

VISION
the creative option



Celebrating Henry Grimes
Lifetime of Achievement



Charlotte Ka, 'Dance a Celebration of Life'

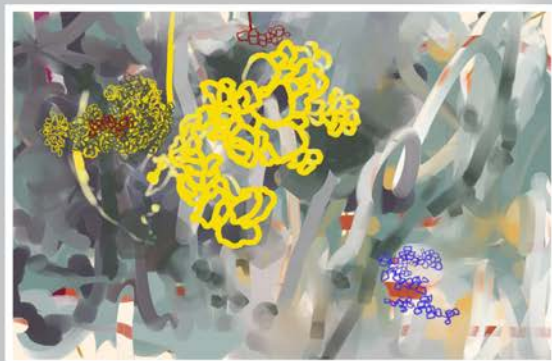


Marcy Rosenblat, 'Reveal'

Artist Info
Page 24



Jonas Hidalgo



Bill Mazza,
'Vision 20, Day 5, Set 3, Wadada Leo Smith/Aruan Ortiz Duo'



Lois Eby, 'Moment of Fresh Air'



Pete Yahne Railand, 'Study'

THE CREATIVE OPTION



TOGETHER WE CONTINUE TO MAKE VISIONS REAL

Our goal is to keep alive, in hearts and minds, the idealism, integrity and sense of responsibility that has inspired generations.

We support the Present by remembering & respecting the Past & Prepare a Future where Improvisation and Freedom have a place.

THIS IS ONLY POSSIBLE WITH YOUR HELP

Arts for Art presents Free Jazz as a sacred art-form, based in the Ideals of Freedom, Justice and Excellence.

The art expresses our sense of hope and belief in the possibility of freedom, A Freedom to be our most unique self. So we push ourselves to do more, to redefine our self, our art and our communities.

The music was built by self-determination. Where the artist defines, presents their work, not waiting for permission.

Hope, Freedom, Self-determination are powerful ideas in any time, and particularly in this time.

What we do or don't do – does matter. We make a difference in our world and in our Lives by supporting what feeds our Souls.

If the Vision Festival and the Work of Arts for Art feeds Souls then you should support it.

Our Humanity and Creativity needs a community of supporters who share our ideals.

ENSURE ARTS FOR ART'S FUTURE

- BE A MEMBER / DONATE TO ARTS FOR ART
- BECOME ACTIVE IN THE AFA COMMUNITY

Visit: www.artsforart.org/support
or stop by the **Arts for Art table** at the Vision Festival.

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

- Patricia Nicholson Parker
Dancer, Artistic Director at Arts for Art



THE CREATIVE OPTION

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THE CREATIVE OPTION

This year marks the beginning of a third decade of VISION. We remain committed to the on-going struggles for our collective humanity. In this way we can prepare for a Future where Improvisation and Freedom have a place

TICKETS

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

\$200 6-night pass

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

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

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



Use **#Vision21** on social media and be a part of the conversation.

Acknowledgements

Arts for Art appreciates the generous support of the Jacob and Ruth Epstein Foundation, SMS Foundation, The Silicon Valley Foundation, The Dickey Family, Fred and Edith Allen, John Schiek, Bradford K. Smith, Council Member Margaret Chin, Council Member Rosie Mendez, Mutable Music and the many donations by Artists in the Artist Campaign.

The festival is made possible thanks to public funds from the New York State Council on the Arts (NYSCA) with the support of Governor Andrew Cuomo and the New York State Legislature.

The performance of Michele Rosewoman and New Yor-Uba, presented in collaboration with Painted Bride Art Center and CapitalBop, is supported by Presenter Consortium for Jazz, a program of Chamber Music America funded through the generosity of the Doris Duke Charitable Foundation.

Jen Shyu's Song of Silver Geese is made possible with generous support from Chamber Music America New Jazz Works, New Music USA, Roulette's [GENERATE] Fund, Jerome Foundation, Doris Duke Foundation, and Exploring the Metropolis Choreographer + Composer Residency at Jamaica Center for Arts and Learning.

We thank Two Boots Pizza and Whole Foods for the food and beverage donations.



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Tyshawn Sorey
Jen Shyu
and many others...

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Congratulations
on this Wonderful Occasion
of the third decade of Vision!

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LIFETIME ACHIEVEMENT | HENRY GRIMES

November, 2015 Henry Grimes turned 80. He is one of the very few surviving founding fathers and architects of avant-jazz from the breakaway '50s and early '60s. Today he is revered by countless musicians and music lovers throughout the world. He continues to push the limits of the music.

Henry studied at Juilliard for three years at a time when only "classical" music was taught there, and African-American students were seldom accepted. But soon after leaving Juilliard, Henry became a progenitor and architect of the "avant-jazz" or "free jazz" movement of the 1950s and '60s, creating new music alongside Albert Ayler, Amiri Baraka, Coleman Hawkins, Charles Mingus, Sonny Rollins, Pharoah Sanders, Cecil Taylor, and many more. He had become one of the most influential jazz bassists

After 35 years away from the music world, Henry was rediscovered in 2002. He was given a bass by William Parker, and was soon back in full creative force. Since then, Mr. Grimes has played, toured and recorded with Rashied Ali, Marshall Allen, Edward "Kidd" Jordan, Nathaniel Mackey, Roscoe Mitchell, Marc Ribot, Sekou Sundiata, Wadada Leo Smith, and many more.

Since 2003, Henry has played 600 concerts in 30 countries, made his professional debut on violin at age 70 at Lincoln Center on a bill with Cecil Taylor. He has seen the publication

of the first volume of his poetry, "Signs Along the Road." He exercises his other talent by illustrating his new recordings and publications.

Musicians in Our World Today

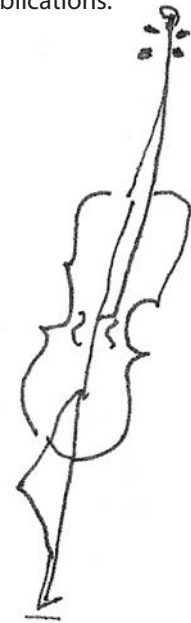
Musicians in our world today
inhabit the void
creating the habitat of music
within the place of sound and aesthetic
informed in rhyme and reason.

In the avant-garde
here at home
they travel into new beginnings
rustic modern myths of lands
and modes of ritual.

They travel to dominions
of sound vibrations
through every map and time
and lore
and the world has whispered
sacred secrets in their ears.

