
Daniel Levin cello
Michael Bisio bass
Whit Dickey drums

10:00

I've always heard my voice in the music indigenous to our culture – pop, jazz and the blues, that cry out for freedom, justice and truth. That is where I developed my drumming style. I was lucky to play in the groups of two great figures of that tradition – David S. Ware and Matthew Shipp. I have learned from them and others in countless ways. I believe that that this group will show an advancement in my growth as an artist.

Sun Ra Arkestra directed by Marshall Allen

Marshall Allen director, alto sax, flute
Tara Middleton vocal
Vincent Chancey flugelhorn
Cecil Brooks trumpet
KNoel Scott vocal, saxes, dance
Charles Davis tenor saxophone
James Stuart tenor sax
Danny Ray Thompson baritone sax
Dave Davis trombone
Farid Barron piano
Dave Hotep electr. Guitar
George Burton viola
Nina Bogomas harp
Atakatune conga
Ted Thomas dance
Elson Nascimento perc, surdo
Tyler Mitchell bass
Wayne Anthony Smith Jr. drums

11:00



Marshall has carried forward into this his 91st year, the legacy of SunRa.

"MUSIC NEVER WAITS FOR THE WORLD. But it continues in the living being and spirit of Marshall Allen, who creates and lives inside the world of the Ark. Listen, to the long lost children of the sun. Words can only echo the nothingness of too late praise, the music goes on into the river of birth to be born again and again."

– William Parker

Photos: M. L. Grassi by Remi Angeli; M. Crispell/G. Hemingway by F. Laberrie; C. Crothers by Ken Weiss; T. Morales by Rachel Neville

Photos: W. Dickey by Nobu Awata; M. Allen by Peter Gannushkin

On-Stage Projections: Art of Joe Overstreet, *On Their Shoulders*

'Sonic' | The Independents Curated by Lance Gries

7:00

A Dance / Free Jazz Communion

Dancers Lance Gries, K.J. Holmes, Juliette Mapp, Michelle Boule,
David Hamilton Thomson
Thomas Heberer trumpet

An improvisation for five dancers and solo trumpet explores the directionality of sound and movement; of sound directing into space, through time, into and through our bodies. I'm interested in how sound might be seen and movement heard, creating a sensorial relationship and experience that opens new formal channels of perceiving.



Darius Jones Quartet featuring Emilie LesBros

7:30

Emilie LesBros vocals
Darius Jones sax
Sean Conly bass
Craig Taborn piano
Gerald Cleaver drums



American saxophonist and composer Darius Jones and French vocalist and composer Emilie LesBros will create new works inspired by the French actress, novelist, playwright, poet, and avant-garde singer Brigitte Fontaine. The resulting eclectic musical works will feature French lyrics dealing with the relationship between African-American and French cultures.

This performance was made possible in part by the French-American Jazz Exchange.

Tyehimba Jess | Poet

8:30

Tyehimba Jess, author of many books including "Leadbelly" from Wave Press, and "Olio," to be published in 2016. He is interested in Jazz pioneers and the histories of the music they create.



Photos: L. Gries by Bart Grelens

Photos: M. Graves by Luciano Rossetti; D. Burrell by Michael Wilderman; J. McPhee by Ken Weiss

Milford Graves' HeArt Quartet

Milford Graves drums, percussion
Charles Gayle tenor sax
William Parker bass
Hugh Glover reeds

9:00



Graves is a renaissance man whose original drumming is rooted in African and Caribbean rhythms. His scientific research on the effect of rhythm on the heart translates into music that moves and challenges. The members of Graves' HeArt Quartet understand that rhythm is healing when it comes from the body's rhythms and that music is most powerful when it is in tune with the heart.

Dave Burrell Civil War Project

Dave Burrell piano
Steve Swell trombone

10:00



These compositions are based on my five years of research about Abraham Lincoln and the end of slavery. 150 years later, those same issues are still as urgent, and an important discussion to keep alive in America today.

