



Free Jazz Festival For A Just Future



Honoring Cooper-Moore
Lifetime Achievement



FREE JAZZ FESTIVAL FOR A JUST FUTURE

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Cover Photo: Peter Gannushkin

FROM THE EXECUTIVE DIRECTOR

I MOVED TO NEW YORK in 1997, drawn by the music that I associated with this Mecca of creative voices, ego and hardship. Upon arriving, uncertain if I could carve a niche of my own in the jazz world, I joined rock bands and had a good time. In 1999, I went to the Vision Festival in the basement of St. Nicholas of Myra Church. It was there that I first encountered “the crew”: William Parker, Roy Campbell, Matthew Shipp, Kidd Jordan, Fred Anderson and Hamid Drake. Also a violinist—a Bronx native who had flown in from Berlin to perform at the festival. His name was Billy Bang, and he performed that year with his quartet the Jazz Doctors featuring Frank Lowe. Little did I know that two years later Mr. Bang would become the most significant mentor of my musical life, schooling me not only in the art of perpetual bass ostinatos, stage manner, dress code and no BS band leadership, but also “the business.” Booking tours and local gigs, flier design, on the ground promotion (these were the days before Instagram Stories), budgeting and payroll. I also learned the most important skill: the hustle. My job was to garner support for a bandleader in perpetuating his vision, creatively and commercially.

Soon I began at Arts for Art, arriving every weeknight after my day job to work with Patricia in the Parker home. It was the only time I could commit, and it was perfect for Patricia, a perpetual night owl. With playing weekly gigs with Bang at 55 Bar and Carpo's, and four days a week on the street with Alex Lodico, I figured I could quit my day job and survive for at least a few months. I spent most of every day practicing. I was enjoying life. On March 14, 2001, I went to Tonic to watch Billy play a set of solo violin, and met the woman who would become my wife. One of my greatest memories of our courtship was taking her to see Cooper-Moore's trio, Triptych Myth. She loved it, bought his CD, “The Beautiful,” and we stayed for all three sets. Later we moved to Japan for six years where I worked and played music.

In December 2014, I moved back to begin to take the reins of AFA. It is a challenge but the work is important. Arts for Art has been a force of uncompromising art and thought, and I can safely say that it has become an institution.

— Todd Nicholson, Executive Director

FREE JAZZ FESTIVAL FOR A JUST FUTURE



NOW IS THE TIME TO SUPPORT ART THAT HEALS US AND STANDS FOR A JUST WORLD

Donald Trump is no joke. Our way of life and the Art we love is under attack. Still Arts for Art maintains our commitment to keep alive in hearts and minds, all of the idealism, integrity and sense of responsibility that has inspired previous generations.

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

YOUR SUPPORT MAKES THIS POSSIBLE

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 ourselves, our art and our communities.

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

Hope, Freedom, and 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

■ BECOME A MEMBER / DONATE TO ARTS FOR ART

■ BE ACTIVE IN THE AFA COMMUNITY

Stop by the Arts for Art table at the Vision Festival.

Or visit: artsforart.org/support

Connect with AFA on social media. Join the conversation!

#VISION22



@artsforart



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FREE JAZZ FESTIVAL FOR A JUST FUTURE



Music is the Healing Force. This is what Ayler said and what we artists believe.

Free Jazz can be the Sound of Resistance and at Vision 22, it is.

*And when we bring Free Jazz to the streets with Artists for a Free World
at demonstrations, the World is listening and we are encouraged.*

AFA Acknowledges

The generous support of the Jacob and Ruth Epstein Foundation, SMS Foundation, New Music USA, Initiative Musik, the Robert D. Bielecki Foundation, The Silicon Valley Foundation, Council Member Margaret Chin, Council Member Rosie Mendez, and the many donations by Artists and supporters of the Artist & Vision Campaigns.

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

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

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The performance of the Odean Pope Saxophone Choir presented in collaboration with the Pittsburgh Cultural Trust 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.

Arts for Art thanks the Jazz Foundation of America for the work they do to honor and restore great musicians in crisis.

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





A Gathering of the Tribes

Since 1991, A Gathering of the Tribes has been run as an alternative arts and literary scene at the home of its executive director, Steve Cannon.

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The Art of Conduction

by Lawrence D. "Butch" Morris

A theoretical introduction and practical guide to Conduction, by one of the great musical innovator of our times.

available at orders@artbook.com
Vision Festival Marketplace

LIFETIME ACHIEVEMENT | COOPER-MOORE

[Adam Lore, 50 ≈Miles of Elbow Room]

"I believe it is my work to express in the Music, the pain of loss and injustice and to give expression to the victory of outlasting our losses and to our facing down adversity. And in the Music, I feel it a duty to remember the struggle and the overcoming, and to express faith, forbearance, and hope for a better world."



COOPER-MOORE'S LIFE STORY, which can sometimes come across like a tall tale from the folk tradition that he often references, is full of an uncommon creativity and ingenuity. As a child growing up in segregated Virginia, the elders in his town recognized his facility with music and recruited him to be the pianist for their community; to perform at church events, plays, and other functions. This formative role, where music was both a service and a pleasure, helped to shape much of what was to come for him.

As a young man, he was exposed to jazz via records and magazines, which became an important inspiration for the musical direction his life would take. Later he got to experience the music live and recalls "going to the mountaintop" when hearing John Coltrane and others who played music at the highest level. In those early years he also relished the excitement of going to nightclubs where people would carouse and carry on. His music has embraced both of these worlds, simultaneously intellectual / spiritual and earthy, expressed with power, energy, beauty, humor, brave daring, and a big heart.

Music and art have also been a means for personal reinvention: a new name, new instruments of his own design and creation, new experiences, new relationships. He has performed for all levels of society: from the usual concert venues and clubs to the "high art" world, dance, theater, schools, storefront churches, parks, subway stations... anywhere there is an opportunity to connect with people. He has a special interest in using music and his instruments to teach life lessons to children in underserved areas throughout the United States and beyond.

As one who wants to contribute to a better world, he is unafraid to prompt and provoke, to add tension and fire. He is restlessly creative and seeks freshness, which he often finds in mentoring and collaborating with younger musicians. He emphasizes rigor and high standards, leading by example and approaching every performance as a chance for a mutual peak experience with his audience.

Cooper-Moore has said he was inspired to be a musician in order to serve people and to "be one of the cats." This has been his path and our reward. It is wonderful that AFA and the community honor him now, in recognition of his substantial achievements, in gratitude for his crucial contributions, and in support of what is to come.

Photo: Eva Kapanadze

FROM THE ARTISTIC DIRECTOR

[Patricia Nicholson Parker]

AS ARTS FOR ART (AFA) celebrates twenty-two years of Vision, we are entering a new era full of the promise of a growing community of creative peoples while at the same time threatened by our government that does not value art or the diverse cultures that our united and expressed through Free Jazz. Yet we persist and grow stronger together.