And so must we make music
to lift the song of humankind

| Henry Grimes



Henry Grimes

when all a sudden a wall a sound when all a sudden a flying around...the inexplicable Higher Power the Revelations & Jubilations FREEDOM & JustICE FOR ALL when all a sudden the touch of FAITH & directions on how to reach one's goals – our ideals.... emancipation when all a sudden the rich blood deep in the red BLUES the spiritual f(l)ight & what the thing is & not who you are what is made from what & what was never there...made like a wall a sound like deep SONG / not just the one who SINGS the SONG but the THING ITself peace melody music rejoicing as in PEACE as in to give PEACE one MUST HAVE PEACE as in a thing that was made was never made Blue lights & willow & candle flicker & wildflower & flat & round & solid & poems made of oranges & shade & earth beneath us & sea & echoes: formless into form & form into formless...when all a sudden a sheet of sound & weight & bare feet & sensation & starlings & reflections & windows & phantoms & mysterious vaults when all a sudden a wall a sound when all a suddena sheet of notes... made chaos into order & order into storm & earthquake & flood & survivor... & the gun that should NOT EXIST as our imaginations move toward the sound with the sound when all a sudden there's this thing that appears as in HUM ME & BREATHE ME as in ALL A SUDDEN A WALL A SOUND made of broken dreams & sad adults & crying kids & hungry mouths & sparkling baubles & filters for emotions & bubbles in streams & truth fascination enthrallment & lies made image & substance & HOLY THOUGHTS & hatred & healing & voices of that sang of love...& the corner storekeeper & generous smiles as we make soft encounters & circles of warmth & wondering for hours about what to make next & be next & dream next WHEN ALL A SUDDEN A WALL A SOUND & sales items & sail boats & huge corporations & lemonade stands & new days & newspapers & barking DoGs & rags & skin & tropical climates & snow & those who stand tall & those who crawl & those who see yet see nothing at all & laughter & music & (r)evolution & eternity & another NEW YEAR: WHEN ALL A SUDDEN THERE IS NO WALL...WHEN ALL A SUDDEN.....there's the unsayable thing ...sacred angry tender naming the unnamable soul of america its ignorance stars rhythmning in the darkness whether or not shredded spiraling looping the pulse the ruins of slavery power arisen muse self determination inside out time line moving space short long sustained...it all come thru the haze fast changes social upheaval struggle continuation only color US independent voices emerging converging a voyage past future spirit empowerment high low sharp hues high polished tracks back to roots plunge pulse angels matter structure delicacy democracy to be light in light & one with the creator who you are thru you there in the heart deep in the speech of a nation.. unshackled HIGH hooked on all that sweet soft beauty between the screams in here/where the ghost wind blows the push/pull bending pleading wandering wondering always back to the moment young/old souls crazy quilted chess game mind heart ART lament pleas HOLLers beatings lynchings & chains the search the self & its selflessness & sometimes overbearing selfishness....the dangerous journey to be FREE... to interrogate investigate & integrate the moment &... TO BREAK THROUGH THE WALL:

WHEN ALL A SUDDEN THERE IS NO WALL WHEN ALL A SUDDEN...SOUND

steve dalachinsky, nyc



THE VISION FESTIVAL (21 years)

We stand on the shoulders of those who came before and have inspired us to be our best, our most profound, and in fact, 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 Henry Grimes because he clearly represents the idealism and integrity of an uncompromised Visionary.

The Under_Line (U_L) Salon (3 years)

The U_L Salon Series features legendary 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 and how they helped shape FreeJazz. We are bringing this to a new, younger and more diverse audience with a shared interest in creativity.

EVOLVING (13 years)

This is AFA's platform to showcase NYC FreeJazz movement, in a context of social awareness. It focuses on the work of younger, forward thinking artists who are exploring a range of contemporary creative possibilities. Evolving includes music, dance and poetry performances, a visual art exhibit as well as open forums on issues of social responsibility.

AUTUMN: IN GARDENS (8 years)

AFA takes a direct approach to bringing creative art to communities. Free performances of FreeJazz music, dance and poetry take place in community gardens, making innovative art a neighborhood event.

EDUCATION / OUTREACH (9 years)

Music Is Mine (MiM) is AFA's music programming that is working to include disadvantaged youth in the freeJazz culture. This includes an afterschool program and outreach to music teachers to develop improvised music curriculum. And The Visionary Youth Orchestra, a citywide band that is being developed to give a place to young musicians of diverse backgrounds and experience/skill levels could meet weekly and explore new ideas around improvised music and jazz. They will be featured at the Vision Festival along with other student bands.

AFA Artist Community and Advocacy (21 Years)

Since the first Vision Festival AFA has maintained a commitment to social responsibility. Throughout our events and forums, AFA works to deepen engagement with a growing community and enable artists to network and address the personal, political, and practical concerns of being an artist in contemporary society. AFA believes that 'What we do and don't do – matters'



**Premier jazz & avant-garde soul, from the first to the present.
Produced since last we met at Vision Festival:**



Impeccable first recordings of David S. Ware as leader. NYC, April 1977.

Newly mixed from the original master tapes. Expanded with full album of additional material.

Apogee, the band, was David S. Ware: tenor
Cooper-Moore: piano
Marc Edwards: drums

The first issue in the DSW Archive Series.



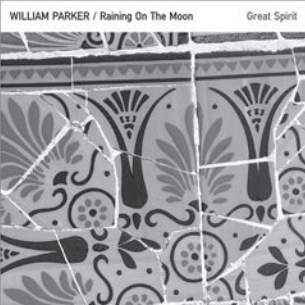
And, on William Parker's own Centering Records..

A strikingly intimate and all-giving performance of 19 new WP songs by the incomparable duo of singer Lisa Sokolov & pianist Cooper-Moore.

Coming this Fall:

- * the next issue in the DSW Archive Series
- * new Eri Yamamoto Trio recordings
- * maybe even more...

**www.aumfidelity.com
and at Vision Fest 21!**



Heart-emboldening songs from the deep spirit of William Parker; performed by his Raining On The Moon ensemble.

William Parker: bass
Hamid Drake: drums
Rob Brown: alto
Lewis Barnes: trumpet
Eri Yamamoto: piano
Leena Conquest: voice

Essential, also.



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SUNDAY, JUNE 5

VISION FILMS | AT ANTHOLOGY FILM ARCHIVES

32 2nd Avenue, New York, NY 10003

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



'Space is the Place' **7 pm** by John Coney

Sun Ra—space-age prophet, Pharaonic jester, shaman-philosopher and avant-jazz keyboardist/bandleader—lands his spaceship in Oakland, having been presumed lost in space for a few years. With Black Power on the rise, Ra disembarks and proclaims himself "the alter-destiny." He holds a myth-vs reality rap session with inner-city youth at a rec center, threatening "to chain you up and take you with me, like they did you in Africa" if they resist his plea to go to outer space. He duels at cards with The Overseer, a satanic overlord, with the fate of the black race at stake. Ra wins the right to a world concert, which features great performance footage of the Arkestra. Agents sent by the Overseer attempt to assassinate Ra, but he vanishes, rescues his people, and departs in his spaceship from the exploding planet Earth.

