

FEED THE FIRE

A Cyber Symposium in Honor of Geri Allen

Thursday, 5 November 2020, 9:30 am–5:30 pm EST

An online event free and open to the public

Registration requested at <http://bit.ly/GeriAllen>

Keynote with Terri Lyne Carrington, Angela Davis, and Gina Dent, moderated by Farah Jasmine Griffin

Poetry reading by Fred Moten | Solo piano performance by Courtney Bryan



Geri Allen, Wright Museum of African American History, Detroit, 2011; © Barbara Weinberg Barefield



Columbia University: Center for Jazz Studies; Institute for Research on Women, Gender, and Sexuality; Departments of Music and English & Comparative Literature

Barnard College: Barnard Center for Research on Women; Women's, Gender, and Sexuality Studies; Department of Africana Studies

University of Pittsburgh: Gender, Sexuality, and Women's Studies Program; Humanities Center



GERI ANTOINETTE ALLEN was born on June 12, 1957. She began playing the piano at the age of seven. As a child, she studied classical music with Patricia Wilhelm, who also nourished her interests in jazz. Her music studies continued through high school, Detroit's legendary Cass Tech, where she studied with trumpet player Marcus Belgrave; and then at Howard University, where she studied with John Malachi, at the same time taking private lessons from Kenny Barron. In 1979, she earned one of the first BAs in Jazz Studies at Howard. She completed an MA in Ethnomusicology in 1983 at University of Pittsburgh, where she studied with Nathan Davis. When Davis retired in 2013, she succeeded him as Director of Jazz Studies, after teaching at Howard, the New England

© Barbara Weinberg Barefield Conservatory, and the University of Michigan. While at Pitt, she worked to expand awareness of numerous local musicians, particularly Erroll Garner, whose archive she obtained for the University in 2015, sparking a number of scholarly and performance initiatives.

Her 35-year professional career bore the same integrative commitments to performing, composing, teaching, mentorship, and research established in her years as a student--all of these carried out at the highest levels; by 1985, she had released her first album as a leader, *The Printmakers*, followed by other landmark recordings including *Home Grown* (1985), *The Nurturer* (1991), *Zodiac Suite: Revisited* (2006), *Geri Allen and Timeline Live* (2010), *Perfection* (2016) and others too numerous to mention. She received the Danish Jazzpar Prize in 1996 and her significance as a composer earned her a Guggenheim Fellowship in 2008. In 2014, Berklee College of Music awarded her an Honorary Doctorate of Music.

Among Allen's many artistic and educational projects were several that explicitly worked to expand recognition and opportunities for women musicians. These include the Mary Lou Williams Collective, for which she was the founder/director; theatrical collaborations with S. Epatha Merkerson and Farah Jasmine Griffin ("Apollo Women" and "A Conversation with Mary Lou"); and the All-Female Jazz Residency at the New Jersey Performing Arts Center for which she was artistic director, now renamed the Geri Allen Jazz Camp in her honor and led by artistic director Regina Carter.

In her too short life, generously lived, Geri Allen made the most of her many gifts, including her capacity to recognize and encourage the creativity of others. We celebrate a brilliant feminist musician, mentor, and teacher.

SHERRIE TUCKER

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Symposium Schedule

ALL TIMES EDT

9:30 – 9:45 am **OPENING REMARKS**

Farah Jasmine Griffin (Columbia University) & **Nicole Mitchell Gantt** (University of Pittsburgh)

9:45 am – 12:30 pm **THE POWER OF GERI ALLEN**

Moderator: **Michael Heller** (University of Pittsburgh)

9:45-10:00 am Opening remarks & Allen's M.A. Thesis on Eric Dolphy
Michael Heller

10:00-10:15 am Geri Allen and "The Whole Feeling of the Connection"
Ellie M. Hisama (Columbia University)

10:15-10:30 am The Deft, Quiet Shout of Her Hands: Geri Allen's Speculative Musicalities
Vijay Iyer (Harvard University)

10:30-10:45 am Searching for a New Place: Exploratory Process in Geri Allen's Compositions and Performances
Yoko Suzuki (University of Pittsburgh)