As I, Patricia Nicholson Parker, reflect on over 22 years of building Arts for Art into a viable NYC cultural institution, I am humbled by what we—the artists, listeners, celebrants, practitioners, volunteers and administrators—have accomplished to preserve and advance Free Jazz.

We struggle and We persist because we believe that this art is important, that it can be a powerful voice of Resistance, that it inherently stands for a just future while we find ourselves living in an unjust present. Hopefully, we are awakening from a time of the blind consumption of mass media, mass culture, block stores, contaminated water and engineered food. The Arts question and challenge us to remember who we are and to celebrate what makes us all human, all unique. I have always seen my role to serve and be willing to lead, in that order. But what I, we, you do is important and must be Visible and Supported.

Artists for A Free World Band

I initiated Artists for a Free World Marching Band to bring Free Jazz into the streets each week for a just inclusive world. Hearing the music in the streets, makes sense. It is the Sound of Resistance.

Our community of Artists have been responding to the world in different ways that are personal, intense and spiritual. It is about the music, the art, passing through us. We carry hope in our music dance art poetry. There is sometimes anger and some feel fear, while others not. Our Beliefs will keep us strong and therefore help others more. Some demonstrate in the streets, others keep to the stage. The music, the art is touching the hearts of those who hear and see us.

Survival is a real challenge, especially for some—and we must survive— if we are indeed vessels. Every way that the Art helps to inspire, give hope and encourage positive action for a Just world we show that we are Artists for a Free World.



Photo: David Moriya



FREE JAZZ FESTIVAL FOR A JUST FUTURE

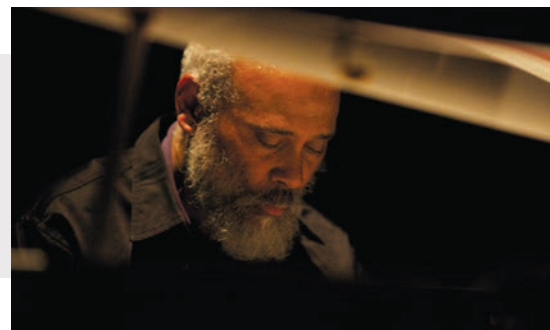
THE VISION FESTIVAL (22 years)

WE STAND ON THE SHOULDERS of those who came before and who 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.

This year **AFA** joyfully celebrates **Cooper-Moore** who clearly represents the idealism and integrity of a Visionary. His uncompromised creativity makes him an important light as we stand under direct attack in a new more flagrant season of lies and assaults on our freedoms, our lives and our earth as well as on our Art.

But Art Makes a Difference.



Our Creativity gives hope, lifts hearts, helps us all to embrace our diversity our uniqueness and our humanity.

Arts for Art pushes the creative dialogue while developing new audiences with presentations of legendary and emerging musicians, dancers, artists and poets at **The Evolving Series**, **The U_L Salons** and **In Gardens**.

AFA's Education Outreach programs are under the leadership of **Melanie Dyer**.

Music Is Mine (MiM) brings improvisation and music techniques to elementary school children. **The Visionary Youth Orchestra (VYO)** is a free program for young musicians of diverse backgrounds exploring improvised music and free Jazz.

Vision Festival / AFA has consistently maintained a commitment to social responsibility. This year we initiated Artists for a Free World Marching band to bring Free Jazz into the streets to be the Sound of Resistance. Throughout all of our events, AFA works to deepen engagement with communities to be more effective in serving our communities . . . We believe that 'What we do and don't do—matters.'

Photo: Lucas Noonan



THE SOUND OF RESISTANCE

Thursday, June 1, 2017

9am - 5pm

Maison Française (Buell Hall) East Gallery

515 W 116th St, Columbia University
New York, NY 10027

SPEAKERS

**Keynote: Fred Moten** (University of California, Riverside) | "A Resistant Previousness"**Ingrid Monson** (Harvard University) | "Courage and Improvisation"**Fumi Okiji** (Northwestern University) | "Fleshiness of Jazz Record: The Tradition in Four Hundred and One Folds"**Benjamin Piekut** (Cornell University) | "The Vernacular Avant-garde and the Low Arts of Resistance"**Adam Zanolini** (CUNY Graduate Center) | "The Sound of Survival: Undying Humanity in an Age of Cataclysm"

Panel Discussion: The Sound of Resistance: an Emerging Movement

- Moderator: Scott Curie (University of Minnesota)
- Cooper-Moore (multi-instrumentalist; composer)
- Patricia Nicholson Parker (choreographer; Artistic Director of AFA / VISION)
- Melanie Dyer (viola, composer, director of education at AFA)
- Luke Stewart (bass, composer, director CapitolBop)
- Brandon Lopez (bass, composer)
- Gargi Shindé (sitar, composer, Program Director, CMA Jazz)

The conference is free and open to the public.

Pre-Register at: <https://tinyurl.com/n6o4ke4>

Organizing Committee: Scott Curie (University of Minnesota), Brent Hayes Edwards (Columbia University), Michael Heller (University of Pittsburgh), Fred Moten (University of California, Riverside), Patricia Nicholson Parker (Arts for Art)

Sponsors: Arts for Art, Columbia University: Center for Jazz Studies,
Columbia University Office of the Dean of Social Sciences,
University of Pittsburgh Jazz Studies Program

VISION FILMS | AT ANTHOLOGY FILM ARCHIVES

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anthologyfilmarchives.org | 212-505-5181**Grenada: The Future Coming Towards Us**

by Nana Ashhurst, John Douglas, Samori Marksman

On March 13, 1979, while Eric Gairy was out of Grenada, "the real revolutionaries" of the New Jewel Movement (NJM), under the leadership of Maurice Bishop, masterminded "a successful armed takeover of the True Blue army barracks and the island's sole radio station." On that day, the People's Revolutionary Government of Grenada (PRG) was born. Completed just months prior to the 1983 U.S. invasion, this documentary examines the aims and accomplishments of the New Jewel Movement led by Maurice Bishop and the reasons for the American military action.

3:45

Ashimba: A Portrait of Cooper-Moore

by Michael Lucio Sternbach

Born in segregated Virginia, Cooper-Moore has been a pivotal member of the FreeJazz movement since the early 1970s. This film features interviews of Cooper-Moore and his peers, live concert footage, and video taken during his trip to Ethiopia for The Festival of a Thousand Stars.