'The Magic Sun' by Phill Niblock



The Magic Sun | A film by PHILL NIBLOCK featuring SUN RA & HIS SOLAR ARKESTRA. Composer, photographer and filmmaker Phill Niblock's classic of experimental underground filmmaking with a sensational soundtrack by pianist Sun Ra and the members of his Solar Arkestra! Shot in the mid '60s, when the Arkestra was based in New York, this film was produced using a unique negative process and ultra-tight close-ups on the moving hands and mouths of the musicians. The result is a virtually abstract music film, mastered from a new print in all its incredibly sharp black & white glory.

&

'Sun Ra: A Joyful Noise' **9:15** by Robert Mugge



Sun Ra: A Joyful Noise | This 1980 jazz film by Robert Mugge documents performances by Sun Ra and his Arkestra in Philadelphia, Washington D.C. and Baltimore, including interviews and rehearsal footage. The Philadelphia performances captured by the film took place at Danny's Hollywood Palace and on the rooftop of the Philadelphia International Center. The Baltimore performance took place in the Famous Ballroom, hosted by the Left Bank Jazz Society.

Celebrating Henry Grimes' Lifetime Achievement

6:30

Opening Invocation

Hamid Drake, Whit Dickey, Patricia Nicholson



Henry Grimes Quartet

7:00

Geri Allen	piano
Andrew Cyrille	drums
Henry Grimes	acoustic bass, violin
Graham Haynes	cornet

Songs by Lisa Sokolov Poems of Henry Grimes

8:30

Vocal Choir led by Lisa Sokolov
 Voices Karma Mayet Johnson
 Meshell Ndegeocello
 Lisa Sokolov
 Dwight Tribble
 Imani Uzuri
 Henry Grimes acoustic bass, violin

Henry Grimes Septet

9:45

Charles Gayle	sax
Melanie Dyer	viola
Henry Grimes	acoustic bass, violin
Nicole Mitchell	flute
Tomeka Reid	cello
Marc Ribot	guitar
Chad Taylor	drums



Photos: Henry Grimes by Peter Garnustkin

I'm writing some poetry and making some drawings, but my main thing is music. I have a basic plan that I follow, and I can't say it's a sure thing, but it's good for me. It's a lot of knowledge of what you're doing and where you're going to go. I know both what I'm doing and where I'm going.

This place secured the pace of fate
 with delicate forms of whispers,
 of visions strong
 when sealed is the faith we learn,
 when sealed is the faith we learn.



You dream you have to press the magic number
 you see the signal of oppressed dreams
 you know the breaks reside beneath the haystacks:
 the cosmic dream of Heaven.

Well, I've always been concerned with playing up-to-date, whatever my feelings are about the way somebody else is playing. I want to make sure it's about being up-to-date and—what's the word when you're changing, you're going through—evolving. And always surpassing myself. That is the point I'm trying to make. And, yes, I hope that the sounds in the future will be available to us now in this time.

When I was a little boy and first touched a key on my mother's piano and a note came out, I thought that meant that I had invented music, and from then on I was always astonished to hear other people playing my invention.

We had a house in Philadelphia, an unusual kind of a house because it was right next door to a church, a Methodist church, and this church had one of the rooms in our house for an office.

It's been very interesting. Guys like Marshall Allen and Kidd Jordan are still very fantastically marching forward, and they're really teaching these juniors something.

It's definitely a kind of rebirth. Since 12/02 until now, it's been very positive, going for whatever I like to do.

It's mostly the music itself. I have feelings about the way the business is run and its histories, but my only use for it is to be ready when someone calls. I mean it's very important that a lot of the musicians are musically good, very musically good. I'm concerned with the music, and there are very many possibilities having to do with music coming at you.

Quotes from
 CONVERSATIONS 2
 by William Parker



Photos: Henry Grimes by Lee Tanner

On-Stage Projections: Lois Eby, poems of David Budbill

Jen Shyu | *Song of Silver Geese***7:00****Jen Shyu** composition, vocals, gayageum, Taiwanese moon lute, piano**Jade Tongue**

Mat Maneri	viola
Chris Dingman	vibraphone
Thomas Morgan	bass
Anna Webber	flute, alto flute
Dan Weiss	drums

Satoshi Haga dance, choreography**Mivos Quartet**

Olivia De Prato	1st violin
Erica Dicker	2nd violin
Victor Lowrie	viola
Mariel Roberts	cello

This work is a ritual music drama in 7 languages, a rendering of Shyu's texts as well as ancient Timorese text and poetry by two late friends of Jen, Taiwanese poet Edward Cheng and Javanese puppeteer Sri Joko "Cilik" Raharjo who died June 8, 2014 in a car crash with his wife and 11-month old baby, at the age of 30. Of his family, only his 6-year old daughter Nala survived the crash. The ensemble portrays Nala and 3 other characters: a Timorese Wehali female warrior; Baridegi, the first shaman according to Korean folklore; and the nomadic Taiwanese folk singer Chen Da, who became a national icon for Taiwanese independence. These four characters interact as microcosm of parallels existing in the universe and the great necessity for empathy among cultures.

**8:00****Quincy Troupe | Poet**

Mr. Troupe will read a selection of poems from two unpublished collections: *Ghost Voices* and *Seduction*. The poems in *Ghost Voices* address how free Africans brought to the United States have persevered in seeking redemption. How they have sought to liberate themselves from the implications of enslavement in the United States. How they have succeeded and how redemption and freedom (especially in the creative arts) have been the result of this quest. The poems from *Seduction* address being seduced by language, music, dance, sports, visual arts, humans by each other, by animals, nature, hatred, love, joy, spirituality, politics, death by suicide, war and greed.

Photos: Jen Shyu by Steven Schreiber; Satoshi Haga by Reggie Shidbara; Quincy Troupe by Rohan Preston

Photos: Connie Crothers by Michael Weinrob; Marshall Allen by Peter Garmushkin

**Connie Crothers Trio**

Connie Crothers	piano
Warren Smith	drums
Michael Bisio	bass

8:30

We three will create a set of music entirely through spontaneous improvisation. There will be no heads, transitional strategies, agreements about when to solo, or how to resolve. Allowing our creative minds

to release the music intuitively, without preset considerations, we will let the music express its intrinsic logic and flow. We share values—joy in creating music with each other and for and with you, passion and fire, humor, swinging time feeling, tempos jumping in when and how they will, exuberance, deeply hearing one another, being with each other in a merge of feeling and energy.