FOUR FOR TAZZ

Joe McPhee brass, reeds
Charles Gayle piano, bass
Charles Downs drums
Warren Smith vibes, marimba, percussion

11:00



FOUR FOR TAZZ celebrates the life, music and inspiration of our beloved brother Roy Campbell Jr. Roy departed this life on January 9th, 2014, to join the ranks of those giants upon whose shoulders we stand. He was truly a force of nature who embodied a wit, wisdom, political astuteness and creative genius far beyond his too brief years. FOUR FOR TAZZ join to make a joyful noise not only in honor of Roy but as spirit keepers in the continuum. Roy Campbell Jr. is TAZZ and TAZZ is in the house!

On-Stage Projections: Bill Mazza, *Paint by Numbers*

'A Piano' | Yoshiko Chuma

7:00

A Dance / Free Jazz Communion

Yoshiko Chuma dance
Matthew Shipp piano

"In my life I've met and worked with many jazz musicians. I discovered 'So What' by Miles Davis when I was a student during the Vietnam War, and the demonstrations that I took part in. I thought that music might help. Later I discovered Thelonious Monk. Matthew Shipp's hands on the piano brought back all of these memories. 'A Piano' is an illustration of my memory of jazz." – *Yoshiko Chuma*



Karl Berger Improvisers Chamber Orchestra

8:00

'The Sertso Suite'

Featuring Ingrid Sertso poetry & vocals
Karl Berger vibes, piano, conducting
Warren Smith percussion
Steve Gorn bansuri flute
Sylvain Leroux african flutes
Bob Selcoe trumpet
Kirk Knuffke trumpet
Yasuno Katsuki euphonium
Lee Odom clarinet
Kenny Wessel guitar
Sana Nagano, Ernesto Lorens violin
Jason Kao Hwang viola
Ken Filiano, Hilliard Greene bass



40 years ago, in a church nearby, we performed, "The Peace Church Concerts." They were inspired by the principles of "Silence in Sound," "Space in Time" that still guide the Creative Music Studio. The "Sertso Suite," will resonate with the physical as well as the spiritual spaciousness of the church. The performers were chosen for their ability to improvise sounds and melodic motions that for this work could not be conceived through written composition; they are better! There are deeply personal qualities in music that simply cannot be written.

David Buddbill with William Parker

8:30

David Buddbill poetry
William Parker bass

Pare Everything Down to Almost Nothing
then cut the rest,
and you've got
the poem
I'm trying to write.

| *David Buddbill*



Photos: Y. Chuma by Takeshi Iijima; W. Parker by Ken Weiss

Photos: J.K. Hwang by Nobu Awata; D. Murray by Ken Weiss

Jason Kao Hwang / Sing House

Jason Kao Hwang composer, violin, viola
Andrew Drury drum set
Ken Filiano string bass
Chris Forbes piano
Steve Swell trombone

9:00



I hear music as a house, with melodies, rhythms, harmonies, textures offering rooms in which musicians sing. Here the voice of each musician can transcend interpretation & become an originating spirit. Here music is greater than the imagination of one. It becomes a meta-language of memories, culture, identity, dreams and greater purpose. We are the Sing House. My voice was shaped by listening to my parents speaking Chinese, extracting meanings from inflection and rhythm of their sounds. This "music," and immigrant experiences are vibrations that helped shape my journey.

David Murray with Class Struggle Trio

David Murray sax
Burniss Earl Travis bass
Chris Beck drums
Mingus Murray director, guitar

10:00



The band name "Class Struggle" comes from a poem written by Amiri Baraka entitled "Class Struggle in Music" performed with drummer Steve McCall. It speaks of various opposing attitudes that permeate this music we call Jazz, but also speaks of seeking a solution to the madness of who is "in," who is "out," who is good and who stinks. My battle cry has always been, "Each one teaches one." It has always worked for me. That's how I learned from great players and thinkers. Now these young gifted artists will show me the way.

William Parker Martin Luther King Project | Part V

Kidd Jordan tenor sax
Jemeel Moondoc alto sax
James Brandon Lewis tenor sax
Dave Burrell piano
Cooper-Moore keyboards
William Parker bass
Fay Victor voice
Ellen Christi voice
Raina Sokolov-Gonzalez voice
Anaïs Maviel voice
Jake Sokolov-Gonzalez voice

11:00



Fire comes from the struggle to gain self-empowerment, a freedom to seek self-realization and the motivation to build a 'new drum'. Flower is making change in a peaceful way through music. The revolution must come from the inside out gained by compassion and love.