5:45

**Rising Tones Cross** | by Ebba Jahn

"The early 1980s were a period of transition for the avant-garde in New York. The loft scene era had been closed, and the arrival of the Knitting Factory was still a few years away. It fell to the artists themselves to create new opportunities. Three such motivated visionaries were bassists William Parker, Peter Kowald, and dancer Patricia Nicholson. The film centers around the Sound Unity Festival." — *Bruce Gallanter, Downtown Music Gallery*

8:30

David S. Ware: A World of Sound | by Amine Koulter

Saxophonist/composer/bandleader David S. Ware began a mentor/musical relationship with saxophone colossus Sonny Rollins, in 1966. Following his arrival in the NYC loft jazz scene of the early 70s, word of his potent voice on tenor sax spread quickly. He soon became a member of the Cecil Taylor Unit, and in 1989 formed the David S. Ware Quartet. In this film, David discusses music as a form of meditation and spiritual practice.

**The Black Panthers: Vanguard of the Revolution** | by Stanley Nelson

This is the first feature-length documentary to explore the Black Panther Party, its significance to the broader American culture, the cultural and political awakening it represented for black people, and the painful lessons wrought when a movement derails. Nelson goes straight to the source, weaving rare archival footage with the voices of the people who were there: police, FBI informants, journalists, white supporters and detractors, and Black Panthers who remained loyal to the party and those who left it.

Celebrating COOPER-MOORE's Lifetime Achievement

4:30

Vision Art Opening | For These Times

Tim Clifford, Kit Fitzgerald, InnerCity Projects—Miriam Parker & Jo Wood Brown, Maya Misra, Bill Mazza, Ted Riederer

6:30

Opening Invocation

Hamid Drake, Patricia Nicholson

In Order to Survive

7:00

Cooper-Moore	piano
William Parker	bass
Rob Brown	alto sax
Hamid Drake	drums

Cooper-Moore has been part of Parker's "In Order to Survive" Quartet since 1994 when it was initiated. It was founded to bring music to the communities of the poor and disfranchised of the world. Those whose spirits have been broken by apartheid, and living on reservations, whose arts have been imprisoned by trying to fit in to a society that does not like individualism. The motto of the band and the music comes from the phrase "in order to survive we must keep hope alive." For this special occasion, Cooper-Moore will for the first time lead In Order to Survive with his original compositions.

Digital Primitives

8:00

Cooper-Moore	handmade instruments
Assif Tsahar	tenor sax
Chad Taylor	drums
Guest: Brian Price	tenor sax

We Play it Old

We Play it New

We Groove it

We Rock it

We Play it Free

We Protest

We Preach

We Ballad

We Blues

We Play it Soft

We Play it LOUD!

We Play it in the Cracks
In and Out

9:00

Carl Hancock Rux | Poet Hamilton Kirby laptop DJ

There is, perhaps, no greater expression of justice than music. Justice is born out of fear. It is being so afraid of being afraid that you no longer fear the work of contradicting injustice at every turn, with all of your being, the fullness of your expression, and the volume pitch of your voice. When you finally come to the reality that the fear that motivates you is not necessarily the fear that must dominate you, you purchase a contract with freedom and allow yourself a contradiction with whatever insults your soul.



Photos from top: Luciano Rossetti @ PHOCUS; Peter Gannushkin; Scott Grollier

Photo: Black Host by Mikko Innanen ; Cooper-Moore by Schorle



Black Host is not a political project. However, with the very oppressive climate that we face today, everyone is forced to make a stand. There is no passivity allowed, and if we don't stand and confidently make our voices heard and fight for our right for compassionate justice, we will all drown. We, the members of Black Host, are fortunate to find the best of ourselves on the bandstand. I feel our call to the better nature makes a large, especially unique contribution, and holds the power of change. We are a band. Everyone who listens and hears joins our band.

**Multi-Instrumentalist
Composer
Instrument Builder**

Cooper-Moore

He Listens

(for Cooper-Moore)
by Yuko Otomo

Cooper-Moore's contributions to music come from the total commitment that he makes to each sound, tone, and rhythm that comes through him into the instrument at hand. The quality of his approach to music is unique and based in his roots in the South and the struggles that he faced. Because of his talent, he was chosen by his community to develop and play the music that had come to him from his background and was informed by the ongoing struggle for Civil Rights as he came of age. His music encompasses all of this and more. As with every genius, his music is the expression of the magic of Sound passing through. — PN Parker

He listens to wood & twigs that once were a tree.
He listens to metal that once slept in the earth.
He listens.

He listens to shells, skins & bones
that were once vividly aware of the air & the water.
He listens.

He listens to anything around him that makes
sounds
including his hands, his feet & his belly.
He listens.

He listens to their tales, their pleas & their dreams,
embracing all their silent voices with his heart
to make them come alive again.

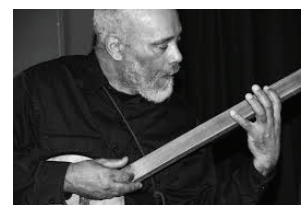
This is how the instruments are born.

They are ready to be played
by anyone who knows how to catch a muse's
breath
to share the joy of being alive.

An instrument & a player
sing "Happy, Happy, I'm Happy to be Alive!"
together in perfect unison
when the moment arrives.

Singing,

they listen to each other
as if they were one.



**Arts for Art is proud to honor this
master multi-instrumentalist with
the Lifetime Achievement award
at Vision Festival 22.**

Black Host

Gerald Cleaver
Cooper-Moore
Brandon Seabrook
Pascal Niggenkemper
Darius Jones
Guest: Trevor Dunn

drums
piano
guitar
bass
alto sax
bass

9:45

12-4 Heal Body NYC | Wellness clinic, acupuncture and massage

In the Marketplace at Judson Memorial Church, pre-registration required.

Yoshiko Chuma's School of Hard Knocks**7:00****"Dead End, Hey! Women"**

Concept: Yoshiko Chuma
Live Art Projections: Chani Bockwinkel,
 Megumi Eda, I-Nam Jiemvitayanukoon

Dance: Jodi Melnick, Tatyana Tenebaum,
 Ursula Eagly, Megumi Eda, Christine Bonansea,
 Kathy Ray, Miriam Parker, Catherine Galasso,
 Patricia Nicholson, Megan Kendzior,
 Yoshiko Chuma

Reading: Heather Liteer **Violin:** Ginger Dolden

I have been developing this work, with the best dancers, choreographers, and improvisers to join together their unique voices into a statement of creative resistance. Since 1986, I have traveled to Turkey, Egypt, Albania, Romania, Palestine, Macedonia, Estonia, and Hungary, and have experienced first-hand the remnants or the rise of oppressive regimes. Trump's suppression of the media, his fear and hate driven appeal to his base, and his consolidation of power follows the pattern of many fascistic dictatorships. A part of me feels lost at the daily development of events. But we must come together and resist.