Sun Ra Arkestra 60th Anniversary led by Marshall Allen

Marshall Allen	director, alto sax, flute
Danny Ray Thompson	baritone sax, flute
James Stuart	tenor sax, flute
Cecil Brooks	trumpet
Dave Davis	trombone
Vincent Chancey	french horn
Tyler Mitchell	bass
Dave Hotep	electr. guitar
Calvin Edwin Newborn	guitar
George Burton	piano
Wayne Anthony Smith, Jr	drums
Elson Nascimento	surdo percussion
Tara Middleton	vocals
Atakatune	conga

9:40

Marshall Allen has carried forward into this his 92nd year, the legacy of Sun Ra. Their 60th Anniversary World Tour has taken them around the globe twice in the last year.

"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

On-Stage Projections: Jonas Hidalgo

Douglas Dunn Dancers & Bill Cole's UnTempered Trio | 'Revisions'**7:00**

Dancers: Douglas Dunn, Jules Bakshi, Emily Pope, Paul Singh, Jin Ju Song-Begin
 Bill Cole double reeds, didgeridoo
 Ras Moshe reeds
 Lisette Santiago percussion

We five members of Douglas Dunn + Dancers will have a three-ply focus: the space, the music, and the potentials for interactions among us. We want to articulate the many fascinating aspects of Judson's beautiful sanctuary; we want to dance, being both responsive and initiatory, to, inside of, and around Bill Cole's music; and we want to trigger one another into new movement in terms of character, shape, rhythm, and tempo. In rehearsal, musicians and dancers will also be working to develop an overall context, fast/slow, loud/soft, big/small, etc., as a framework for the more specific improvisational goals.

**Jemeel Moondoc's Cosmic Nickelodeon****8:00**

Jemeel Moondoc alto sax
 Matthew Shipp piano
 Nathan Breedlove trumpet
 Hilliard Green bass
 Newman Taylor Baker drums

"Nickelodeon" refers to two things in early American entertainment; the silent movie theater and the nickelodeon, later known as the jukebox. The nickelodeon went into outer space, and is now up in the cosmos playing music. Our performance pays homage to that Cosmic Nickelodeon that is now traveling the space ways and broadcasting its music throughout the entire universe. Cosmic Nickelodeon is also the title of our newly released CD, Jemeel Moondoc and Hilliard Green in duo (Relative Pitch, 2016).



Photos: Douglas Dunn by Tom Caravaglia; Jemeel Moondoc by Bruno Charavet

Photos: Tonya Foster by Janine Julia; Steve Swell by Ziga Kortnik; Hamid Drake by Luciano Rossetti

**Tonya Foster | Poet****9:00****Steve Swell Quintet | Kende Dreams**

Steve Swell trombone
 Rob Brown saxophone
 Connie Crothers piano
 Larry Roland bass
 Chad Taylor drums

9:30

An homage to composer Bela Bartok without imitating the Hungarian's music. A chance to hear some of New York's best improvisers playing music inspired by the spiritual leader of the early Hungarian tribes known as the Kende. Even though the Kende was eliminated by the warlords, the spirit of the Kende strives to assert itself in art, music and all of society. This can be achieved through our non-violent energies and speaking directly to the negativity and violence in our society with our voices united.

**Hamid Drake | A Garland of Blessings**

Kidd Jordan saxophone
 Cooper-Moore piano
 Michael Bisio bass
 Hamid Drake drums

10:30

Each Artist is a blessing, each to the other. The music comes together in the hearts of the listeners as a Blessing. Many of the blessings began with my relationships with Fred Anderson and Don Cherry. They have continued through a thousand and one relationships with artists and friends around the world.



5:00

PANEL | The Creative Option : FreeJazz vs Fascism Part 1

Hamid Drake, Matthew Shipp, Connie Crothers, Fay Victor, Patricia Nicholson, Adam Zanolini | moderator Scott Currie

William Hooker Triangle | Symbol of Perfection

7:00

Film: 'Approaching The Garden' by Ed Kasperak

Chris DiMeglio	trumpet
Adam Lane	bass
Mark Hennen	piano
William Hooker	drums
Goussy Celestin	dance



The triangle has come up again and again in my studies. I thought to define it would be the best way...using Osiris, Isis and Horus as a reference. The number three comes to mind – and the building of the Pyramids is interjected... My work for this evening is to reach – through sound and motion – a feeling of a “constructed” foundation. I can see the place of the components I am using and their importance in its balance. I am grateful to work on its fruition... which will never come.

Fay Victor Sound Noise Quartet

8:00

Fay Victor	voice, text
Sam Newsome	soprano saxophone
Melvin Gibbs	bass guitar
Reggie Nicholson	drums, percussion

I've always been inspired by the sounds and noises the voice can make. Sounds that get you through life. The right sound at the right time makes us unify, stand up and tear down. Makes us come together. Sound and noise are everything except the silences that come between. The three individuals performing with me tonight are sound stylists, manipulating space and time with magical lines and attacks. This will be a journey into unknown dreams and landscapes, yet imagine soundscapes and environments that ripple, pulse and exclaim. Join us.



Photos: William Hooker by Luciano Rossetti; Fay Victor by Richard Koek

For Billy Bang

Bob Holman	poet
Todd Nicholson	bass

9:00



Bob Holman, poet, professor, and proprietor of the Bowery Poetry Club performed with Billy Bang. Their band was called Bang Holman. Todd Nicholson was the bassist in the band for those performances. All material from tonight's set will be taken from the Bang Holman repertoire. These include “Black Herman,” a story Billy told

Bob that is set at a Bang Holman show with Holman reading, the band playing “At Play in the Fields of the Lord.” Bob's most recent book is *Sing This One Back To Me* (Coffee House); his PBS documentary on endangered languages, “Language Matters,” is streaming on PBS.org

Fitting In

Cooper-Moore	multi-instruments
Alan Michael	alto sax
Brian Price	woodwinds
Michael Wimberly	percussion

9:30



This is a band of friends. Alan Michael I met in Boston in 1969. In 1973, along with David S. Ware and Chris Amberger, we moved into 501 Canal Street, NYC. Brian Price knows more of my compositions than I know myself. One of my fondest memories of him is as a young college student working as a volunteer at the Vision Festival setting up the stage for the next set. “When Michael Wimberly plays the djembe, the world vibrates!” says Guillermo “Memo” Acevedo. I met him in 1986 when we both worked for Joan Miller's Dance Players. Michael plays BIG.