On-Stage Projections: Art of Jeff Schlanger, *musicWitness® Project*

noon Education Panel

Youth Bands

1 - 3pm

Quest P.S 182 Modern Band
Michael T.A. Thompson director

Visionary Youth Band
Jeff Lederer, Jessica Jones directors



Jeff Schlanger_musicWitness@SWELL

'Resurrection / Revolution' Patricia Nicholson
A Dance / Free Jazz Communion

6:00

Jason Jordan, Patricia Nicholson dance
Jason Hwang violin
Michael TA Thompson drums
Bill Mazza live action projections

"Resurrection / Revolution" speaks of the need for a creative change both in ourselves and in the world which takes place through awareness that turns into a resurrection of all that is good and strong and cares for Life both physical and spiritual. The dancers and the musicians work together, to push the edges of commitment to the present, through movement, sound and spirit.



Ingrid Laubrock Sextet

7:00

Ingrid Laubrock soprano, tenor sax
Craig Taborn piano
Miya Masaoka koto
Dan Peck tuba
Tyshawwn Sorey drums
Sam Pluta electronics

When Patricia Parker asked me to put a group together for Vision it didn't take me long. Everyone I asked to take part is a musician I look up to for their creativity as improvisers as well as for the mastery on their instrument. I am especially excited about this performance as we will be premiering a piece composed for this occasion and this particular group of musicians has never performed together before.



Photos: P. Nicholson by Ziga Kortnik, I. Laubrock by Ken Weiss

Photos: T. Malaby by Michael Parquet; St. Dalachinsky by Peter Gannushkin; W.L. Smith by Scott Grollier



Wadada Leo Smith / Aruan Ortiz Duo

"Earth's Way, a Water Planetarium"
by Wadada Leo Smith

7:30

Wadada Leo Smith trumpet
Aruan Ortiz piano

I am seeking another dimension in music where each performer is a complete unit with each having his own center performing independently. With this respect of autonomy the independent center is continuously changing depending upon the force created by the individual. This attitude frees the sound-rhythm elements in an improvisation from being realized through dependent re-action. And as each sound-rhythm is considered autonomous, so too must space and space/silence be considered.

Steve Dalachinsky | Poet

8:30

For all my years with the festival I am so proud to be part of its 20th anniversary. My reading will incorporate a collage of poems written for dear friends and inspirations, who have been part of the festival as well as a part of my life and now are no longer with us on the earthly plain.

Tony Malaby TubaCello

9:00

Tony Malaby tenor, soprano sax
Chris Hoffman cello
Bob Stewart tuba
John Hollenbeck drums, percussion, piano

The tuba and cello are two of my favorite instruments. There's a mystery with the sound of the tuba: where the sound is in the scope of the ensemble. Sometimes it's behind me, other times it's way out in front, or off to the side. I love how it moves. There's a roughness that Chris Hoffman provides; a rub to Bob Stewart's sound. Add that to Hollenbeck's universe of prepared piano and remarkable percussion. I like playing in the middle of this different type of gravity.

Joelle Leandre / Gerald Cleaver / Mat Maneri

10:00

Joelle Leandre bass
Gerald Cleaver drums
Mat Maneri violin

I have been on the road for the past 40 years, meeting so many creative artists. I am always in these unique moments of creativity, exchange and risk!! Just like life. My life is like that, passion and patience!! At the festival, I play with Mat Maneri and Gerald Cleaver, two wonderful, brilliant and creative musicians. The performance will be a life celebration, a spiritual moment where the music/sounds will be only the music/sounds, and where the three of us will simply follow one another. It's an honor to be a part of the 20th Vision Festival!

This performance is being sponsored by RogueArt, in celebration of their 10th anniversary.