**Three Stories****7:30**

Miya Masaoka koto
 Robert Dick flute
 Joëlle Léandre bass

This moment in time feels like a dystopian time marker. A kind of nihilism can take over us if we think about the violent onslaught of racism against people of color and the attacks on gender equality. Perhaps our music can be a respite, a moment where time stops and the sounds can move and transport us to another psychic space. This free jazz has its history in the African diaspora and slavery. As musicians, we embrace this music as our own. This freedom to choose what, when, and how to play is both metaphorical and real. This music is embodied in the community and in the individuals who have passed, and those who are living now and those who have not yet been born.



Photos: Three Stories by Ken Weiss and Scott Friedlander

Photos from top: Lucas Lebrun, Nobu Awata, Luciano Rossetti @ PHOCUS

Jazz & Poetry Choir Collective | My Name is Witness

Michael T.A. Thompson conduction, percussion
 E.J. Antonio poetry
 Rosie Hertlein violin, poetry
 Christopher Dean Sullivan bass
 Golda Solomon poetry
 Phylisha Villanueva poetry
 Warren Smith drums, poetry

8:30

The Jazz & Poetry Choir Collective uses poetry and free jazz to highlight the struggles of underrepresented people and the environments in which they live. Through collaboration and improvisation, we use our art to celebrate this planet so vital to our existence, to pull from the shadows the lives of those who have been lost in political and racial unrest, and to add a voice of concern for those who are incarcerated unjustly.

Tomas Fujiwara Double Trio

Tomas Fujiwara drums
 Gerald Cleaver drums
 Ralph Alessi trumpet
 Taylor Ho Bynum cornet
 Brandon Seabrook guitar
 Mary Halvorson guitar

9:30

Justice starts with the small actions towards the people around you. How do you treat your neighbor, your colleagues, your parents, your children, your friends, your lovers? How do you treat those with whom you disagree? Large-scale change, movement, and growth, is a series of small steps and small actions. The music I aim to create with my fellow artists is about connecting with each unique listener, hoping to illuminate the emotions, ideas, and stories we have in common, and using that as a strengthening agent in the goal of compassion, inclusion, and love. I feel that music infused with honesty, creativity, risk, and questioning, can be a catalyst in nurturing open minds, open discussions, empathy, compromise, and justice.

Trio 3

Andrew Cyrille drums
 Oliver Lake alto sax
 Reggie Workman bass

10:30

Music is love, love is music.
 We strive to push boundaries, especially now.
 For the future, for our future especially now.
 Music is love, love is music.

Visionary Youth Orchestra | directed by Jeff Lederer & Jessica Jones**6:00**

Graphic Score Improvisation
 Happy House (*Ornette Coleman*)
 Song for the Whales (*Charlie Haden*)
 Noita Zi Vorp Mi #37 (*Cooper-Moore*)
 Flowers for Albert (*David Murray*)

**Dickey / Maneri / Shipp****7:00**

Whit Dickey drums
 Mat Maneri viola
 Matthew Shipp piano



This music will be freely composed off of the vibration in the moment. Each of us has created our own vibration. It summons forth everything we know without thinking about it. There is a strong musical bond, a trust that we share, which speaks to us as we play. There will be independence of line punctuated by potent silences. There will be powerful conjunctions that expand ecstatically. There will be episodic shifts and changes. This is not fast and furious free jazz. Fullness and beauty are the defining words.

K.J. Holmes / Jeremy Carlstedt | LIP**8:00**

K. J. Holmes dance
 Jeremy Carlstedt drums



Dance artist K.J. Holmes and drummer/percussionist Jeremy Carlstedt will be improvising the construction/deconstruction/reconstruction of rhythms of body, sound, mind and heart. K.J. is a performer because she believes art is where transformation can happen. Jeremy drums to help propel this change, because vibrations are what hold us together. As a duo, they produce a multimedia landscape focused on spontaneous feeling and intention.

Photos from top: Len Nguyen; Marek Lazarski; Vojtěch Brtnický

Photos from top: Scott Friedlander; RichardCode; Ken Weiss

Jason Kao Hwang's Burning Bridge | blood**8:30**

Jason Kao Hwang violin
 Taylor Ho Bynum cornet
 Joe Daley tuba
 Steve Swell trombone
 Wang Guowei erhu
 Sun Li pipa
 Ken Filiano bass
 Andrew Drury drums



blood meditates upon the emotional traumas of war retained within the body as unspoken vibrations that reverberate throughout communities and across generations. Through **blood** the violence of deeply held memories are not relived but transposed into our sound and liberated into song. **blood** in our sound rises within our voice to protest and defy humanity's constant state of war. **blood** regenerates and flows to entrain an infinite spectrum of waves into wholeness and strength.

Katrina Blues

Indigo the color

Indigo the culture

Black bodies one with culture, color with the sharks -- smell blood.

Blue ain't just a feeling

Blue ain't just a feeling

Blue sky water, they won when they -- lift me up.

Tracie Morris | Sound Poet

Marvin Sewell

guitar

9:40**Charles Gayle Trio**

Charles Gayle saxophone
 William Parker bass
 Michael TA Thompson drums

10:00

Charles Gayle calls upon the entire history of African music and brings it into the present tense. His Free music does not replace the great African or African American music that came before. It is a part of the whole. The music reflects the church, the streets, the liberation movement, and the experience as an African Human Being in America. William Parker holds down the Root Sound, the propelling intent moving us into an emphatic revelation of the flower as Hope, while TA Thompson keeps the heart beat of Sound moving across and beating down the lies that beat us down.

Live Video Projections: Kit Fitzgerald

9am-5pm

**The Sound of Resistance |
Conference at Columbia University** (see page 10)

12-4

Heal Body NYC | Wellness clinic, acupuncture and massage

In the Marketplace at Judson Memorial Church, pre-registration required.

Odean Pope Saxophone Choir

7:00

Odean Pope	solo tenor
Gene Ghee	1st tenor
Terry Lawson	2nd tenor
Julian Pressley	1st alto
Louis Taylor	2nd alto
Robert Landham	3rd alto
Joe Sudler	baritone
Lee Smith	bass
Tom Lawton	piano
Craig McIver	drums

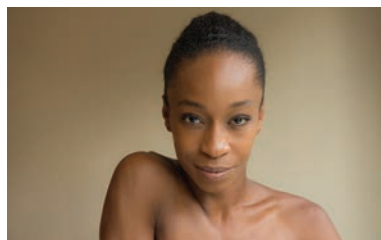


This Saxophone Choir is very personal to me. Ever since I heard the big sound and lush harmonies of the gospel choirs in my youth, I imagined a choir of saxophones that would have that same power or even more. It did not exist so I created it. I think it is my pure soul that comes out every time we perform. I have been working with my Saxophone Choir and writing music for it for 40+ years now. It is my voice, and when I see the musicians' faces when I bring in a new composition it inspires me to continue my dream.