Michele Rosewoman's New Yor-Uba

Alex Norris	trumpet
Roman Filiu	alto/soprano saxophones
Stacy Dillard	tenor saxophone
Chris Washburne	trombone, bass trombone
Michele Rosewoman	piano, vocals
Yunior Terry	bass
Robby Ameen	drums
Roman Diaz	bata, congas
Mauricio Herrera	bata, congas
Rafael Monteagudo	bata, congas
Amma Mcken	lead vocals

10:30



The Vision Festival presents the debut of Michele Rosewoman's CMA-commissioned work, “Oru De Oro.” A rhythmic suite featuring master Cuban folklorist Roman Diaz. The composition uses a sacred sequence of rhythms played on bata drums, known as the Oru Igbo (or Oru Seco). In this fully orchestrated Oru Seco, numerous Orishas/deities are endowed with Rosewoman's distinctive musical content, while displaying and integrating the mastery of New Yor-Uba's featured improvisers and master drummers—a truly uncompromised synthesis of profound musical idioms.

Photos: Cooper Moore by Luciano Rossetti; Michele Rosewoman by Chris Drukler

On-Stage Projections: Charlotte Ka

YOUTH BANDS

2:00

PS 182 – CCNY Quest Band

Michael TA Thompson
Edvin Rustrian - director

Visionary Youth Orchestra

Jessica Jones, Jeff Lederer - directors

3:00

Students perform together under the direction of Steve Swell

Parker / Smith | 'A Moving Line'

7:00

Miriam Parker dance, video, direction
Wadada Leo Smith trumpet
Jo Wood Brown sculpture

A study of creation. reduce, fold, dissolve, melt into stillness and let it rise uninterrupted. The motivation is strong, it is the music and the body and breath lending it self in a partnership, in a dance.

Hamiet Bluiett Quartet

7:30

Hamiet Bluiett reeds
DD Jackson piano
Bob Stewart tuba
Hamid Drake drum

This band is something different. The thing I love is that I never know what they're going to do. But at the same time they are always listening. This is what We do.

8:30

David Mills | Poet



I will be reading words spilling from my soul then my mouth onto a mike and hopefully I will be able to wipe up my spirit when all is said, when all is done. Hope to make the audience think some thoughts and sneak in a little fun. For words are the skull's music, the baby brother of the grooves that will deservedly take and make the festival's center stage blaze.



Photos: Miriam Parker by Lucas Noonan; Hamiet Bluiett by Chris Norton; David Mills by Luciano Rossetti

Wadada Leo Smith's Viola Quartet plus electronics | 'Pacifica'

9:00

Stephanie Griffin viola
Gwen Lester viola
Tanya Kalmanovitch viola
Jason Kao Hwang viola
Hardedge electronics
Wadada Leo Smith trumpet



My performance for the 21st edition of The Vision Festival will be the Ankhration score, 'Pacifica.' This same Ankhration score was performed and recorded by The Golden Quintet eight years ago at Vision 13, and released as part of the 'Spiritual Dimensions' double CD. The 'Pacifica' score was used again in 2014 during the recording of the composition 'The Nile', which appears on the Wadada Leo Smith / Hardedge duo CD by the same title. My new performance of Pacifica will involve viola quartet, electronics, and trumpet. 'Pacifica' is concerned with the depth at which light penetrates water, and it was inspired by the Pacific Ocean.

Paradox of Freedom

Dave Burrell piano
Hamid Drake drums

10:15

The Emancipation Proclamation issued by President Abraham Lincoln in 1863 that freed America's slaves, gave Black men of fighting age an opportunity to join the Union Army. My composition Paradox of Freedom demonstrates what happened when tens of thousands of people were suddenly unchained and motivated to walk North. The music touches on their horrifying, yet life changing experience that emancipation brought forth. The melody in this freedom anthem suggests fear of the unknown, and the super human determination to survive.



Photos: Wadada Leo Smith by David Laskowski; Dave Burrell by Michael Wilderman

On-Stage Projections: Bill Mazza

4:00

PANEL | The Creative Option : FreeJazz vs Fascism Part 2

Mike Reed, William Hooker, Charlotte Ka, Fay Victor | moderator Scott Currie

Breath and Stone

6:00

Patricia Nicholson	dance, words, direction
David Mills	poetry
Yoshiko Chuma	dance
Djassi DaCosta Johnson	dance
Jason Kao Hwang	violin, viola
Michael TA Thompson	drums



Each is one - separate, together, listening, responding and changing what is around us. With respect and responsibility we are in motion – *pnparker*

Mike Reed Flesh & Bone

7:00

Ben Lamar Gay	cornet
Greg Ward	alto sax
Tim Haldeman	tenor
Jason Stein	bass clarinet
Kevin Coval & Marvin Tate	spoken text
Jason Roebke	bass
Mike Reed	drums, compositions



On April 3, 2009 my band People, Places & Things found ourselves in the midst of a neo-Nazi rally in the Czech Republic. Since that life-threatening experience, I've wanted to produce a creative response: to express the feelings it generated, to revisit the encounter and all of the issues surrounding it, to reflect upon how it continues to shape our worldview. This is not a tribute to anyone, nor a commemoration of something monumental. It is not recreation or re-imagining of someone else's work and it is not a dissertation on race or the idea of blackness. This is a reflection on life, in the context of an experience that actually happened to us.

Photos: PNP by Eva Kapanadze; Mike Reed by Johnathan Crawford

Photos: James Brandon Lewis by Luciano Rossetti; Tatsuya Nakatani by Makoto Takeuchi; Kidd Jordan by Luciano Rossetti

**James Brandon Lewis Trio**

James Brandon Lewis	tenor sax, compositions
Luke Stewart	bass
Warren Trae Crudup III	drums

8:00

James Brandon Lewis Trio stands on the shoulders of those who have come before as we embrace our own experiences. The Greatest Revolutionary Act is being yourself. It is with this in mind we reach for the greatest amount of freedom that speaks to the honesty of each person individually and collectively. There is no build up, There is only the immediacy of now. "In my heart like a fire, a fire shut up in my bones."

Three Sopranos and Percussion

Tatsuya Nakatani	percussion
Dave Liebman	soprano sax
Sam Newsome	soprano sax
Jeff Coffin	soprano sax

9:00



I started as a drummer and became a percussionist. I was hearing and playing music but now I play sound. The soprano players in this group follow the path of improvisation. My first performance with three soprano saxophonists was last December in New York City. My friend Michel Doneda introduced me to Dave Liebman and Sam Newsome. At this time, Mr. Doneda is far away in Europe and so we welcome our mutual friend Jeff Coffin to the group.

