

community

JAZZ FOR A FREE WORLD

VISION

23



!improvisation

boundless



**DAVE BURRELL**

Celebrating a Lifetime of Achievement





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## LIFETIME OF ACHIEVEMENT | DAVE BURRELL



BORN IN OHIO, raised in Harlem, then Hawaii, Dave Burrell became an important leader in the second generation of new black mystery music. For fifty years he built his unique sound and tradition on the piano, and as a composer and conceptualist. His unceasing curiosity about what music can be and do continues to make his music brand new, both for him and those who listen. His work combines the entirety of jazz history including boogie-woogie, ragtime, stride, bebop, and FreeJazz. The whole range of what is called jazz will organically appear during his FreeJazz performances and compositions, whenever it seems called for. He seems to experience people and history through his music, often

as a series of portraits. And his retrospectives are really a work of love because it is all music and all part of who he is. After hearing one note, you know it is Dave Burrell. His work cannot be compared to any other in the history of music. The world of Dave Burrell is a place filled with a limitless curiosity and love for what is music. There is a deepness in his sound, and his compositions are full of thrust. There is velocity and texture while at the same time there is a tunnel that sometimes goes back in time to communicate with the progenitors of the music. Dave's music forms a sonic circle, from the past to the future, from the known to the unknown, and all that is between.

Photo: Giancarlo Spezia



## THE VISION CONTINUES BRINGING TOGETHER

We bring together the young, the legends, the masters, all unique voices. We continue to bring music, dance, poetry, art, film, and ideas into the community. We continue to support the artists, and the community supports us, a circle of inspiration and resources. Together we can resist the political and creative boundaries that hold us back.

This music was built by self-determination. Hope, Freedom, and Self-determination are powerful ideas in any time, and particularly in this time.

## SUPPORT THE VISION THAT SUPPORTS YOU

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Support Artists for A Free World

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BOUNDLESS IMPROVISATION COMMUNITY



**Albert Ayler said 'MUSIC IS THE HEALING FORCE'**

***This is what we believe.***

***In a time of Lies, AFA brings art that is truth-telling,  
personal, universal and contemporary.***

### AFA Is Supported by Foundations

The generous support of the Jacob and Ruth Epstein Foundation, SMS Foundation, New Music USA, The Silicon Valley Foundation, Council Member Margaret Chin, Council Member Carlina Rivera, and the many donations by artists and supporters of the Artist & Vision Campaigns.

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





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**"Congratulations on a great  
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-David Kreuter  
Arts for Art Board Chair

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## REMEMBERING CECIL TAYLOR

**CECIL TAYLOR** was a human being who would not allow his spirit to be broken by an oppressive racist society. A society that does not embrace creativity. He did not kowtow to the jazz plantation system that has dominated the music business since its inception. Cecil was a spokesman for individuality, a musical warrior operating on a high vibrational level. He was not avant-garde he was a human being who loved life as music. He would not be boxed in by the music world's praise and acceptance of mediocrity as a disguise for brilliance, as demonstrated by a crop of pianists who basically have no idea about the higher vibrations of sound. Cecil emptied himself and was able to tap into the magical forces of nature. Yes, that's It; To truly believe in Cecil you have to believe in Life as a reality not as a theory"

In Tokyo, we went to the disco Java Jive that played Motown. We entered at 11 pm. When we left, it was 7 am. Cecil was on the floor, dancing with the same energy and un-convention that he employed when he played piano. There were these floating melodies in his arms followed by the waving of a brightly colored scarf full of drama, echoing the storied history of black people. – *William Parker*

**I ENTERED** Cecil Taylor's orbit when he was teaching at the University of Wisconsin in 1970 where I realized he was playing music that was at the highest level. It would be close to 25 years before I found myself playing drums in his group... well worth the wait. Cecil Taylor didn't do gigs, he did events, each one special in its own mysterious and magical way. It was thrillingly terrifying to sit at a drum set at the end of a concert grand with him coming at you full tilt, like a locomotive... you can't imagine. Mentally and physically exhausting. The high lasted for days. He was a God to many of us for decades. He built a community of followers and devotees that fiercely defend his conceptual brilliance. As a person who also wanted to play music at the highest level, because of Cecil Taylor, I've been to the mountain top." – *Jackson Krall*

**POWERFUL**, Intense, Energetic, Intelligent, Poetic Employing, Educated, Erudite, Splendid, Tailored, Elegant, Sophisticated, Gourmet, Musical Genius, Charismatic, Warmhearted, Astute, Funny, Fun loving, Terpsichorean, Collocutor, Leader, Friend. Cecil Taylor — an unparalleled chapter of my life in music!" – *Andrew Cyrille*

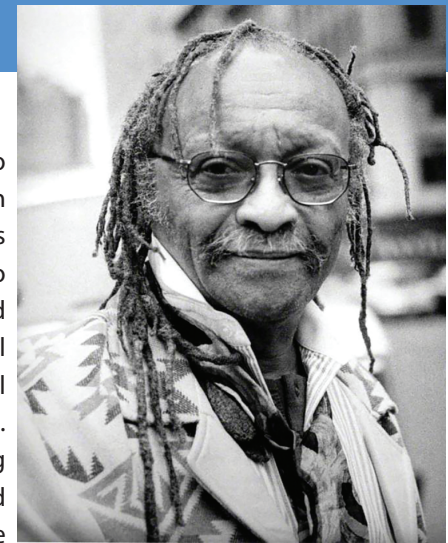


Photo: Chris Felver







BOUNDLESS IMPROVISATION COMMUNITY

## 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 Dave Burrell who lives his music with integrity, humility, and an unquenchable curiosity for all music, especially the music of his own people and their struggle and beauty which is ongoing.

Burrell's uncompromised creativity and his open heart makes him an important light and place of hope as we stand under direct attack in this season of lies.



## Art Makes a Difference.

**The Evolving Festival** is a month long event each winter presenting the best of the NYC FreeJazz scene.

**The U L Salons** happen quarterly, featuring some of the most talented and influential FreeJazz artists in performance and discussion in an intimate setting.

**In Gardens** provides great performances in Lower East Side community gardens at no cost. These music, dance, and poetry performances make FreeJazz accessible to all.

**AFA's Education Music Is Mine** outreach program brings improvisation and music techniques to elementary school children. **The Visionary Youth Orchestra** is a free program for young musicians of diverse backgrounds exploring improvised music and FreeJazz.