Djassi DaCosta Johnson / Shayna Dulberger | Warrior of Light

8:00

Djassi DaCosta Johnson	dance
Shayna Dulberger	bass



Our collaboration for the Vision Festival is an exploration of what the foundations are for "a just future" in this country as interpreted through the tradition of American Anthems written in the 1950s. Our musical and dance synthesis will explore the structured improvisational forms born in the Harlem Renaissance, in the birth of Jazz, as well as steeped in the history of Judson Church and the modern dance movement. Our collaborations are inspired by the conversation between music and dance, sound and song, past and future, and the art and artists that laid the foundations for the art that is now.

Photos from top: John Abbott; Cresta Kruger

**Darius Jones & Farmers by Nature**

8:30

Darius Jones	alto sax
William Parker	bass
Gerald Cleaver	drums
Craig Taborn	piano

In America, freedom and justice have been beyond the reach of many of my black ancestors. As black hosts today, we enjoy a small percentage of these rights compared to our white guests, but still lack equality. I have no evidence this will change greatly for the future, due to the lack of empathy by many people in this society. I do believe we are the authors of our immediate reality and have the power to plant seeds for the future. Remember though, we are not the only folks planting.

Jesus Papoleto Melendez | Poet

9:30

All artists will tell you that if it weren't for the existence of the art which facilitates their self-expression, they doubt they'd be alive today... Jazz has always been a part of my life. Since I was a little kid growing up in El Barrio, East Harlem, I was surrounded by music. My father was a musician; there was music in the hallways of my building; there was an old Black man who taught piano lessons on the 3rd floor. The streets of El Barrio were jamming with music. Even in the cold dead of winter, one could hear the harmonizing voices of Doowop coming from stairwells and teenagers on stoops. When I realized myself a poet, jazz was there, ready to jam - as it is today - For Jazz Saves Lives, and that's its future!

**Artifacts Trio**

10:00

Tomeka Reid	cello
Nicole Mitchell	flute
Mike Reed	drums

Cellist Tomeka Reid, flutist Nicole Mitchell, and drummer Mike Reed - three of the most important and acclaimed musicians connected to the Association for the Advancement of Creative Musicians over the last two decades - celebrate the legacy of the AACM

with their collective Artifacts Trio. "50 years later, Mike, Tomeka and I stand back and look at this beautiful legacy and we want to go into the portal and be a part of some of that past while we ride into the future with our own music. We're all clearly committed to making our own music all the time, but it's also a fun adventure to play some of these tunes that even the composers might have left behind for the new."

Photos from top: Petra Cvelbar; Dave Gonzalez; Johnathan Crawford



midnight
151 Ave C, NYC

Aruan Ortiz / Darius Jones

Firm Roots is a musical collaboration between the pianist and composer Aruán Ortiz and saxophonist Darius Jones, focused on the translation of different non-musical patterns as a raw material for their improvisations. Their compositions break pre-molded phrases, and push their own sonic boundaries, creating unexpected fluidity and an uncompromising approach to their musical statement.

Live Video Projections: Bill Mazza

5:30

Artists for a Free World Marching Band

In Washington Sq. Park, NYC

Chicago Plan

7:00

Gebhard Ullmann tenor sax, bass clarinet, composition
 Steve Swell trombone, composition
 Fred Lonberg-Holm cello, electronics
 Michael Zerang drums, percussion



In a time when you can literally feel the oppressive energy of a new administration hell-bent on keeping us scared, confused, and impotent, it is more important than ever that music be the positive energy pushing back. Chicago Plan's prime directive is to add a positive voice to heal. We want to remind each other of what the arts can do to free our minds and spirit. Through our sound we strive to disperse those dark clouds from taking hold and suffocating our dreams and aspirations. Our voices will never be silenced.

Joe McPhee's The Dream Book | For Ornette Coleman and

8:00

Dominic Duval

Joe McPhee sax, trumpet
 Daniel Carter sax, trumpet, flute
 Rosie Hertlein violin
 Dom Minasi guitar
 Dominic Duval Jr. bass
 Larry Roland bass
 Jay Rosen drums



At a gathering of musicians at Ornette's place,
 for a session of life lessons
 as would always be the case,
 Roy Campbell Jr. asked the great man,
 "In what key would you like to play?"
 To which Mr. Coleman replied,
 "The only keys I have are the keys in my pocket."

He then proceeded to blow the blues away

Photo: Joe McPhee by Michael Wilderman
 Photos: F. Moten by UC Riverside; K. Jordan, D. Burrell, W. Parker by Luciano Rossetti @ PHOCUS; W. Hooker by Michael Wilderman; BDB by Jordan Hemingway

**Fred Moten | Poet**

9:00

The great poet Ed Roberson alerts us to the necessity of seeing the earth before the end of the world. Perhaps he's also telling us that justice is an earthly, rather than a worldly, thing that is given to us, by us, in the animated materiality of how we gather, how we listen, and how we see.

Dave Burrell Quartet

Dave Burrell piano
 Kidd Jordan tenor sax
 William Parker bass
 William Hooker drums

9:30



Reverberating polyrhythms culminate from drums and piano, to bass and saxophone in an array of colorful impressions that will push us further into "A QUEST FOR PEACE AND HARMONY"

BassDrumBone

Mark Helias bass
 Gerry Hemingway drums
 Ray Anderson trombone

10:30



Our new recording is 'The Long Road' and our present political situation makes the title particularly relevant. Now in our 40th year, BassDrumBone has always had a concern for social justice. Our music, and all the music at the Vision Festival, represents the true democracy that is jazz: individual freedom coupled with group responsibility. We're delighted and honored to be here with you.

Live Video Projections: Bill Mazza

12-2

Heal Body NYC | Refuge From The Political Storm: Meditation-Qi Gong-and Dharma

led by Miriam Parker and Hamid Drake in the Marketplace, pre-registration required

3:30

Forum on Racism with Cisco Bradley, Fay Victor**Positive Knowledge w/ Andrew Cyrille | Certainty of Justice**

6:30

Oluyemi Thomas bass clarinet, soprano sax
 Ijeoma Thomas voice poetry, percussion
 Guest: Andrew Cyrille drums

Yes, of course, as it is in tones, melodies, poems, dance, harmonies, and rhythms, JUSTICE may be the insight for ingenious application. Hosting all realities to a single point of love – joy in our hearts and souls. We accelerate the process of striving to be our total self by accompanying each other in this interior journey in life. JUSTICE - a loyal attribute in action. Indeed, uprightness.