**Kidd Jordan Special Ensemble
The V21 Finale**

Kidd Jordan	tenor sax
Joel Futterman	piano
Alvin Fielder	drums
guest Marlon Jordan	trumpet
guest Harrison Bankhead	bass

10:00



Here is music steeped in the history of American Jazz and fully Free, building a road to the future. In Kidd's words, it has the "hallelujah and the Freedom. You get the looseness and a sense of freedom. It doesn't have anything to do with academics. It has to do with freedom and spirit. But there is a lot of discipline inside the hallelujah!"

Charlotte Ka

Play! Dance! Create!

The beat of the drum, musical rhythms, sounds, colors - tones, shades and hues.

Creates structures And freedoms
Entry into the magical spirit world of
Creativity Innovation and Improvisation!

Play on! Dance on! Create on !

Jonas Hidalgo

The Swelling Whispers series was inspired by Juan Rulfo's novel "Pedro Páramo". It features a microcosm filled with the echoes of a ghost town. We glimpse the afterglow of these elusive voices before they melt again in the shadows. Polyphonic stories unfold in front of us. Haunting tales of lust and tragedy. We witness the greedy rite of cannibalism and wish we could fade among these howling ghosts.

Lois Eby

My goal is to create works which are alive: full of spirit, energy and breathing space. I hope for works which become a field of experience perhaps like the surge of life I feel when hearing a great jazz master, or watching the night sky and letting my mind wander to the unimaginable spaces of our universe and beyond, or seeing the delight in the face of a child as she discovers the magical in everyday life.

Marcy Rosenblat

A defining part of my current work is the appearance of patterned fabric imbedded in the painting surface to denote curtains or veils, at times even the body. Pattern as cloth has opened up my paintings, because even though the pattern itself is an abstract presentation, it also works as gender-representation.

The way steel despite being a neutral material tends to evoke masculinity; patterned fabric denotes the female body and the traits of the feminine (domesticity, decoration). These pieces come across as abstract and with content, both at once.

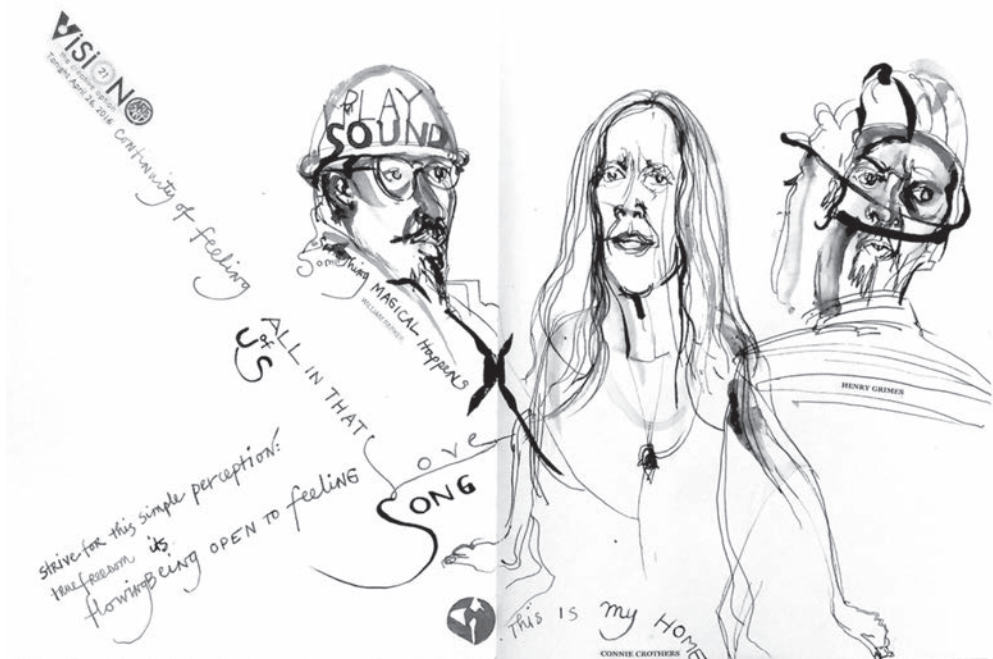
Images on
Page 2

Bill Mazza

I explore spatial and temporal relationships of people to their environments through representational forms and media, often in real time, and often in collaboration. This image is an artifact from a series of digital gesture paintings made during Vision 20, one for each set. Both the act of performing painting in a public space and the arbitrary parameters like "the length of a performance" are materials of the work.

Interference Archives & Justseeds

The "Voices From Outside: Critical Resistance" Project involves twenty artists and one artist collective from the US, Canada and Mexico. The posters bring attention to need for prison reform and abolition movements. Each artist created an original print that either critiqued or addressed alternatives to the prison-industrial complex. Justseeds artists: Alec Dunn, Bec Young, Colin Matthes, Erik Ruin, Favianna Rodriguez, Jesse Purcell, Jesus Barraza, Josh MacPhee, Kevin Caplicki, Mary Tremonte, Mazatl, Melanie Cervantes, Meredith Stern, Nicolas Lampert, & Pete Railand; Amor y Resistencia Collective, Andalusia Knoll, Brandon Bauer, Claude Moller, Etta Cetera, Lydia Crumbley



Jeff Schlanger musicWitness®, "My Home" with William Parker, Connie Crothers & Henry Grimes

IF YOU COULD GO BACK IN TIME to August 6, 1945 and it was your job to drop the atomic bomb on Hiroshima, Japan. You had two choices, the first choice to follow orders ending lives... and the second choice, know the meaning of life and "Not drop the bomb." Which one would you choose? If you had chosen not to drop the bomb you would have saved millions of lives and you would have understood the meaning of life, at the same time.

Life is a leaf that has fallen from the tree called creation. Like oak, maple, and spruce, it is constantly trying to make its way home. We as human beings are also trying to reconnect to life. When we are born and we begin a journey called living, which takes place inside of ourselves, it is our obligation to find out how things flow and how we will relate to other human beings. Life can mean taking from others (imperialism) or it can mean giving to others in forms of hope and the art of living.

The meaning of life is to find the meaning of life. Death is a part of life, murder is a not part of life. We can take away life but we cannot bring some one who is dead back to life. I am not sure if life created creation or creation created life or that it is even something we need to define. It is probably something we need to become. When we accept life under its terms we move closer to it, we find our place within this huge landscape of mysteries.