Projections: Esteban del Valle, *Viable Option*

3:00

PANEL | Empowerment / Freedom / Justice Today A Creative Movement

Remembering AMIRI BARAKA : Gerald Cleaver, William Parker, Paloma McGregor,
Wadada Leo Smith, Patricia N Parker / moderator Mike Burke

'Hep Hep Sweet Sweet' | Urban Bush Women A Dance / Free Jazz Communion

5:00

Choreographer Jawole Willa Jo Zollar
Dancers: Amanda Castro
Courtney J. Cook,
Chanon Judson
Tendayi Kuumba,
Stephanie Mas
Samantha Speis
Lafayette Harris piano
Naoko Nagata Costume Design

"I remember my mother dressing up, putting on
Evening in Paris perfume and going out to places
in Kansas City named the Orchid Room and the
Blue Room. Hep Hep Sweet Sweet is a fictional club
- a place of memory, rumor, myths and dreams."

— Jawole Willa Jo Zollar

HEP HEP SWEET SWEET (2014), set in a fictional
nightclub, is a personal portrait drawing upon the music
and culture of the Great Migration, as well as Zollar's
memories from that time. This dance/theater work was
created in collaboration with dramaturg Talvin Wilks.

HEAR in NOW

6:00

Mazz Swift violin
Tomeka Reid cello
Sylvia Bolognesi bass

Hear in Now is a collaborative string trio
performing their original works. Their
repertoire represents a spectrum of musical
influences that bring together elements from
their individual backgrounds and regions.
They have been mentored by luminaries
such as Anthony Braxton, Nicole Mitchell,
George Lewis, Butch Morris, William Parker,
Sabir Mateen, and organizations such as the
Association for the Advancement of Creative
Musicians and the Black Rock Coalition.



Photos: HERE in NOW by Nisha Sondhe; Urban Bush Women by Rick McCollough
Photos: M. Shipp by Peter Gannushkin; R. Brown by Ken Weiss; H. Bluiett by Nobu Awata

Matthew Shipp Trio

Matthew Shipp piano
Newman Taylor-Baker drums
Michael Bisio bass

7:00



Matthew Shipp is an iconoclast, a brilliant
artist 'standing on the shoulders' of the original
freeJazz artists, coming out of the freewheeling
badass punk lower east side, a scientific
mind that has its own spiritual compass. He
relentlessly seeks to be none other than himself.

David Mills | Poet

8:00



My aesthetic is flexible like a limber, linguistic gymnast,
able to bend and stretch with whatever routine I find
myself immersed in or presented with. In the beginning
was the word and I like to follow in its formidable footsteps,
keeping the conversation going between a pen and paper.

Rob Brown Quartet

Rob Brown alto sax
Steve Swell trombone
Todd Nicholson bass
Gerald Cleaver drums

8:30



This new 4tet was formed for the 20th Anniversary of Vision. I wanted a
band that had never played together and then compose all new music
for it. I hope this music looks toward the future while still touching on
the past. And I look forward to the next 20 years of music and art.

Hamiet Bluiett Telepathic Orchestra

Kidd Jordan, Charles Gayle tenor sax
George Sams trumpet
JD Parran bass flute, contrabass clarinet
Siraz al-Hasan flute
Joe Daley tuba
D.D. Jackson piano
William Parker bass
Charles Bobo Shaw drums
Warren Smith percussion
Jason Hwang, Elektra Kurtis violin
Mazz Swift, Judith Insell, Jean Cook viola
Tomeka Reid cello
Riza Printup harp

9:30



Hamiet Bluiett a relentless seeker of great music that will
bring his Telepathic Orchestra to Vision for the first time,
combining fields of improvisation with written sketches
for harp and expanded string quartet. The orchestra
features some of the best musicians in the world, as well as the
return of drummer Charles "Bobo" Shaw. This is a special
festival closing concert to celebrate the 20th year of Vision.



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ON THEIR SHOULDERS



summer haiku

first step out
I greet
a noon moon

now & then:
how dark it is
at the water's edge

full to the brim –
I study worldly things
& then sleep soundly

cumulonimbus –
radiating oblique light
of delight

THE WORD floats
in the fire-fly-filled night air

wind & clouds –
crossing
this river and that
| Yuko Otomo

empire

the rain has stopped for us today
the sun comes out at sunset
the wind brays sweetly thru the now pale
onion flowers
open to a new diversity
the sounds of equivalence & rhyme

but it is still & always will be true
Columbus never stopped here.
| Steve Dalachinsky

VISIONS....