**Artists for a Free World / The Sound of Resistance** is a marching band that attends demonstrations that take a stand for Racial & Economic Justice, to create a world where Peace is possible.

**The Vision Festival** encompasses all that AFA does and puts it on a World Stage.

Throughout all of our events, AFA works to more effectively serve our communities.

**WE BELIEVE THAT 'WHAT WE DO AND DON'T DO—MATTERS.'**

Photo: Rossetti-PHOCUS

## THE VISIONARY YOUTH ORCHESTRA

**"What I love most about VYO is the loving and encouraging environment that's been created to foster and grow us as musicians and improvisers."**



**THE VISIONARY YOUTH ORCHESTRA** is Arts for Art's cost-free after school band for diverse musicians, ages 11 to 18 co-directed by Jeff Lederer and Jessica Jones. Now in its 8th year, VYO has expanded the Musician Mentor component with many well-known Free Jazz artists answering the call to sit-in during its weekly sessions.

You should hear and see the incredible commitment the VYO musicians have to understanding and realizing graphic notation, free improvisation, spontaneous composition, conduction, and above all, the camaraderie that comes from being an ensemble. Most VYO musicians have been in the program between 3 and 7 years. The older musicians encourage each other and the younger musicians. Thoughtful discussion and new ideas are always present in the room. They are making music that demonstrates a level of imagination, free-play and sophistication that can only come from a FreeJazz environment. They are also learning the music of the masters i.e. Ornette Coleman, Albert Ayler, Anthony Braxton...

VYO is a rare and special program for New York City's youth. Wouldn't it have been wonderful to grow into music listening and learning the music of the masters? Better yet, wouldn't it be great to be among those who help perpetuate VYO and watch it grow over the next 8 years?

We're working on it. Join us.

— Melanie Dyer, Arts for Art: Director of Education

**Sign up for the VYO at [artsforart.org/vyo](https://artsforart.org/vyo)**

Photo: Patricia Nicholson Parker



## EVERY NIGHT CONCERTS, EVERY DAY A PLACE TO HANG



**AFA IS ACTIVELY looking in the lower east side for an easily accessible space from which we can serve our local and our worldwide visiting community.**

For twenty-three years, AFA has provided visibility and space to continue the reinvention of FreeJazz by the originators and their successors. We have done all of this without a home. Now is the time to give AFA and FreeJazz a permanent address, a place where music, poetry, dance and art can be seen every night of the week. Now is the time to have a real home where artists and audiences can gather together on a daily basis. The need is stronger than ever and AFA is strong enough to take on this challenge.

**WE WELCOME YOUR IDEAS, YOUR EXPERTISE, AND SUPPORT FOR THIS IMPORTANT UNDERTAKING.**

With a venue of our own, AFA will become a destination, a location for those seeking Vision art. It will be a home where we can build a strong community of artists, students and audiences from around the world. We will establish strong partnerships with local businesses and schools to ensure that this space will have a real impact in our neighborhood and will serve as an example of community and art working together to create a positive impact for all.

**THIS WILL BE OUR HOME**

Photo: Bill Mazza

Photos (from top): Herve Gloaguen; Rossetti PHOCUS

AT ANTHOLOGY FILM ARCHIVES  
32 2nd Avenue, New York, NY 10003  
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### Program 1 | 7:00

**A SPECIAL FORUM ON THE LEGACY OF CECIL TAYLOR**  
featuring: Karen Borca, Andrew Cyrille, Gary Giddins,  
Jackson Krall, William Parker, Ben Young

including an excerpt from, *Cecil Taylor à Paris - Les Grandes Répétitions* by Gérard Patris & Luc Ferrari  
According to Cecil Taylor, there are two locations for the study of music: the academy and "across the railroad tracks." In this film, Taylor asserts that he takes inspiration from the latter.  
1968, digital



**DAVE BURRELL: ECHO**  
by Michael Lucio Sternbach

Dave Burrell is an international figure on the contemporary creative music scene. He was raised in Harlem, New York, and grew up in Hawaii before returning to New York in 1965. He quickly emerged as a leader in the contemporary jazz scene where he played alongside innovators such as Marion Brown, Pharoah Sanders and Archie Shepp. With a career having spanned more than 50 years, it is time to celebrate the achievements of this giant of modern music. The film includes interviews with Burrell and his peers, as well as live concert footage. On Wednesday, May 23, as part of the Vision Festival, Arts for Art will celebrate Burrell's lifetime of achievement with performances featuring musicians from across his storied career.  
2018, 30 min, digital

### Program 2 | 9:00

**SUNNY'S TIME NOW**  
**A PORTRAIT OF JAZZ DRUMMER SUNNY MURRAY**  
by Antoine Prum

This documentary retraces the longstanding career of avant-garde drummer Sunny Murray, one of the most influential figures of the Free jazz revolution. Through a series of interviews with key witnesses as well as historic and contemporary concert footage, it reassesses the relationship between the libertarian music movement and the political events of the 1960s, whose social claims it so intimately reflected. By doing so, it also recounts how the most radical forms of musical expression were excluded from the major production and distribution networks as the libertarian ideal went out of fashion. 2008, 108 min, digital





## Celebrating DAVE BURRELL's Lifetime Achievement

PROJECTIONS: Photo Retrospective of Dave Burrell & musicWitness® Paintings

6:30

### Opening Invocation

Patricia Nicholson, William Parker,  
Hamid Drake



### Harlem Renaissance

7:00

Dave Burrell	piano
Harrison Bankhead	bass
Andrew Cyrille	drums
Darius Jones	alto sax
Steve Swell	trombone



*Paradox of Freedom*, an anthem dedicated to all descendants of slaves freed from their owners during the Civil War, will feature Darius Jones. I have chosen two compositions from my current project inspired by the Harlem Renaissance 1918-1938: *Red Summer March*, echoing the lynching that started riots spreading like fire amongst Black workers in the summer of 1919, will feature Andrew Cyrille. *Full-Blown Rhapsody*, heralding writers, dancers, and musicians emerging from the Harlem Renaissance, will feature Steve Swell and Harrison Bankhead.

### Archie Shepp Quartet ft. Dave Burrell

8:00

Archie Shepp	sax
Dave Burrell	piano
William Parker	bass
Hamid Drake	drums



I first met Dave in my loft downtown at 27 Cooper Square, in the early sixties. I had made a couple of recordings and the loft was a kind of center. My piano was an old upright but fairly well tuned. In addition, Beaver Harris kept his drums there and Cats were falling by all the time. Dave was still in college, but already demonstrated an interesting and original style. Little did I realize that we would work together upon his graduation from Berklee - for many years and several recordings. It is a privilege to be part of a tribute to the work of this outstanding musician and composer.