[William Parker]

EXCERPTS FROM AN INTERVIEW WITH HENRY GRIMES

[Ken Weiss]

Oh! No, fortunately I didn't die in 1971 in spite of what was written...there are a lot of sad stories to it...I can't help but see humor in it. Like someone said that I was being an evangelist with dark green hair preaching like some kind of new style hippie preacher with green hair.

I grew up with my brother and some other musicians from Philly who are well known, like Jimmy Garrison and Lee Morgan. They would come around and we would trade musical ideas.

The idea of what makes you want to play, you know, what you feel. To feel music going through you and you going through it. I can't explain it but music takes you through a whole lot of things through life, understanding it. That's what I've felt about it and it became my life.

By the time I got out of high school I decided that bass was my calling. When I was twenty-one years old I got married and moved to NYC. I hooked up with a few Rhythm-and-Blues bands in Philly and by the time I went on the road and finished with them I had a reputation. I just kind of followed that reputation and that set me up to be recognized.

At that time it wasn't hard for me to find a job in New York but I call it luck the way it went. Arnett Cobb was one of my first big breaks. I used to go on the road with all these bands. Playing Rock and Roll, you know, you have to play heavy. I always did go for that tradition. That heavy bass sound.

During that time me and Bobby Timmons and Tootie Heath all came up together. We used to jam. We all ended up in NY.

Playing with Monk was one of those things I call luck. He gave you direction from sort of an inward manner. He would look at you and just nod his head and you start playing when he starts playing. But it was beautiful.

Miles Davis was very able and really on top of you, but, I mean, it's a good thing. What you don't know about music at that age is a lot. You need to learn. A lot of times a musician like Miles Davis or Coltrane are task-masters in the sense that the younger musicians might be doing wrong so they have to put them down firmly at times. They will let you know that you have some regimentation to follow. A sergeant is the only word I can think of.

Playing with Sonny Rollins was great. He is a natural. You play things with him that you play the rest of your life.

I switched to avant-garde Jazz. I wanted to do something more and before I realized it I had been enlisted by Cecil Taylor. And then I went to all the other groups. Cecil came when I was playing in Birdland one night to listen to me play and we became friends.

Avant-garde Jazz was more challenging. You not only want to play something new; you want to play something you never heard played before. You say you want to do a certain thing and it comes that you get to do that certain thing over abundantly.

Financially, going from the mainstream to the avant-garde was rough. I wasn't making that much money so I had to become agile about what to do. There was more money earlier working with Gerry Mulligan.

I saw myself in the avant-garde. I was following my own thoughts. When I turned around I saw that I was in the same place so I sort of transported myself from where I was to the new groups. I woke up to find myself in these groups and that's just because I was thinking about it, it seems to me. But it was a very enjoyable thing working with Pharoah Sanders and all of them.

I stood for Charles Mingus and also played alongside him. Mainly, he was presenting his compositions and sometimes he had me as the bass player. I know what the stories say. He did have temper tantrums at times but really light temper tantrums. You know, if a guy like that hits you he's liable to get decked. You're liable to come back and hit him. Now, if it's a bass player like Charles Mingus and he is threatening you have to settle that because you don't want to get into hitting any musician while you're playing.

Yeah, I did a number of recordings on ESP, including the one under my own name, the only thing was the problem of trying to get the money.

Albert Ayler was very spiritual. He was a very avant-garde person if you can imagine such a thing. He would just pick up his



Henry Grimes, 'Tone Of Wonder'

horn and play and the sounds would just go all over everywhere, indoors and outdoors and everywhere else. That's just what you would have to deal with. Him and his brother, they really wrote these things

out together and made it work out. It was beautiful. I would like to know more. I didn't know as much as I wanted to. I realize now that I wanted to know much more. The Ayler recordings really inspire me now that the old music from that age is still the new music that it is. The way it sounds now. We must have exploded.

I went to Los Angeles in about 1970 and stayed there until I was found. I thought about playing and not making money. I would have played if the conditions were viable but they weren't and I just didn't feel like trying to make deals for myself. That can be difficult. I was waiting for musicians I played with to contact me and it did happen when Marshall Marrotte found me. I was very surprised, but that's what I was waiting for. I think if music is any indication of improvement, I think life is improving because of it.

Life has really turned around for me due to the help of other people, that's the most important ingredient in all this right there.

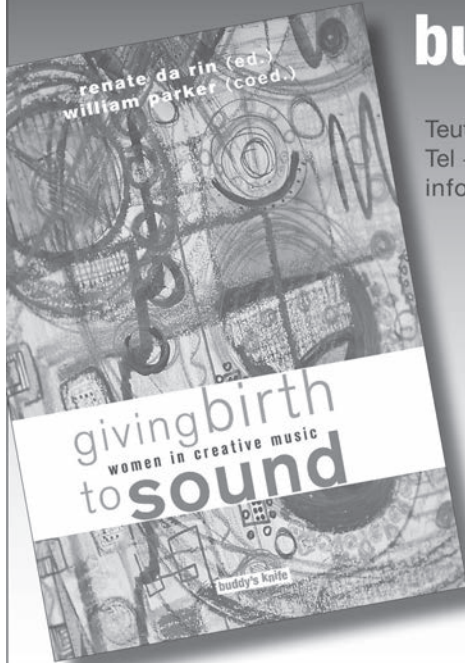
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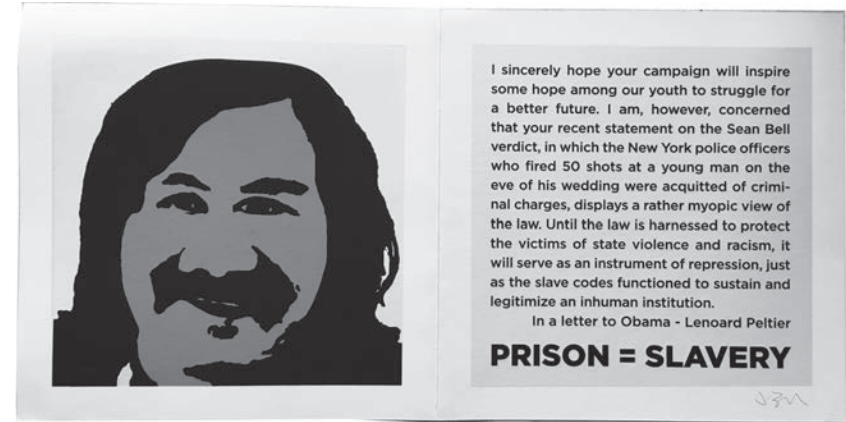
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— 2015, *DownBeat*, Peter Margasak

NO POLICE SLAVE STATE / COMPASSION IS JUSTICE!