A DIVINE BLESSING
SURELY TO BEHOLD
AND TO CHERISH !

'CAUSE ITS BEEN SAID, THAT
A PEOPLE WITHOUT ONE
ARE DESTINED TO PERISH!

| Larry Roland

'On their Shoulders...'

Like dried leaves on a grave...
the past is dead
history confined to dusty books
Dust bred allergic response
To irrelevant knowledge of yesterday
a bygone era

truths -As real as any make believe
fantasy series -based in medieval
reality shows -scripted in banal partials

History / Fiction / Fantasy
Lies are interchangeable with other facts.

Where are the shoulders?

Hidden in the shadows of skyscrapers
Whose tippy tops pierce holes in the air we
breathe
with high palaced nests
Lined with bodies of the disposable
laden with Xtreme
Xcess scraped off the backs of Need

I search for the shoulders...
Hidden in sight
Where I... can finally stand
Tall

| Patricia Nicholson Parker



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Brand New!

DARIUS JONES QUARTET feat. Emilie Lesbros / *Le bébé de Brigitte* : the next revelation from a full-on jazz artist who is nigh unparalleled in his generation. *This project will be presented live at Vision Fest 20! on Thursday, July 9.*

WILLIAM PARKER / *For Those Who Are, Still* : astonishing new 3CD Box Set encompassing four distinct works, including Parker's first for symphony orchestra. Features Charles Gayle, Bill Cole, Cooper-Moore, Hamid Drake, Leena Conquest, Rob Brown, Mike Reed, and many more of great potency.

Recent!

DARIUS JONES / *The Oversoul Manual* : "A contoured, formidable, signature work" *JazzTimes* "Esoteric and enchanting" *TimeOut* "Uncannily beautiful and riveting" *PopMatters* "Emotionally and stylistically intrepid" *The New York Times*

FARMERS BY NATURE (Cleaver/Parker/Taborn) / *Love and Ghosts* : "Moves with a fearlessness borne from seasoned virtuosity and uncompromised vision" *DownBeat* "Breathtakingly fluent" *The Guardian* "Wide idiomatic scope, genuine embrace of risk and steadfast rejection of cliché. Undeniably vital" *Jazzwise*

MATTHEW SHIPP & DARIUS JONES / *The Darkseid Recital* : "Uncompromising sophistication, rigorous discipline, and – above all – passion." *AllMusic* "An apex of emotional intensity combined with technical ingenuity; storytelling of visceral, uncompromising power" *Jazzwise*



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or stop by the **Arts for Art table** at the Vision Festival.

SHOULDERS TREMBLE

[Michael Heller]

ABOUT TEN YEARS AGO, I saw a Vision performance by Milford Graves and William Parker. Memories grow murky, but here is the scene that I recall:

Roughly thirty minutes into a transcendent set, Graves emerges from behind the drums. He ominously stalks the length of the stage, moving deftly in the unique brand of movementdance martialpercussivevocalizing that his devotees know well. Several of his students soon join him, and the group proceeds to offer a demonstration of his “yara” martial art—a fighting style he once described as “physical jazz.”¹ Parker remains at the side of the performance area, gracing the proceedings with an unbroken solo on the shenai.

After several minutes, Graves (now on the floor in front of the stage) gestures for Parker to come toward him. He indicates that he wants Parker to climb atop his shoulders. Really?! The request seems almost absurd, and the audience chuckles nervously.

Even Parker hesitates for a few seconds, but then proceeds toward the stage's edge. It is a tense moment when he finally climbs on: knees buckle; weight shifts; the crowd gasps. But in the end, their strength holds. This is the image that has remained with me: Parker (not a small man) perched precariously atop Graves (not a large man) in a spontaneous moment of dangerous intimacy.

When we speak about standing on the shoulders of giants, it can sometimes have the tendency to sound a bit facile. We picture a mountainous figure, easily capable of carrying our weight as we rest—devil or angel-like—upon the solid ground of their strength. My memory of Graves and Parker seems to imply a bit more.

Climbing Is A Risk

To climb astride a fellow human is a dangerous proposition. As we leave our feet, we become keenly aware of the possibility of falling. We must trust that the seat will hold our weight. To put one's safety in the strength of another is an act of bravery, of faith, of vision. It is the danger that makes the process meaningful.