### Warrior of Light

9:00

Djassi DaCosta Johnson	dance
Shayna Dulberger	bass



Warrior of the Light is an evolving, ongoing collaboration between dancer / choreographer Djassi DaCosta Johnson and upright bassist Shayna Dulberger. The base of their creative impulse for the work is rooted in inspiration from the manual *Warrior of the Light* by Paolo Coehlo, which speaks to personal strength and poise when faced with constant war and struggle. We live in a time where we are constantly reminded of war, struggle, inequality, and the rapid decline of mother earth.



### Dave Burrell Quintet

Dave Burrell	piano
Andrew Cyrille	drums
James Brandon Lewis	tenor sax
Kidd Jordan	tenor sax
William Parker	bass

9:30

My last set will be played completely free, charged by the pandemonium upsetting any prospect of world harmony. The all-out alert, in full force, will feature Kidd Jordan and James Brandon Lewis. William Parker, Andrew Cyrille, and I will perpetuate the energy with changing rhythms and tempos.

### SHOUTS

Standing strong at the gates of human kindness  
Safely harbored on distant shores

Upholding the truth  
Sanctified by pure inspiration  
With undying praise for humanity  
Surviving

Place a mirror to my soul  
And – forevermore - you will find  
Seeds planted in firm beliefs in freedom  
Thriving

Standing strong at the gates of human kindness  
Safely harbored on distant shores

Place a mirror to my soul  
And – forevermore - you will soon  
Break loose in a dance,  
Shout out a joyous chant  
Celebrating

(chant)

Standing

Strong

Standing strong

(stomp/march--punctuated by loud shouts):

In celebration!

Photos: Nicholson Parker/Drake by Eva Kapanadze; Dave Burrell by Rossetti PHOCUS; Shepp by Peter Necessary; Warrior of Light by Michael Lucio Sternbach

Photos: Parker, Jordan by Rossetti PHOCUS; JBLewis by Frank Rubolino; Burrell by Robert Ifarelli; Cyrille by Marek Lazarski



LIVE PAINTING PROJECTIONS: Bill Mazza

5:00

## PANEL | Creating Safe(r) Spaces in the Performing Arts moderated by The #WeHaveVoice Collective

Nicole Mitchell, Fay Victor, Maria Grand, Imani Uzuri, Sara Serpa

**WeHaveVoice** is a collective of musicians, performers, scholars, and thinkers from different generations, races, ethnicities, cultures, abilities, gender identities, economic backgrounds, religious beliefs and affiliations. Together, they are determined to engage in transformative ways of thinking and being in their creative professional world, while espousing an inclusive and intersectional analysis. On December 20th, 2017, WeHaveVoice Collective released an open letter against sexual harassment and gender discrimination in the performing arts (*available at [www.wehavevoice.org](http://www.wehavevoice.org)*).

## Mary Halvorson's Code Girl

7:00

Mary Halvorson	guitar
Amirtha Kidambi	voice
Adam O'Farrill	trumpet
Michael Formanek	bass
Tomas Fujiwara	drums

Code Girl is my newest project, and the first one for which I wrote a dedicated book of lyrics and songs. Conceptually it's a new thing for me, and I can think of no place I'd be happier to present something new than at The Vision Festival, which I have been attending for more than fifteen years as both a listener and a musician. Their DIY spirit and dedication to keeping the festival alive in New York City and to presenting beautiful, innovative and challenging music is inspiring. I look forward to hearing so much great music this week!

## Whit Dickey Trio

8:00

Whit Dickey	drums
Rob Brown	alto sax
Michael Bisio	bass
<i>with special guests</i>	
Karen Borca	bassoon
Jackson Krall	drums

Legba shambles with the force of a hurricane opening up  
a wide sphere of vibration -

where an imprint of sound  
can enjoin others  
at the point of re-creation.



Photos: Code Girl by Frank Rubolino; Dickey by Marek Lazarski

Photos: Nicholson-Parker by Lucas Noonan; Mitchell by Rossetti PHOCUS; Leandre by Ds-ArtisD; Dyer by Eva Kapanadze; Mitchell by Dave Kaufman

## Women with an Axe to Grind

Patricia Nicholson	dance
Nicole Mitchell	flute
Joelle Leandre	bass
Melanie Dyer	viola

9:00

We 4 are Women standing strong in the Light of the Creative Spirit—passing through. We cannot stand silent in a Time of assault on Humanity, the Earth, on our brothers and sisters, on the Truth. We will never accept the lies, the pettiness, the greed, the virulent racism or sexism as normal. We live our art in open rebellion against the Big Lie. Our weapon is In-Spirit-Art.



Roscoe Mitchell	woodwinds
Scott Robinson	multi-instrumentalist
Thomas Buckner	baritone

SPACE

10:00

The seminal improvising trio SPACE was originally formed in 1979 by Roscoe Mitchell, Thomas Buckner and Gerald Oshita, to explore new approaches to improvisation and composition. The trio ceased to function on the untimely death of Oshita in 1992, but Mitchell and Buckner have continued to work together each year. Having become familiar with the work of multi-instrumentalist Scott Robinson, Mitchell and Buckner have invited him to join a reconstituted SPACE trio. The group will perform pieces from the repertoire of the original SPACE trio as well as improvisations, exploring the timbral richness of saxophones from contra bass through soprano, slide saxophone, contra bass sarrusophone, flutes, brass and a full spectrum of extended vocal explorations.

VIDEO ART: Katy Martin

Irreversible Entanglements

7:00

Camae Ayewa  
Keir Neuringer  
Aquiles Navarro  
Luke Stewart  
Tcheser Holmes

voice  
alto sax  
trumpet  
bass  
drums



Irreversible Entanglements channels the spirit and subject of free jazz as a return to a central tenet of the sound as it was founded—to be a vehicle for Black liberation. Offering listeners no abstractions to hide behind, this is music that both honors and defies tradition, speaking to the present while insisting on the future.