[Connie Crothers]

IN THE JUSTSEEDS EXHIBIT, there is a poster with a statement by Leonard Peltier, the great leader of the original people, who has spent decades in prison for a crime for which he was eventually exonerated, but who is still not released: PRISON = SLAVERY



The 13th Amendment to the Constitution of the United States did not abolish slavery. It continued slavery in a different form. Section 1: “Neither slavery nor involuntary servitude, except as a punishment for crime whereof the party shall have been duly convicted, shall exist within the United States, or any place subject to their jurisdiction.”

By the highest law of the land, slavery is legal. There is a connection with this Amendment and police brutality, terror and murder in African-American neighborhoods and the high percentage of incarceration of black prisoners serving absurdly long sentences, sometimes for crimes not committed, even though “duly convicted”—perhaps by pressure to plea bargain, perhaps for minor offenses that get sentences lasting decades.

Prison slavery has been in effect since the 1850s, including practices like convict leasing, chain gangs (breaking rocks quarries, laying train tracks) and in mines and factories. The 13th Amendment has legally protected this form of slavery, and prison slavery fulfills the intent of this Amendment.

In a country which extols its economic system of capitalism and “free enterprise,” there exists, legally, an extensive and highly lucrative slave economy. This slave economy has reached its full realization in the private prison system.

Slaves are equated with black people. Random brutality and murder are systematically used to isolate the intended slave population and induce constant fear. The police, with their random use of arrest, act as slave catchers.

We can’t continue to go on living in a slave nation. The “except” clause in the 13th Amendment must be removed. Slavery must be completely and finally abolished.

* Recommended reading: *Slavery by Another Name*, by Douglas A. Blackmon



WHAT MAKES JAZZ FREE? A JAZZ AVANT-GARDE RESOUNDING

[Scott Currie]

FOR A GENERATION NOW, the Vision Festival has showcased an uncompromising commitment to the principle that improvisationally conceived performances of creative music, dance, art, and poetry can empower artists and audiences to change the world. Year after year, the late Amiri Baraka's bold declaration that "there is definitely an avant-garde in jazz today" resounded as triumphantly throughout all of his many Vision performances as it had originally when it heralded the emergence of Ornette Coleman, Cecil Taylor, and Eric Dolphy as leaders of the first musical movement truly meriting recognition as avant-garde. Over the past two decades, the hard-won success of the festival's core artists in championing

such ideals has even inspired prominent academic researchers to propose its characteristically "democratic, humane, and emancipatory" conception of improvisational practice as a "crucial model for political, cultural, and ethical dialogue and action." But advancing such an intriguing premise raises the critical questions of whether, how, and under what circumstances creative music could ever possibly change the world.

If the concerted endeavors of the Vision Festival's artist-organizers offer any indication, presenting improvisational music within a richly interdisciplinary context can weave sounds, images, words, and motions together into ritually potent synesthetic narratives, coalescing into utopian visions challenging conventional

constructions of social reality. Uniting artists and audience members in the spirit of *communitas* engendered by such liminal events allows them collaboratively to produce meanings for extemporaneous performances in a fundamentally dramaturgical manner.

The music makes the most sense when audience members adopt the radical perspective of the festival's artist-organizers, identifying themselves with the musical personae presented on stage, and projecting themselves into the conversational interplay among them, thus experiencing affective sonic relationships as metaphors for ideal human relationships.

And yet, no staged musical interactions can ever present themselves harmoniously enough to evoke utopian ideals unambiguously, and the improvisational dissonances thus engendered point toward an avant-garde refusal of the definitive construction of any fixed meanings, either through contextual overdetermination by presenters or consumptive appropriation by audience members: some irreducible part of the music's significance remains always (already) bound up with the expressive freedom of the artists who create it. Whatever sensual pleasure, intellectual stimulation, or political inspiration creative music may provide, it inevitably carries the unsettling, subversive edge of the conflicts, tensions, and ambiguities it embraces and symbolizes. Ultimately, by foregrounding the unresolved differences among improvisational personae brought together in collaborative em-



brace, Vision Festival performances foreclose any satisfyingly affirmative escape into a safely utopian space, but rather demand a collective, continuing engagement with the problematics of co-creative commitment. In this light, the challenge of changing the world through creative music practice represents a work in never ending progress. Art in the service of a revolution demands no less — after all, as Delmore Schwartz once observed with such apt poetic grace, "in dreams begin responsibilities..."



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MOTHER NATURE VERSES FATHER GREED

[Warren Smith]

INSPIRED FROM AN ARTICLE I was reading in the New York Times. I exclaimed, "Oh Shit!!?!, Now somebody is selling AIR to CHINA!!?". The NY Times confirmed it. Someone in Canada is selling 7.7 liter containers of Fresh Air to China!

What's America's worst Addiction problem? Greed! There ain't enough Bush or Koch to maintain that High. The more you get the more it takes, but it's never enough.

However; Big Momma is The Boss.

If you mess with her, She will take your mind and your body first, then all that material Excrement will soon become Ashes to Ashes and Dust to Dust. But some new Fools will still, again, be fighting over it.

Wealth won't prevent us from Living or Dying, that's Mother Nature's domain! It's true that Father Greed has been around a long time. But there are examples of society, some still extant where, all the participants are educated and nurtured away from such deadly Sins as Envy, Jealousy, Vanity, Pride and Avariciousness.

Utopian idealism can be approximated when each individual is assured her needs are attended to. By sharing, caring and helping, dignified survival is possible. These successful experiments have not lasted. Those still extant are constantly threatened by the same element that destroyed those of ancient times, Father Greed. His Sons: Profiteer, Acquisition, Corruption and Control have challenged Mother Nature Herself.

Attempts to alter natural resources and develop them for profitable enterprises, have led to Overdevelopment, Ultra-pollution and Overconsumption of our Planets' resources. Extraction from the Earth's core, and resultant pollution of it's Oceans, along with excessive Deforestation have driven us to the point where someone in Canada can sell Fresh Air to someone in China, where a State Official can order the pollution of a City's drinking water source, to save money for the State.

Father Greed's Grandchildren, The Fossil Fuel, Big Oil, Real Estate Developers, Corporations and of course the Military Industrial Complex; have insatiable appetites that are eating up the Planet. Even though we know this is unsustainable, They and those who profit with them, will only cease their actions when we stop using (or overusing) them and move on to sustainable, renewable sources.

Of course, Big Momma just might get impatient and wash all this away and start over again!



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