10:45-11:00 am Break

11:00-11:15 am Geri Allen's Sacred Works: More than the Music
Dwight Andrews (Emory University)

11:15-11:30 am Home Grown: Geri Allen's Detroit as a Gateway to Jazz
Veronica Johnson (Detroit Sound Conservancy)

11:30-11:45 am **Response**
Sherrie Tucker (University of Kansas)

11:45 am-12:30 pm Q&A/Discussion

12:30-1:00 pm Break

1:00-2:30 pm **FLYING TOWARD THE SOUND: GERI ALLEN'S WORK IN TELEMATICS**

Moderator: **Aaron J. Johnson** (University of Pittsburgh)

Mount Allen III (SFJAZZ)

Michael Dessen (University of California at Irvine)

George E. Lewis (Columbia University)

Nicole Mitchell Gantt (University of Pittsburgh)

Francis Wong (Asian Improv Arts)

2:30-3:15 pm **SOME ASPECTS OF WATER: REFLECTIONS ON GERI ALLEN'S LEGACY**

Moderator: **Robert O'Meally** (Columbia University)

The Power of Representation

Courtney Bryan (Tulane University)

Message to Love: Geri Allen, Jimi Hendrix, and Love in a Time of Social Distancing

Kevin Fellezs (Columbia University)

3:15-3:30 pm Break

3:30-5:30 pm **GERI ALLEN: FEED THE FIRE (KEYNOTE SESSION)**

Moderator: **Farah Jasmine Griffin** (Columbia University)

3:30-3:45 pm **Poetry reading**

Fred Moten (New York University/Tisch School of the Arts)

3:45-5:00 pm **Remembering Geri Allen**

Moderator: **Farah Jasmine Griffin** (Columbia University)

Terri Lyne Carrington (Berklee College of Music)

Angela Davis (University of California at Santa Cruz)

Gina Dent (University of California at Santa Cruz)

5:00-5:20 pm **Keynote performance**

Courtney Bryan (Tulane University), piano

5:20-5:30 pm **Closing remarks**

Robert O'Meally (Columbia University)

Participant Biographies



MOUNT V. ALLEN III is the Director of Operations for the San Francisco Jazz Organization. He opened the SFJAZZ Center in 2013. Before joining SFJAZZ, Allen was on the opening team of Jazz at Lincoln Center in New York City. Prior to this appointment, he opened the New Jersey Performing Arts Center. In recognition of the value of education, between the openings of Jazz at Lincoln Center and SFJAZZ, Allen worked at Lehigh University's Zoellner Arts Center while earning a Bachelor's and Master's degree with a focus on higher education public assembly venue management. He is currently a doctoral candidate at Fresno State University with a focus on the critical intersection of jazz and the national research and education network. He also holds the professional designation of Certified Venue Executive (CVE).



DWIGHT ANDREWS is Professor of Music Theory and African American Music at Emory University and Pastor of First Congregational Church, UCC. He holds degrees from the University of Michigan, the Yale Divinity School, and a PhD in Music Theory from Yale University. Andrews has appeared on over twenty-five jazz and 'new music' recordings and been recognized for his collaborations with playwright August Wilson. He served as musical director for the Broadway productions of *Ma Rainey's Black Bottom*, *Joe Turner's Come and Gone*, *The Piano Lesson*, and *Seven Guitars*. His film credits include *The Old Settler*, *The Piano Lesson*, and *Miss Evers' Boys*. Andrews is working on a manuscript on the intersection between spirituality and jazz.



COURTNEY BRYAN is a pianist and composer originally from New Orleans, Louisiana. Her music is in conversation with a number of styles and genres including jazz, gospel, spirituals, hymns, and other kinds of experimental music. She is the Albert and Linda Mintz Professor of Music in the Newcomb Department of Music at Tulane University, and was the Mary Carr Patton Composer-in-Residence with the Jacksonville Symphony in 2018-19. She received the Herb Alpert Award in the Arts, a Bard College Freehand Fellowship, the Samuel Barber Rome Prize in Music Composition and was named a 2020 United States Artists Fellow.