Haiku  
spook jazz juju choke  
smothered greens and ham hock hoax  
strange fruit auction block  
— moor mother

Douglas Dunn + Dancers

8:00

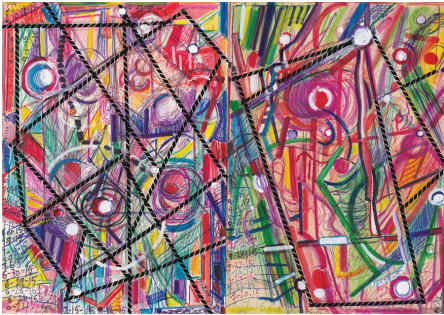
Critical Response Trio  
Jason Kao Hwang  
Anders Nilsson  
Michael TA Thompson

violin  
guitar  
drums

Douglas Dunn, Grazia Della-Terza, Jin Ju Song-Begin, Emily Pope, Jake Szczypek, Janet Charleston, Alexandra Berger, Jules Bakshi, Timothy Ward



We nine members of Douglas Dunn + Dancers are thrilled to be mixing it up at Roulette with the music of Jason Kao Hwang, Anders Nilsson, and Michael TA Thompson. Whatever sounding vortex these musicians set spinning, we will dive into it, swimming with and swimming against any and all acoustical currents. The Vision Festival's setup speaks of democracy: each of us initiates, responds, leads, follows, making and breaking mini communities as we press our inspirations onto one another with our sounds and moves. Will we bind together? Will we disintegrate? The split-level stage of Roulette and the openness of its inner architecture should make for some wide-ranging shenanigans.



Seraphic Light | For Marilyn Sontag

Daniel Carter  
William Parker  
Matthew Shipp

woodwinds  
bass  
piano

8:45

Seraphic Light, a collective trio is dedicated to Marilyn Sontag, visual artist, muse, wonderful human being and Daniel Carter's partner since 1970. With her gentle wisdom, Marilyn Sontag was a quiet light shining in our community. A little-known fact is that she came up with the title of the historic Sound Unity Festival. Marilyn, with a gentle hand, organized many showings at the Carter Burden Gallery. Her work inspired audiences at Vision for many years. She showed us what the world could be like if we lived inside of a beautiful painting.

Nasheet Waits Equality Quartet

Nasheet Waits  
Mark Helias  
Aruan Ortiz  
Darius Jones

drums  
bass  
piano  
alto sax

9:30



I feel my soul as vast as the world, truly a soul as deep as the deepest of rivers; my chest has the power to expand to infinity. I was made to give and they prescribe for me the humility of the cripple. When I opened my eyes yesterday I saw the sky in total revulsion. I tried to get up but the eviscerated silence surged toward me with paralyzed wings. Not responsible for my acts, at the crossroads between Nothingness and Infinity, I began to weep. — Frantz Fanon

Matthew Shipp Acoustic Ensemble | Inward Motion

Matthew Shipp  
Michael Bisio  
Newman Taylor-Baker  
Jason Kao Hwang  
Mat Walerian  
Nate Wooley

composer, conductor  
bass  
drums  
violin  
clarinet  
trumpet

10:30



I have been thinking of developing springboards for group improvisation that operates outside of my piano-centric groups. Usually, the piano is the focus in my work, but to stand back and operate as a composer and conductor, and to think in terms of morphing and evolving shapes without the piano, is what this work is about. There is a specific narrative that runs through it — though some of it is open — so it is programmed in a lot of ways, but open in some ways, therefore creating sonic pathways, vectors, and events that can morph in many ways but have a specific destination.

Photos: Irreversible Entanglements by Keir Neuringer; Dunn Dancers by Marek Lazarski  
Photos Seraphic Light by Marilyn Sontag/ Planetary Journals #1; Waits by Lucie Sassiat; Shipp by Marek Lazarski



VIDEO ART: InnerCity Projects | Jo Wood-Brown &amp; Miriam Parker

**Visionary Youth Orchestra | Directed by Jeff Lederer and Jessica Jones****6:00**

Sebastian Lightcap      trombone  
 Asher Longdon-Stewart      flute  
 Raphael Hunt      bass  
 Katya Naphtali soprano & tenor sax  
 Jevon Campbell      alto sax  
 Julien Polycarpe      alto sax  
 Qoshae Roberts      trumpet  
 Maya Naphtali      vibraphone  
 Mick Golden      drums  
*Special guest* Dave Burrell, piano



Performing: **Sweet Sunset** (John Carter/Bobby Bradford), **Jo Jar** (Roscoe Mitchell), **The Box** (Dave Burrell), and **Music is the Healing Force of the Universe** (Albert Ayler)

**Mutations For Justice****7:00**

Fay Victor      voice, compositions  
 Jaimie Branch      trumpet  
 Luke Stewart      bass  
 Michael Vatcher      drums

Mutations for Justice are a series of small composition mantras or 'memes' out of the need to articulate political ideas in a minimalist repetitive framework further developed through improvisation. Chanting and utilizing protest music as a mutable entity to change how we see. Words and music written by Fay Victor, these pieces will mingle with a fantastic group of improvisors adding their personal spin on the Mutations. This performance is the beginning of a developing project for Victor, who plans to write Mutations for Justice pieces throughout the Trump Administration as a document to memory of living in this time. The culmination of Mutations For Justice will be a recording project of 40 pieces in 2020.

**Afro-Algonquin 2018****8:00**

Mixashawn      sax  
 Rick Rozie      bass  
 Royal Hartigan      drums

Afro-Algonquin began as a project I started back in the 1970s. Its original intent was to celebrate the fusion of Afro-American and Indigenous music of the Americas. Today I have expanded the concept to embrace full the Atlantic World (the Americas, Africa, Europe and the various fusions of these cultures overtime). Resulting in Indigenous to Bebop, Conga to Funk, Ragtime to no time, music that freely spans styles and labels driven by the inner pulse of creativity that we call jazz.



Photos: VYO by Alen Nguyen; Victor by Richard Koek; Mixashawn by Enid Farber Foto

Photos by Rachel Elitza Griffiths; Akinmusire by Autumn De Wilde; AfroHORN by Francisco Mora Catlett

**Patricia Spears Jones and Jason Kao Hwang**  
**Time and Vision**

Patricia Spears Jones  
 Jason Kao Hwang

poetry  
 violin

**9:00**

When I was a teen, I listened to Jose Feliciano sing "Light my fire" every morning before going to school. But that repetition of "light my fire, light my fire" made senior year bearable and I really wanted someone to light my fire. The more adventurous the music, the greater connection to emotions, to thought. But more than anything, music is time to me. It is the measure of; the beat beneath; the pulse. Time as when my words drop away and Jason Hwang's violin rises up cascading notes. How music makes us see is its greatest power and the Vision Festival amplifies that power. I am glad to return as a participant in this measure of time.