Shoulders Must Be Prepared

The climber is not the only one who risks. If we want others to stand on our shoulders, then we must train ourselves to hold them. Only through years of preparing his body could Graves (over sixty at the time) be assured that his strength would not fail. If we aspire to pass our gifts forward, to lift others toward greater heights, then we must cultivate the skills and the desire to do so.



Balance Requires Cooperation

The moment was tense for a reason. The audience watched as the artists shifted their balance, assessed their position, communicated wordlessly to reach a point of equilibrium. This is more meaningful than a story about a pillar of unlimited stability or a voyager of unlimited courage. Success arrived only through dialogue, through shared strength. If either side falters, the entire enterprise comes tumbling down.

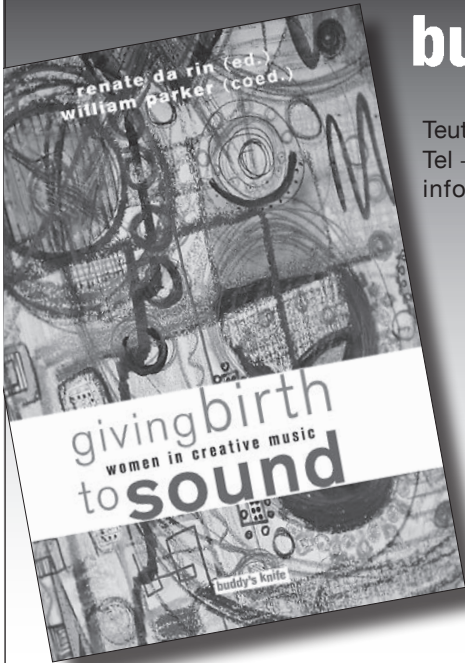
Ascent Is Only The Beginning

Perhaps the most miraculous aspect of the episode was that it was not the end of the performance. In fact, it wasn't even the end of Parker's solo. As soon as it became clear that their strength would hold, Parker resumed playing from his new position on Graves' back. This is a crucial point about standing atop giants. We don't go there merely to enjoy the view. We go there in the hopes that we can reach higher, and that others will follow.

The point is not that Parker climbed upon Graves' shoulders. It is that he kept playing.

¹. Quoted in Mark Jacobson, “The Jazz Scientist,” *New York Magazine*, November 12, 2001, <http://nymag.com/nymetro/news/trends/columns/cityside/5380/>.

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Improvising Time out of Time after Time: Making Creative Music History, Vision by Vision

[Scott Currie]

After twenty years, there can be no doubt that the Vision Festival has made history, well beyond the best-laid plans, fervent hopes, and wildest dreams of so many who have invested so much in its success over the decades. Indeed, the festival's enduring success – as an artist-led intervention into the cultural ecology of the local New York arts scene and the political economy of the global music industry – has transformed history, rewriting conventional narratives and reshaping the meanings of improvisational forms previously consigned to the margins by traditionalist taste-makers and corporate-sponsored conservatives. Building upon the vital legacy of a loft-jazz movement typically relegated to footnotes if mentioned at all in textbook histories, the Vision Festival staged its earliest improvisational uprisings only to find itself represented by critics

as a curious and rather naïve anachronism, an atavistic throwback to a time when people really believed that music mattered. As it happened, many who still did believe soon swelled its ranks of artists, organizers, and audience members, thereby laying the foundations of an achievement that could not be ignored and setting in motion a paradigm shift in the meanings associated with creative music making.

Looking back now (without the benefit of anthropological field notes cribbed in the trenches of existential conflicts over self-definition), it may be easy to forget that mainstream consensus once cast the Visionfest as a quixotic echo of a jazz past better forgotten, with the JVC Jazz Festival defining its venerable neo-classical present, and the Knitting Factory's "What Is Jazz?" Festival heralding its cutting-edge future. Who could have known all those years ago that the staging of the 2001 Vision Festival in the Knitting Factory would mark the last time that erstwhile trendsetting venue

ever presented a world-class jazz festival? And who could have predicted then that the subsequent implosion of George Wein's trademark Festival Productions International would leave Vision standing alone as the oldest established permanent floating jazz-fest in New York? Today, with the mp3 revolution having already eviscerated the business models of the major music conglomerates, and its streaming second wave rendering old-media gatekeepers like Ken Burns / Jazz at Lincoln Center all but irrelevant, a digitally reared millennial generation of music locavores might understandably view the Visionfest's cultivation of a committed grass-roots fan-base for its live concert productions as an obvious strategy for success in the face of the challenges presented by the 21st-century music industry. What may well at the time have seemed at the time like more of a last-chance gamble taken in order to survive, has turned out to represent a sound investment in a sustainable future.