7:30

Malaby / Maneri / Levin

Tony Malaby saxophones
 Mat Maneri viola
 Daniel Levin cello

We make music because doing so allows us to explore and express dimensions of human experience and feeling that would otherwise remain undiscovered and inaccessible. As we locate ourselves within the music we seek to expand our awareness so that the shape of what we play reaches the limits of what we can imagine—and if we are lucky, the music will take us a step further, to a place we have never been. We feel privileged to engage in this process, and it is our hope that those who participate in this music with us will find something valuable that reminds them of the beauty of being alive.

**Ivo Perelman Quartet**

8:30

Ivo Perelman tenor sax
 Matthew Shipp piano
 Michael Bisio bass
 Whit Dickey drums

The free jazz prophet, Albert Ayler, told us about a just world in the 60s. The freedom that each musician experiences is guided by abstract and libertarian sentiments. This is what society should be like: true justice, in which we coexist, listen and relate to each other. Our diversity should contribute to a healthy and productive multiplicity for the continuity and happiness of the human species.



Photos from top: by Lucciano Rossetti @ PHOCUS; Peter Gannushkin (2)

Photos from top: by Jimmy Katz; Patrick Landolt

**David Murray Trio**

David Murray sax, bass clarinet
 Kahil El'Zabar percussion
 Gerry Eastman bass, guitar

9:30

Our trio featuring Kahil El'Zabar and Gerry Eastman is a special project put together for the Vision Festival. Mr. Eastman, has been a pioneer on both the bass and guitar, playing with many of the great leaders for 50 years. I can't wait to hear him play with us. Kahil El'Zabar and I have known one another since 1975 when we met on a basketball court in Chicago on my way back to NYC. We have been playing music together ever since. Kahil and I have composed songs, which he leads and I answer vocally, something I rarely do. His infectious enthusiastic spirit always takes my horns to another level. This trio will be exciting and different from anything I have ever brought to this great VISION FESTIVAL.

Songs for a Free World**Part 1: Oliver Lake | Justice****Part 2: William Parker | Soliloquy for the children who have lost everything and the Flowers that saved them**

Voices: Fay Victor, Amirtha Kidambi, Lisa Sokolov, Andrea Wolper, Jean Carla Rodea



Strings: Melanie Dyer, Jean Cook, Gwen Laster
Reeds: Oliver Lake, Abraham Mennen, Lee Odom, Ras Moshe, Dave Sewelson, Karen Borca
Horns: Vincent Chancey, Jaimie Branch
Rhythm Section: Cooper-Moore-piano; Hamid Drake - drums;
 Dan Kurfirst - percussion; William Parker - bass
Dancers: Patricia Nicholson, Miriam Parker, Jason Jordan
Live video art: Bill Mazza

"Voices, sounds, and dance move across space to state the case that we are all disenfranchised unless we love all human Beings unconditionally.
 This action is called music."

We dance in Freedom. We artists have developed our unique voices to express our hope for the future. Patricia Nicholson began organizing and directing Artists for A Free World on Jan. 20, 2017 as a fluid band of musicians and dancers at weekly demonstrations. We bring the highest standards of creative excellence to carry a message of Hope and a demand that our society, and our government treat all people well. We want a society in which compassion guides our actions, a society where racism is put to rest and we embrace the uniqueness of all people. This is Freedom, a freedom to be unique and creative and compassionate.

**VISION AfterDark at NUBLU**

midnight

151 Ave C, NYC

Heroes are Gang Leaders

In the tradition of a signifying protest groove comes Heroes are Gang Leaders, a group of poets and musicians formed by poet Thomas Sayers Ellis, and his frequent collaborator saxophonist James Brandon Lewis. Their style has many mothers, many fathers, combining Jazz, groove, Black hollerin and extensions of paged and oral literary text by Gwendolyn Brooks, Bob Kaufman and Amiri Baraka

For These Times

A group exhibition featuring the work of Tim Clifford, Kit Fitzgerald, Innercity projects (Jo Wood Brown/Miriam Parker), Bill Mazza, Maya Misra, and Ted Riederer.

For These Times presents a wide-ranging group of artists inspired by the Vision Festival's principles of artistic expression and commitment to working towards a just future.

The exhibition includes Innercity projects' large-scale pendulum of amber-colored glass, Ted Riederer's blacked-out album cover poems, the video projections of Kit Fitzgerald and Bill Mazza, Maya Misra's stamp and flag works, and drawings from Tim Clifford's Bloodletting series.

Open Daily from 6 pm @ Judson Memorial Church 3rd Floor Balcony

Gallery Hours : May 30 (Tue), June 1 (Thur), & June 3rd (Sat) noon - 4:00 pm

Tim Clifford

My recent work investigates the intersection between aesthetics and violence and more broadly how objects and images absorb meaning and become embedded with history.

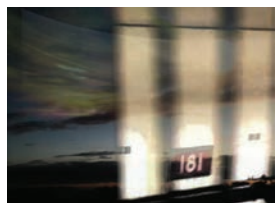
The work asserts, in the words of the poet George Oppen, that, "There are things we live among / and to see them / Is to know ourselves."

The works shown here belong to my Bloodletting series. Bloodletting was practiced for centuries to balance the humors and restore the body to health. In England, this practice was the province of the Barber-Surgeon; clean and bloodied bandages would be hung outside, twisting in the wind—which in time developed into the barber-pole we know today (or so the story goes).



Kit Fitzgerald

I create video images live, in real-time, bringing to video the same type of immediacy and body connection as found in music and performing arts. Like an improvising musician, my video is both scored and improvised. My video paint-box is my horn. I breathe through it, working freely while listening closely: expressing beauty and the reality of life. I believe art can bring change, not by telling people



what to do, but by feeding the spirit. By engaging the audience, we allow art to have that power.

Maya Misra

Art for me is first and foremost about the people it represents, as well as the audience. The Vision Festival similarly focuses not only on art itself, but also on the people who enrich it - because really, what is the purpose of art if it fails to address the needs of the larger community? My work as an artist therefore aims to build conversations and relationships as a means of celebrating our national diversity, while fighting back against institutional forces that seek to divide us.



Vision Art Opening

May 29th, 4:00 - 5:30 pm
@Judson Memorial Church
3rd Floor Balcony

Ted Riederer

When I was 16 my mother was hospitalized for an entire year. In spite of the trauma of that year, I thrived. I was redeemed because I joined a band and was embraced by the underground music community of Washington, DC. Since that formative experience, my work has been guided by an investigation into the redemptive power of the symbols of music and musical communities. Through my Never Records project, I have learned that the fellowship of performance that music engenders transcends political, social, and economic



issues. As Free Jazz continues to innovate and remix the idioms of music, the Vision Fest galvanizes a community

through the fellowship of a beloved art form.