**Akinmusire / Davis / Sorey**

Ambrose Akinmusire  
 Kris Davis  
 Tyshawn Sorey

trumpet  
 piano  
 drums

**9:30**

As imaginative as the sonic soundscapes he creates, and as informative as the titles that he bestows on his songs, Ambrose Akinmusire's allure stems from a complexity that requires the listener to fully participate and engage with the artist and ask questions as to who the characters are, what events are taking place, and the emotions that the composer is trying to convey.

**AfroHORN Fellow**

Francisco Mora Catlett  
 Ahmed Abdullah  
 Rashaan Carter  
 Roman Diaz  
 Alex Harding  
 Sam Newsome  
 Aruan Ortiz  
 Bob Stewart

drums  
 trumpet  
 bass  
 percussion  
 baritone sax  
 soprano sax  
 piano  
 tuba

**10:30**

The AfroHorn project was conceived by Francisco Mora-Catlett in Sun Ra's home, during Francisco's tenure with the Arkestra in the 70's after reading Henry Dumas' short story, "Will the Circle Be Unbroken?" The metaphor at the center of Dumas' short story is the Afro Horn, an instrument so mythically potent that it simultaneously unites and empowers. Francisco Mora-Catlett and his New York-based jazz ensemble, draws from the metaphor of the Afro Horn. An imperative to explore, intone, and celebrate African derived cultures and their expressive, artistic, and political possibilities.



VISUAL ART PROJECTIONS: Jorgo Schäfer

3:00

**PANEL | The Ongoing Struggle for Cultural Equity in New York City Music Communities (Pt. 1)**Steve Cannon, Dave Burrell, William Parker, Bernadette Speech, Craig Harris, Adam Shatz. **Moderator:** Scott Currie

These panels will examine a few of the many different acts of self-determination by largely African American artists in NYC, from the mid 1960s up until the present. It will look at why they were initiated and why these ongoing efforts remain relevant today to make sure that the music and art of African Americans is respected and accessible. There have been different organizations and venues that came and went, reflecting the needs of changing times. But the struggle is one that has never stopped.

**Frøde Gjerstad Trio w/ Steve Swell**

6:30

Frøde Gjerstad	alto sax
Paal Nilssen-Love	drums
Ingebrigt Håker Flaten	bass
Steve Swell	trombone



We love not to know what the music will be like when we start playing. We like to improvise. Not to compose or set up ideas, but to start fresh and not know what the outcome will be. We have had this trio for 20 years and from the very beginning, the idea was not to know, but to do. To work our way through all kinds of madness and find some common ground and then see the light! This is what we do.

**Cleaver / Lopez / Potter / Virelles**

7:30

Gerald Cleaver	drums
Brandon Lopez	bass
Chris Potter	tenor sax
David Virelles	piano



I'm happy to present this project. I have lots of admiration for the three gentlemen that will join me. I've worked with David the longest time with Tomasz Stanko. We have a great kinship and he can do anything. I've known Chris Potter for more than 15 years and his recordings for longer than that. He's a true master of his instrument and has ears for everything. The young upstart of the band is Brandon Lopez. He constantly surprises me with his depth and breadth. We're going to do a free set, dealing with what I consider the essential toolbox. Thanks for listening.

Photos: Frøde Gjerstad Trio by Daniel Sheehan; Cleaver by Frank Rubolino

**Arthur Jafa | Films: Cassowary / Consideration**

Cassowary: Mechanics of Empathy  
(2017, 7min)  
Considerations (1982, 15min)

8:30

***Followed by an open Q&A with Fred Moten***

I have a very simple mantra and it's this: I want to make black cinema with the power, beauty, and alienation of black music. That's my big goal. The larger preoccupation is how do we force cinema to respond to the existential, political, and spiritual dimensions of who we are as a people. Music to me is a convenient marker of that. Music is the one space in which we [as black people] know we have totally actualized ourselves; even though we keep inventing shit, we don't ever have to write another song to contribute as magnificently as we already have.

**By Any Means**

Charles Gayle	sax
William Parker	bass
Muhammad Ali	drums
musicWitness® Paintings	projections

9:30

"By Any Means" was a quote by Malcom X used by the great drummer Rashied Ali to describe the trio of Himself, William Parker, and Charles Gayle. Rashied Ali passed away August 12, 2009 after an illustrious 50-year music career. He is most noted



for his work with John Coltrane and his own Survival ensembles and the creation of the club Ali's Alley. His drum chair was taken by his brother Muhammad Ali, who was a member of the legendary Frank Wright Quartet, and has played and recorded with Albert Ayler and David S. Ware. Charles Gayle keeps reinventing the language of music and his place in history. William Parker has been on the scene since 1972 and has played with all the major figures in the avant-garde as well as leading his own ensembles from solo to big band.

Photos: Jafa by Katherine McMahon; Gayle by Ken Weiss; Harris Courtesy of the Artist

**Brown Butterfly**

Craig Harris	trombone, composer
Eddie Allen	trumpet
Jay Rodriguez	reeds
Adam Klipple	keyboards
Calvin Jones	bass
Tony Lewis	drums
Kahlil Kwame Bell	percussion

10:30



"Brown Butterfly" celebrates the essence and spirit of Muhammad Ali. It is Ali the dancer, the boxer, the man, who inspired me to write this score. Muhammad Ali's persona has influenced my music through his grace, power, and wisdom. With "Brown Butterfly" you get everything at once. We want it to come together in your mind, so you subconsciously experience Ali in all his complicated glory.

3:00

## PANEL | The Ongoing Struggle for Cultural Equity in New York City Music Communities (Pt. 1)

Reggie Workman, Ahmed Abdullah, Jemeel Moondoc, Luke Stewart, Warren Smith, Patricia Nicholson Parker **Moderators:** Mike Heller

These panels will examine a few of the many different acts of self-determination by largely African American artists in NYC, from the mid 1960s up until the present. It will look at why they were initiated and why these ongoing efforts remain relevant today to make sure that the music and art of African Americans is respected and accessible. There have been different organizations and venues that came and went, reflecting the needs of changing times. But the struggle is one that has never stopped.