Her recordings are *Quest for Freedom* (2007) and *This Little Light of Mine* (2010) with *Sounds of Freedom* (2020) in progress. Bryan is currently writing an opera, *Awakening*, a collaboration with the International Contemporary Ensemble, Charlotte Brathwaite, Helga Davis, Cauleen Smith, Sharan Strange, Sunder Ganglani, and Matthew D. Morrison, which will premiere in 2021.



TERRI LYNE CARRINGTON is a 2021 NEA Jazz Master and a three-time GRAMMY Award-winning drummer, composer, and educator. She performed in two trios with Geri Allen - ACS, with Esperanza Spalding, and MAC Power Trio, with David Murray, and has led many concerts and celebrations since 2017 honoring the legacy of her dear friend. She has enjoyed a four-decade-plus career playing with jazz luminaries Herbie Hancock, Wayne Shorter, Stan Getz,

Dianne Reeves and countless others. She received a full scholarship to Berklee College of Music at 11 years old and was appointed professor at her alma mater in 2005, where she currently serves as founder and artistic director for the Berklee Institute of Jazz and Gender Justice. In 2019 she was named a Doris Duke Artist and in addition released the critically acclaimed double album, *Waiting Game*, with her band Social Science.



Through her activism and scholarship over many decades, **ANGELA DAVIS** has been deeply involved in movements for social justice around the world. Her work as an educator – both at the university level and in the larger public sphere – has always emphasized the importance of building communities of struggle for economic, racial, and gender justice.

Professor Davis's teaching career has taken her to San Francisco State University, Mills College, and UC Berkeley. She also has taught at UCLA, Vassar, Syracuse University, the Claremont Colleges, and Stanford University. Most recently she spent fifteen

years at the University of California, Santa Cruz where she is now Distinguished Professor Emerita of History of Consciousness – an interdisciplinary Ph.D. program – and of Feminist Studies.

Angela Davis is the author of ten books and has lectured throughout the United States as well as in Europe, Africa, Asia, Australia, and South America. In recent years a persistent theme of her work has been the range of social problems associated with incarceration and the generalized criminalization of those communities that are most affected by poverty and racial discrimination. She draws upon her own experiences in the early seventies as a person who spent eighteen months in jail and on trial, after being placed on the FBI's "Ten Most Wanted List." She also has conducted extensive research on numerous issues related to race, gender and imprisonment. Her recent books include *Abolition Democracy* and *Are Prisons Obsolete?* about the abolition of the prison industrial complex, a new edition of *Narrative of the Life of Frederick Douglass*, and a collection of essays entitled *The Meaning of Freedom*. Her most recent book of essays is *Freedom Is a Constant Struggle: Ferguson, Palestine, and the Foundations of a Movement*.

Angela Davis is a founding member of Critical Resistance, a national organization dedicated to the dismantling of the prison industrial complex. Internationally, she is affiliated with Sisters Inside, an abolitionist organization based in Queensland, Australia that works in solidarity with women in prison.

Like many educators, Professor Davis is especially concerned with the general tendency to devote more resources and attention to the prison system than to educational institutions. Having helped to popularize the notion of a "prison industrial complex," she now urges her audiences to think seriously about the future possibility of a world without prisons and to help forge a 21st-century abolitionist movement.



GINA DENT is Associate Professor of Feminist Studies, History of Consciousness, and Legal Studies at the University of California, Santa Cruz. She served previously as Director of the Institute for Advanced Feminist Research and as Principal Investigator for the UC Multicampus Research Group on Transnationalizing Justice. She is the co-editor of *Black Popular Culture* (1992), and has written on topics ranging from race, feminism, popular culture, and visual art. Her forthcoming book *Anchored to the Real: Black Literature in the Wake of Anthropology* is a study of the consequences—both disabling and productive—of social science’s role in translating black writers into American literature. Her current project grows out of her work as an advocate for human rights and prison abolition—*Prison as a Border and Other Essays*, on popular culture and the conditions of knowledge.