Bill Mazza

In 2001 I attended the sixth annual Vision Festival, beginning my relationship with Arts for Art. Since those ten days and nights at the Knitting Factory, Arts for Art has affected, effected, and infected every part of my practice, helping expand my definition of interdisciplinary and improvisational arts, and acting as locus for collaborative practice, community in and through the arts, and social justice. The Vision Festival prefigures freedom through art.



My own work traces the spatial and temporal relationships of individuals within mediated environments. Mapping these relationships include a) the application of traditional techniques to conceptual landscapes, b) creating visual artifacts during a defined durational experience or activity, and c) though ephemeral, digital paintings as performance, including membership in Patricia Nicholson's interdisciplinary, improvisational dance/music/painting quintet, 'Resurrection Revolution'.

Inner City Projects - Pendulum Stories

Innercity projects grew out of the environment of the Vision Festival with its embrace of music, dance, visual art and spoken word. These multi art forms fluidly combine in our work.



One of the characteristics of free jazz is a relationship between structure and improvisation. Open structures allow for a spontaneous or free exchange between the community onstage and the audience. Pendulum Stories is part of a larger work Nomadic Structures. The pendulum acts as a metronome between the stained glass windows of Judson Church and the amber glass suspended triangle which is its own source of light. Dancers internal movement vocabulary combines formal and archetypal strategies to engage directly with viewer participants around the pendulum's motion to explore the potential of a free exchange of energies.

AN INTERVIEW WITH COOPER-MOORE

[Ken Weiss]

KW: You changed your name in 1985. Many musicians have adopted Muslim names over the years but your name change is different. What's the story behind your unusual hyphenated name change?

CM: I called myself Cooper-Moore after granny Cooper on the top and granny Moore on the bottom. Because I didn't think of myself as a particularly nice person. I took the names of my grandmothers because you can't be bad in front of your grandmothers. That was like the beginning of a new life for me. To be a good person is a fine thing to do.

KW: What's your approach to music? What are you striving to create?

CM: If I'm playing for people, I want to move them. I come from a background of rural Virginia where I was chosen to be a musician by local community leaders. They came to my house and asked my mother for me to take piano lessons so that the black community would have a musician. So my thinking about music is that I serve my audience and community. I played for church, funerals, weddings, school, Sunday school, whatever people needed. I played for the people and hopefully moved them. Blues is about relieving stress and that's what I want to do.

KW: How does music effect you?

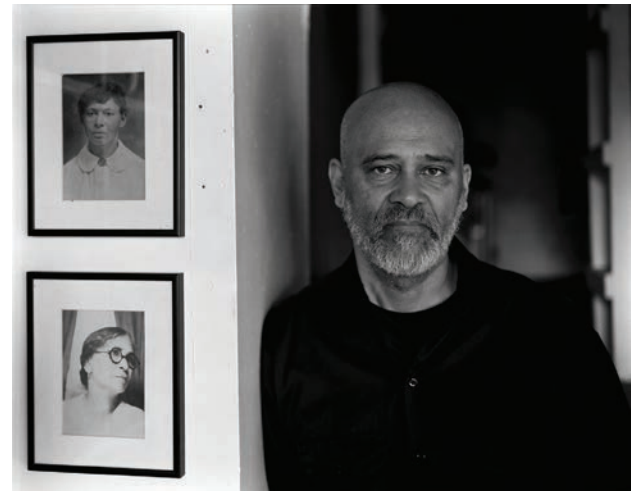
CM: I participate in a [musical] community which often times is labeled avant-garde but I don't find it so avant-garde. I don't find it much different from what I heard in the late '50s. As an individual, what I want to do for people in lifting them up, is different from what I want for myself as a musician. Music for me personally is a tool. A tool for me to raise myself and push my consciousness beyond where it is now. Sometimes people in the audience realize that, sometimes they don't. So, it's two separate things – what I'm doing for people and how I use music for myself. I sit here and I practice 6-7-8 hours a day. That's like a meditation, a tool to move me through the day and to grow me. It's also so that when I do get on stage, that I have the tool and the spirit to move people.

KW: How do you keep coming up with new magic?

CM: I stay open. I pay attention to my thinking. I really listen to my quiet thoughts because most often, your most creative thoughts are coming to you quietly and not as a big epiphany. I'm a loud person but I listen to my quiet thoughts to get hints of what to do. I spend a lot of time at home, I'm not a social being anymore. My meditation is cooking and washing dishes and clothes and when I'm doing those things, that's when the really creative thoughts come and I write the notes or pictures down.

KW: How did the early traditional masters effect you?

CM: I grew up in a time in apartheid America in Virginia, the segregation of the races. What I knew about the outside world from this rural village that I lived in, about who black people were, came from Jet and Ebony magazine and sometimes the black newspapers out of Philly, Baltimore or Washington when someone would come through and drop one off. I also had family that would send me old *Downbeat* and *Metronome* magazines. In these magazines I would see black people, musicians and their names, and



Cooper-Moore with grandmothers. Photo by Kelly Rae Weime.

what I saw in these pictures were hip people. They were cool, they looked good and their stance was different from the servile stances that I saw daily in segregated, apartheid, rural Virginia. These were stars and they were important, not only in America, but around the world, and they became important people to me. I wanted to hear their music and when I was 13-years-old, I would get on a bus and go to Washington D.C. to buy music. I got to hear Ornette Coleman and Monk and I said, 'I want to be who they are.'

KW: Would you talk about being put into a box, being classified as a musician who plays a certain way?

CM: Certain people think I'm the guy who plays crazy, wild piano. There are other people who say, "Oh, no. He's the guy who builds instruments." Or some think of me as the guy who does film music or works with dance companies or the tenant organizer or writes the operas. I do all of that. That's their problem. My problem is to get it all done while I'm here and have a great, interesting, fun life. I cannot be bored. Boredom is death.

KW: How did you teach yourself to play?

CM: It's a trust thing that goes on inside of you. You build this thing but the thing is the tool for the other stuff that is waiting to come out. It's already worked out. I don't play it like a harp player because something inside says, 'Don't play it like that, it's gonna' throw you off kilter.' I don't have to work at it. It's not like the piano, which has a history... I don't have to break any tradition. It just comes out and that's the truth. I allow myself to do it. You act like you know what you're doing. You have to act, you have to move toward it.

KW: What's your obligation to the audience when you're performing?

CM: My job is to bring on certain sensations and feelings. You play in church, you're part of a spiritual presentation. In the universities, they're not going to teach you how to lift people up and help them get through the week.