## Fly or Die

6:00

Jaimie Branch	trumpet
Lester St. Louis	cello
Chad Taylor	drums
Anton Hatwitch	bass

Fly or Die is an ethos of sorts, lemme explain: so, in this capital driven war machine, we gotta fly above to breathe, or risk getting sucked in or under. this music is supposed to transport, it's supposed to transform, it's gotta keep moving, be mutable, or it dies on the vine. i think about music the same way i think about life, keep pushing, keep tippin forward, keep laughing, ya gotta keep laughing. the guys in this band don't just play music, they lift it up. it lifts me up, and I hope it gets you too. *xo, jb*



## Cooper-Moore | A Mourning Dove's Call

7:00

Cooper-Moore	solo piano
Kim Winkler	visual art

"A Mourning Dove's Call," is a solo piano improvisation. It is dedicated to Martha & Guthrie Ashton.



## Patton / Waits / Filiano / Van Curen

8:00

Julie Ezelle Patton	poetry, visual art
Nasheet Waits	drums
Ken Filiano	bass
Paul Van Curen	guitar

*Patt'n Mouth*, like *cat and mouse*, is a **17th Century** English language idiom meaning "constant pursuit, near captures and repeated escapes stemming from a contrived action" (per Wikipedia). In a similar way, this poetry and music is improvised/ written in the moment, with the music chasing the words and the words chasing the music in overlapping spirals of sound.



## New World Pygmies

Jemeel Moondoc	alto sax
Hamid Drake	drums
William Parker	bass

8:30

Is an overture of an Old World Culture evolving, surviving and blossoming as a New World influence. Is old, new? Is ancient, modern? Yes but how? "We are not at the Opera" Sunny Murray as he and others transformed the two step shuffle into a sizzling hi-hat with bass drum and floor-tom exploding and exploiting rhythms of the heart-beat. "Old and New Dreams" bopping to the thrust of an avant-garde allegro moving past Saturn and a moon glow forever existing..... Cecil Taylor...the crafty tinkering of a three note phrase that suddenly scampers down the keyboard colliding into a rumbling of dancing bass patterns, as he moans, as I moan, as we all moan, as we all mourn... Be inspired, dance and play music..... — JM

## Oliver Lake Big Band

Compositions, alto sax and visual art: Oliver Lake

Saxophones:

Bruce Williams, James Stewart, Alex Harding, Darius Jones and Mike Lee

Trumpets: Adam O'Farrill, Freddie Hendrix, Nabate Isles, Greg Glassman

Trombones: Aaron Johnson,

Al Patterson, Terry Greene II,

Robert Stringer

Piano: Yoichi Uzeki

Bass: Robert Sabin

Drums: Chris Beck

9:30



For the past two decades, Oliver Lake's Big Band has served as one of his greatest achievements and most sophisticated compositional outlets. Influenced by Oliver Nelson and Duke Ellington, Lake takes a hint from both arrangers and creates vast colorings with the horns, which in turn he utilizes in compositions that draw on his avant-garde style. Oliver will be premiering three new compositions for this performance at the Vision Festival. Looking forward. "MUSIC POWER" — Oliver Lake

Photos: Fly or Die by Peter Garnushkin; Cooper Moore by Kazz Harada; Patton by Ted Roeder

Photo: Moondoc by Bruno Charavet; Lake by Ken Weiss





## InnerCity Projects

Miriam Parker and Jo Wood-Brown will collaborate to bring their newest projects together. The collaboration, formed around the idea of generosity, manifests through the sharing of material and the borrowing of each other's imagery. Miriam Parker will present her video "Color" (2016) and Jo Wood-Brown will project a series of photo-stills of painted figures entitled "Sylphs". Miriam Parker is a media and performance-based artist. Jo Wood-Brown is a painter and multimedia artist. Parker and Wood-Brown have worked together since 2007 under InnerCity Projects.

## Oliver Lake

I picked up the brush because it relaxes me and is very much like meditation. I started painting as a teenager, but began painting on a regular basis just recently. Prior to that I only painted maybe one painting a year. I told a friend of mine that I wanted to start to paint more, but didn't have the time. He said, "do you have 15 minutes a day?" I said "yes," he said "well, you can start painting," and that's what I did!!

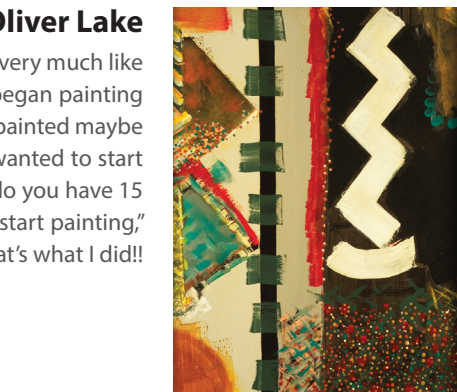


## Katy Martin

I paint directly on my body, which I then photograph or film. The focus is on gesture in painting, which is all about movement – hand, body and brush. You see the brush marks, the paint, the pores and the skin. You may also see the body, but how much can I show and still keep it about the paint? The idea is to notice – and share – what it feels like to be thinking, physically, on your feet. We react and make art with mind, body and breath. How can we offer that, transformed, as a trace?

## Bill Mazza

I explore spatial and temporal relationships in paint or light, and actively pursue collaborations in body. At it's most practical, this manifests as long-term volunteer efforts with community-based arts organizations like Arts for Art/Vision or the Belladonna\* Collaborative. At it's least practical it results in visual ephemera, performative events, and resulting artifacts.



## Julie Ezelle Patton

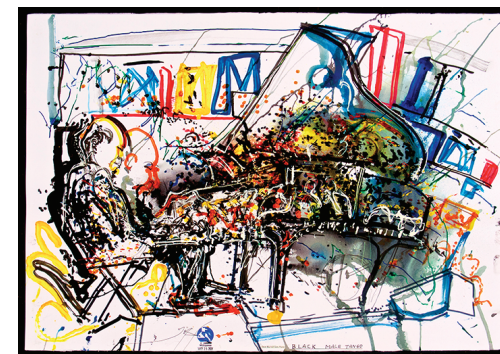


"David S. Ware, King Salomo and the Queen of Saba", 2004. Chinese Ink, Acrylic on Canvas, 39 x 39 Inch



"Dave Burrell Quartet, June 2, 2017, Vision 22 | Spacial Tendencies", digital artifact from live painting projected in performance.

## Jeff Schlanger



JEFF SCHLANGER, musicWitness® :  
Black Male Tango (Dave Burrell Solo)  
Original art 70 x 100cm made Live @  
Vision-6 Orensanz Arts Center, NYC  
May 23, 2001.