If now, perhaps more than ever before in the decades it has spanned, the Vision

Festival can stake as good a claim to the future of jazz as anyone – and arguably a better one than many if not most – its success in this regard derives in no small part upon its demonstrated ability to articulate compelling meanings for improvisational artistry, by drawing together a community of dreamers and true believers, empowered and mobilized through its staged performances of co-creative freedom. In the liminal time out of time created by night after night of uncompromising inspiration that subverts the alienating resignation of mundane existence, its immersive spirit of *communitas* can unite artists and audience members in concerted engagement with liberatory and often utopian ideals conveyed through sheer sensory overload of sound, vision, speech, and motion. By thus foregrounding the transcendental dimensions of ephemeral expression, the Vision Festival has offered future generations an enduring model for redefining the essence of jazz and reconceptualizing the practice of improvisation, thus allowing them to make histories of their own.



Photos: Spontaneous River by Ken Weiss; (opposite) Billy Bang Strings For Leroy by Rossetti

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Earl Howard - sampler, saxes, Georg Graewe - pn, Susan Alcorn - pedal steel

July 31 - Improvisations #2 - Brew trio & Anew Quartet
8-Brew-Miya Masaoka-koto, Reggie Workman-bs
10-Ned Rothenberg-reeds, Michel Wintsch-pn, Mark Helias-bs

August 1 - Compositions #2 Solo & Quartet
8-Solo Works and Collabs w/Beth Warshafsky (artist) and Sarah Weaver (comp)
10-Quartet- Herb Robertson-tp, Ellery Eskelin-sx, Mark Helias-bs

August 2 - Musical Relationships over time
8-duo with Joey Baron - dr
10-BassDrumBone - Mark Helias-bs, Ray Anderson - tb

July 30 - Compositions #1 - Songs & "Riptide" Quintet
8-Songs w/Lisa Sokolov-vo, Michel Wintsch-pn, Terry McManus-gt, Kermit Driscoll-bs, Ellery Eskelin-sx
10-Riptide Quintet w/Oscar Noriega-reeds, Ellery Eskelin-sx, Terrence McManus-gt, Kermit Driscoll-bs

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OUTSIDE MUSIC *inside voices*

DIALOGUES ON IMPROVISATION AND THE SPIRIT OF CREATIVE MUSIC

GARRISON FEWELL

Photos by LUCIANO ROSSETTI

Musician, composer, and author Garrison Fewell engages in conversation about improvisation and the spirit of creativity with 25 of today's most significant composer-improvisers. These dialogues result in thoughtful, enlightening and passionate revelations. Among those interviewed are John Tchicai, Oliver Lake, Marilyn Crispell, Dave Burrell, Matthew Shipp, Milford Graves, William Parker, Joe McPhee, Henry Threadgill, Roy Campbell, Jr. and Steve Swell.

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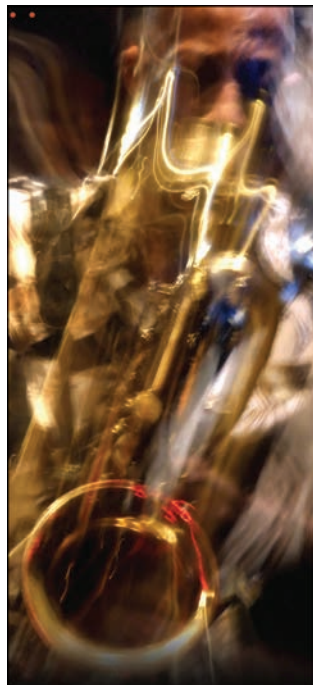
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