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CHICK COREA. PHOTO BY FRANK STEWART



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"Operation"

Raymond Nat Turner

I hear the Dr.—
the healer—speaking
fractured eye sockets,
shattered skulls,
ruptured bladders—
tubes in throats
singing silently
of blunt force
My snare tightens—
beating about blessings the
children and I were granted

I hear the Dr.—
the healer—speaking of
Bronx boulders, deadly detours,
tragic odysseys, then seven years
good luck, studying in Cuba!
For the umpteenth time I wonder
what life would've looked like had
the boulders not blocked my
Brother's path to pinstripes?

She speaks passionately
about bedside manner, care,
Healing—thankfully—not a
whisper of 'insurance' or
'coverage...'

Her passion echoes my Mom's—
wearing out phones;
Marching shoe heels off,
Fighting for—founding her
Community's hospital and
Medical School—
room temperature tears
crescendo down my cheeks,
flooding Memory Lane...

I'm imagining magic of Mom's hand:
peppery greens, golden cornbread,
turnips, beets, pinto beans,
crispy fried chicken, or meatloaf,
peach cobbler, or sweet potato pie—
seven courses for every year the
Dr. studied medicine in Spanish;
I'm watching them clear the table—
Launching into 'hows,' for
Serving
The People—even better!

Seconds later—another program
Is on—and I
hear its Dr.—
of night vision goggles, air support,
blast radius, speak 'theaters,' for
an
'Operation'

To 'retake' Mosul...

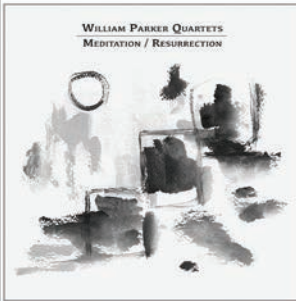
"...and justice for all"

steve dalachinsky

as the smoke clears
there is more than can be imagined
and more to yet attain -
there are constants that remain in FLUX -
even as we become more accustomed to
their "stability"
and expect them to always be there for us:
FREEDOM CHOICE APPLE PIE
STARRY NIGHTS
the right to be oneself
the right of self-determination
we take these things for granted

just as "we hold these truths to be self-
evident"
just as we cherish our "inalienable rights"
but they can vanish in a blink
if WE do not ACT do not RESIST
PERSIST in using our VOICES our BODIES
our right to peacefully congregate and
PROTEST against INJUSTICE

if we do not pursue a JUST WORLD
the WORLD JUST might pass us by
and the smoke will veil our VISION
and therefore make us blind.



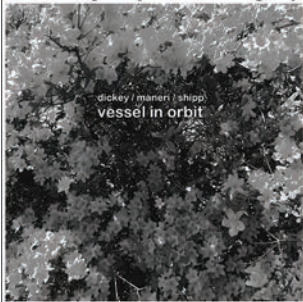
W.P. Quartet & In Order To Survive



David S. Ware Archive Series

These two beauties have just arrived & are first made available for sale at VF22!
Opening night! Cooper-Moore! In Order To Survive at 7:00!

Whit Dickey's impeccable new group work; first in a decade!



This trio with Mat Maneri & Matthew Shipp perform on Wednesday-31 at 7:00!

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THE NEW YORK CITY JAZZ RECORD BEST OF 2016

NECESSARY POSSIBILITY AND THE IMPOSSIBLE REALITY

[Adam Zanolini]

THE VISION FESTIVAL is an impossible reality, somehow not only existing and surviving, but flying! further and further into the twenty-first century. And I think it's timely to remember how the festival was born during a time after jazz had engendered a familiar kind of aesthetic authoritarianism, being systematically contained into the Colorless sterility of institution and convention which, I would argue, are its natural antitheses. But there were a few determined musicians and artists and poets and dancers that insisted on stretching, exceeding jazz and out-imagining any boundaries any mind could imagine around it. They made a festival.

This is its 22nd year.

Now... who could have predicted that? There must be something necessary about it for the artists and for the people who love to listen. And maybe even for the society that made it possible. Maybe the festival's essential spirit is actually what makes this society possible. The Vision Festival builds impossible beauty out of unruly fields of interpersonal, political, and spiritual love-power, made to coalesce into sound- and other kinds of music like paint-music, move-music, word-music and such phantasmagoric splendor as can emerge by the intersections between them all. At its core is improvisation = adaptation, motion, response, indeterminacy, courage,



change, possibility . . . And it flows from an individual and collective imperative to resist limitation, stasis, and the force of destruction, by the power of unstoppable creation.

Now, there's this question that keeps coming up: How can music, largely instrumental music, do anything like effect political change?

Well maybe they're not go-

ing to play a piece that (boom) starts a revolution right here in Judson Church, although I wouldn't rule that out! It seems more likely though that they'll inspire new heights of human consciousness through extremes of self-discipline indexed by complex sound, through extremes of abstraction that defy linear thought in their beauty irrespective of structural formality, or simply through the gathering of this community of spirit beings committed to thinking, and to creating, and to loving further than what has ever been known before.

Now. Right now, I can think of nothing more absolutely necessary than what the Vision Festival represents, what it does, and the possibilities it creates for those of us whose faith and hope are being tested by a rising tide of fear and hatred in America among many other countries. So we will sit together and hear how respect and equality among artists manifests into the sound of the infinite and the eternal parts of our humanity, how light dispels even the thickest darkness, and how Now is always the best time, the only time that's in our hands.



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presented by
ARTS FOR ART & HARLEM JAZZ BOXX

Performers include:

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REMEMBERING CONNIE CROTHERS

[Patricia Nicholson Parker]

CONNIE CROTHERS lived her adult life with an unwavering dedication to Music, to improvisation, to Social Justice - particularly racial justice - and to Community. She wasn't just a "good person" she was a Great human being. She was not only a good musician, she was a Great musical artist. And she was my friend, supporting and understanding me as very few did because her cause was my cause and our cause.

I felt less alone because of her. I don't want to mourn her death because that would mean that she isn't with me. And I don't feel that to be the case. She is with us at every demonstration that we go to. She is with us when we take our Art seriously and go beyond ourselves with utter dedication.

Of course I will feel her loss as well as her presence at the Vision this year.



FREEDOM AND IMPROVISATION

What is freedom? What is improvisation?

The energy within the first split second when I breathe

I'm in another dimension, somewhere in the unbounded place then my fingers go into the keys and as if by magic the music rushes through and leaps out of the piano it is alive with its own life pouring through me taking on my configuration of feeling energy surprising me with its force and strange beauty entirely unknown to me before.

The boundaries of my body my arms hands fingers and the surface of the keys give way to this streaming there are no boundaries anywhere no time no space only the note— and then there is the next note—

Improvisation is going into mystery, the place where creation happens. Freedom is the note.

The soul of our humanity is the only thing that will release us from centuries of oppression into the freedom of people, together.

That is why we have such a burning need for art

— Connie Crothers



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renate da rin (ed.)
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Interpretations

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