## Jorgo Schäfer

I try to hold on to the music by giving the moment it was produced a visual and thus tactile form. So I preserve something that seems to be unpreservable. The sound guides me: I'm kind of hooked to the moment – from the ear to the heart to the hand to the brush on the paper.

## Kim Winkler

Kim Winkler is a painter, photographer and a theater person living in Brooklyn and Germany. Her interests are human beings in real portraits, imagination and also abstraction of life situations driven from the power of love to the world. The paintings shown, "Pueppis", belong to a larger installation, which is expanding more and more. The subject is the power and the importance of women all over the world. Strong, wild, crazy, loving, proud and self-confident women are looking at you to tell their stories to the viewer. Listen to them!





# AN INTERVIEW WITH DAVE BURRELL

[ WILLIAM PARKER AND PATRICIA NICHOLSON PARKER ]

**I WAS BASICALLY** a rhythm and blues guy trying to figure out where I wanted to go... curious to explore all of the musical options that were out there. After my second year at Berklee, I brought a band to Waikiki. All the servicemen there, especially the black servicemen, came out and the Waikiki scene really started to blossom. I was only 22. I felt I had a whole lot more to learn, so I went back to Berklee. I wanted to see what else was out there.

When I graduated and moved to Bond Street, I had a duplex loft with Bobby Kapp and Byard Lancaster. We were working on this West Side Story stuff. Elvin Jones, Gil Evans and Kenny Dorham came over. Archie Shepp brought John Coltrane over, Paul Bley came over to practice. I never got a chance to stay in the shed the way I thought I would.

By December 1965, I was at Slugs with Grachan Moncur III, Andrew Cyrille, Bob Cunningham and Marion Brown. Mostly I was playing and learning with Pharoah Sanders and Grachan.

Cecil had made a record with Archie that turned me on. I heard that, oh yeah, you can just stretch everything out. Then I had heard Grachan's *Some Other Stuff*, kind of going freebop with Wayne Shorter, Herbie Hancock, and Tony Williams. I was torn between playing inside and playing outside. I was getting gigs for outside and always thinking about trying to finish getting the inside together. I'm still doing that.

Shepp and LeRoi Jones (Amiri Baraka) lived

over on 27 Cooper Square. They were working on a play, "Slave Ship," Baraka had written. Archie was writing so much. I said, "Damn! You just went home and wrote six or seven tunes, all hits!"

Shepp was playing the piano and sax. He played Ellington, he played Sousa marches, he played outside and bebop. I thought that was what I wanted to learn, so I let him educate me in that way. He would sit at the piano and show me the chords and I would jot'em down. Charles Greenlee, who played with Ellington, had all of the correct turnarounds and chord changes. When he wasn't teaching Archie, he was teaching me. We just seemed to live it, breathe and enjoy it all day long, every day, all night long. It seemed like everybody was tuned in to the same channel and it just kept growing and growing.

I think going to Algiers for the Pan-African Festival in 1969 really changed my life and my whole way of looking at and listening to music and working with sound and color, being aware of rhythm. This festival and then France's interest became very significant to the direction of the avant-garde / the new thing.

I'm walking around in a daze, because I'd never been to Africa, let alone in Paris. Sunny Murray and Alan Silva are with us. We run into Clifford Thornton. And we see poet Ted Joans who carried the forbidden whiskey.

This Pan-African Festival brought all of the artists of color to Africa, each

Dave Burrell with Archie Shepp, Central Park, 1973.

African state was represented, and the Caribbean, and the United States for jazz, plus the Panther party and politicians like Stokely Carmichael. We African-Americans had this critical opportunity to interact in a global cultural community of African diaspora, with drums playing 24 hours at a high intensity.

Before our concert, I got a chance to talk with Stokely about his situation in the United States. He was very frustrated about his situation in terms of the U.S. political system.

We were asked to play with the Tuaregs, Saharan nomadic musicians. They are people of the highest spirituality. They were sitting on the floor in the dressing room around a long rug, like they do in the desert. We established without really talking that we would perform together and that we respected each other. When I stood up, one of them said, "You have to remember that when you perform, you must not look at their women directly because you will be cursed." I said, "Okay, I won't do that." When I looked to the stage I saw the women were already there in these bright colors with veils and chiffons waving. It looked as if not of this earth. I saw Stokely Carmichael in the wings. He said, "What happened in there?" I said, "Well, I met the guys, we had a nice talk. Nomadic musicians are beautiful people and we're gonna do this concert now." He said, "Are you going out there with those people?" And I said, "Yeah, why not?" I realized that he was afraid for me. That was how unlike what we were accustomed to this experience was.

I sat down at the piano, and started playing. I felt the love as soon as I got out there. I felt appreciated by the women and felt that there was nothing to worry about. I felt elevated, spiritually clean and



clear. I started to play and without seeing smiles, I felt smiles. I felt that I was in the right place and that this could go on indefinitely and it would be fine with me. I looked at Sunny Murray. Men came around and blessed him with hand percussion - that was my interpretation of what I saw. He was trying not to look at the women, either. But they loved us so much that they made us feel very, very welcome and important. We hadn't had that feeling, I think, ever, in a playing situation. And I don't think I've had it since then either.

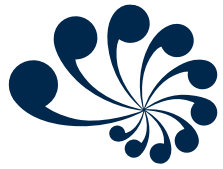
Meanwhile, the music is playing itself. Then here comes Shepp and Thornton and some brothers from the nomadic tribe and they lay this three-to-five note scale down that was so deep that it matched what was being sung. Finally we had a complete offering and the audience identified instantaneously with what it was supposed to be. It reminded me of something that happened in one of John Coltrane's spiritual pieces, but it was in the vein of African folk music with a strong jazz anchor.

The music went on for hours, everybody was up there and hitting like that and starting to sway. All the stories you hear about people just being spiritually uplifted from the music, well, that definitely happened to us to the point that I can say that it was one of the highlights of my career.



Photo: Courtesy of the Artist

Photo: Burrell & Shepp by Michael Wilderman



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Earthly roads have led to this new geography

Planets and stars—dust returns.

Her hands besotted with this cosmic baby grand

Playing star light and a vast blackness

Shifting with her tender tempos

Pacing the eternal— oh darkling's descant

Blackbirds and fireflies trace her

Un-hearable

musings

In this evening's skies.

— Patricia Spears Jones

### "DRUM ROLL PLEASE"

addin' up the sound  
movin' up the scales / stirrin' sheets of sound  
whippin' the notes to the inner ear  
movin' the blue ones/ toward the center  
"drum roll please"  
makin' it!  
rappin' & rollin' them toward the listener  
searchin' for it  
hour upon hour---until it's there-- until it's clear  
"drum roll please"  
contact to the ear lobes  
tumble weeds of sound  
high & low  
aimed/ honed/ sharpened/ thrown to all  
"drum roll please"  
doin' your most best  
all the time  
time time  
"drum roll please"  
music power to the nth level

"drum roll please"  
"drum roll please"

— Oliver Lake

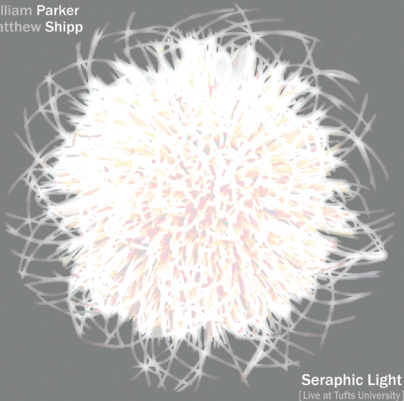




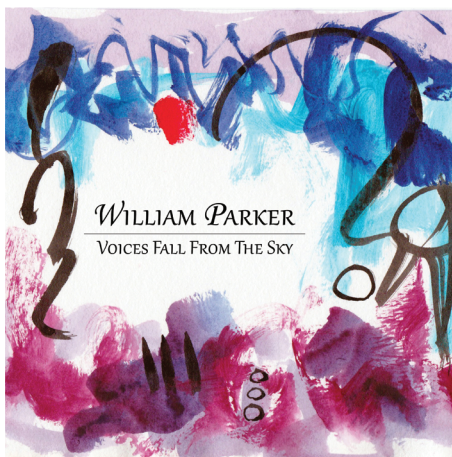
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Seraphic Light  
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## A JUST FUTURE'S PAST


[ MICHAEL HELLER ]

Every movement for social justice is oriented toward the future. Toward imagining a world more loving and more empowered than the one we live in today. As improvisers, we react to the present, and draw from past lessons, but always continuously work to build a socio-sonic future together.

Looking at the current political landscape, there's been no shortage of writing implying that we've somehow seen a return to the 1960s. In the music sometimes called jazz, a recent rise in protest-oriented performance is too-often framed as a throwback, a resurgence, a return. But less attention is given to the fact that this movement never actually went away. It's been here all along – not just the same sentiments, but a living community of artists, playing, and fighting, and scrapping to make the world a better place.

We see this tradition in the work of Charles Mingus and Max Roach, who created defiant art while protesting the Newport Jazz Festival founding the Jazz Artists Guild in 1960. We see it in the October Revolution in 1964, and the Jazz Composers' Guild that followed, efforts organized to consolidate the work of artists and create a prominent platform for revolutionary art. We see it in the Black Arts Movement of the 1960s, which positioned itself as the cultural arm of the Black Power movement to remind us that strength flows from communities rooted in traditions, rituals, and opportunities to come together. We see it in Billie Holiday, in Mary Lou Williams, in Abbey

Lincoln, in Nina Simone, in Jeanne Lee, in Alice Coltrane, in every woman who has fought against music industry misogyny to create art of power and strength. We see it in the flood of musicians' collectives in the 1960s and '70s: Chicago's A.A.C.M., St. Louis' Black Artists Group, Los Angeles' Union of God Musicians and Artists Ascension, New York's Collective Black Artists – organizations that worked not just to cultivate support of experimental art, but also to recognize the ongoing legacy of black music and connect it to larger streams of community life. We see it in the New York lofts of the 1970s, ultra-local, community-facing spaces that provided spaces to meet, work, play, and enjoy life together. We see it in the Sound Unity Festivals of the 1980s and the Improvisors' Collective in the 1990s, which brought together diverse sets of New York artists and activists. We see it in musician-run record labels, from Debut to Survival to Tzadik, that provide voices from the underground and nourishment for true believers. We see it online, in the music's connections to #blacklivesmatter and #metoo. And we see it clearly in the history of the Vision Festival, founded twenty-two years ago and carrying forward stronger than ever.

Too often, these actions are framed as if they are disconnected efforts – a string of short-lived efforts that fade as soon as they appear. Let us make our vision longer. Let us see this tradition for what it is – an unbroken string of unflinching efforts to move us forward, toward a better place. And let us turn our eyes ahead, and ask where the music will lead us next. 



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## REMEMBERING SUNNY MURRAY

[ DAVE BURRELL ]

AFTER SUNNY MURRAY LEFT Cecil Taylor's band, he asked me if he could put his drums in my apartment. We had already played together once, at Slugs', when I first came to town. And of course I knew his work; I knew that he was rightfully called "the dean of modern drumming."

Once Sunny moved his drums in, we started playing together every day. He could get the drums to break glass with his intensity, just off of vibrations. I remember everything sliding off the shelves. His tone would attack you in a way that you could not escape. If you were at the piano, you had to come in with that same kind of commitment.

The intensity was at its highest in Archie Shepp's band. We went to Algiers at the invitation of the U.S. State Department, with bassist Alan Silva and drummer Beaver Harris—trumpeter/trombonist Clifford Thornton was already in Timbuktu, and he joined us there. Once you went to Africa with Sunny, you felt like you had graduated into another realm; you were better able to catch his rhythms and do things with them that were more satisfying to the music.

I always felt like there was more to learn from Sunny and more to contribute. I really miss him. I miss his unique style and I wish he was able to be back here with us doing what we do.

Photo: Burrell and Murray by Michael Wilderman





# Interpretations

SEASON 30 | FALL 2018



**SEP 27 THURSDAY**  
**MIYA MASAOKA / CHRISTOPHER WILLIAMS & ROBIN HAYWARD**



**OCT 18 THURSDAY**  
**THURMAN BARKER / ANDREW LAMB**



**NOV 16 FRIDAY**  
**BUN CHING LAM / TANA QUARTET**  
**( PLUS WORKS BY RAPHAEL CENDO, VORO GARCIA, EDWIN HILLIER, & YANN ROBIN )**



**DEC 13 THURSDAY**  
**EARL HOWARD / ANTHONY DAVIS**

**ROULETTE**  
 509 Atlantic Ave Brooklyn NY 2, 3, 4, 5, A, C, G, D, M, N, R, B, Q & LIRR  
 \$20 General \$15 Members, Students, Seniors **INTERPRETATIONS.INFO, ROULETTE.ORG**



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