MICHAEL DESSEN is a composer/trombonist who creates music for improvisers, often integrating technologies such as telematics, networked scores and live electronics. Dessen’s teachers include Yusef Lateef, George E. Lewis, and Anthony Davis. He is currently a professor at the University of California, Irvine, where he co-founded a graduate program in Integrated Composition, Improvisation, and Technology (ICIT).



KEVIN FELLEZS is Associate Professor of Music and African American/African Diaspora Studies at Columbia University. His work focuses on the relationship between popular music and identity, particularly within African American, Asian American, and Kanaka Maoli (Native Hawaiian) communities. His book *Birds of Fire: Jazz, Rock, Funk and the Creation of Fusion* is a study of jazz/rock/funk fusion music of the 1970s framed by insights drawn from popular music studies, jazz studies, and ethnic studies. His second book, *Listen But Don't Ask Question: Hawaiian Slack Key Guitar Across the TransPacific*, is a transnational study of contemporary Hawaiian slack key guitar as performed by Kanaka Maoli and non-Hawaiian guitarists in Hawai'i, Japan, and California.



FARAH JASMINE GRIFFIN is Chair of African American & African Diaspora Studies and the William B. Ransford Professor of English and Comparative Literature and African American Studies at Columbia University. She is also Affiliate Faculty of the Center for Jazz Studies. Her major fields of interest are American and African American literature, music, and history. She has published widely on issues of race and gender, feminism, jazz and cultural politics. Griffin collaborated with composer and pianist Geri Allen and director

Photographer: C. Daniel Dawkins

and actor S. Epatha Merkerson on two theatrical projects for which she wrote the book. The first, "Geri Allen and Friends Celebrate the Great Jazz Women of the Apollo," with Lizz Wright, Dianne Reeves, Terri Lyne Carrington and others, premiered on the main stage of the Apollo Theater in May 2013. The second, "A Conversation with Mary Lou" featuring vocalist Carmen Lundy, premiered at Harlem Stage in March 2014 and was performed at the John F. Kennedy Center in May 2016.



MICHAEL C. HELLER is a jazz scholar, historian, and ethnomusicologist with a focus on musician-organized initiatives and the jazz avant-garde. His first monograph *Loft Jazz: Improvising New York in the 1970s* was published in 2017 by the University of California Press, and received an H. Earle Johnson Subvention Award from the Society for American Music. He is also a scholar of sound studies, and is currently completing a second book on affective sonic encounters that resonate in bodily locations other than the ear. He is an Associate Professor in the Jazz Studies program in the University of Pittsburgh, where he was hired by, and

worked closely with Geri Allen from 2015 until her passing in 2017. Along with Allen, he oversaw the (re-)launch of Pitt's journal *Jazz and Culture*, for which he continues to serve as editor-in-chief. He is Co-Director of Feed the Fire: A Cyber Symposium in Honor of Geri Allen.



ELLIE M. HISAMA is a Professor of Music in the Music Theory and Historical Musicology areas and a member of the Executive Committee of the Institute for Research on Women, Gender, and Sexuality at Columbia University. She is a former Director of the Hitchcock Institute for Studies in American Music and former Editor of the *Journal of the Society for American Music* and *Women and Music: A Journal of Gender and Culture*. Her writing focuses on the visual arts, dance, film, theatre, collaborative works, and public engagement. She is the author of *Gendering Musical Modernism: The Music of Ruth Crawford, Marion Bauer, and Miriam Gideon* and of essays on

Asiaphilia in American and British popular music, Isaac Julien's film installations, Afro-Asian hip-hop, and equity in the field of music theory. She is Founding Director of *For the Daughters of Harlem: Working in Sound*, a workshop that brings students from local public schools to campus to create, record, and reflect upon their work in sound. She is Co-Director of Feed the Fire: A Cyber Symposium in Honor of Geri Allen.



Photographer: Jimmy Katz

Composer-pianist **VIJAY IYER** has released twenty-three albums, including six on ECM Records, and has collaborated with Amiri Baraka, Wadada Leo Smith, Carrie Mae Weems, Teju Cole, Pamela Z, Henry Threadgill, Jennifer Koh, Orpheus Chamber Orchestra, Prashant Bhargava, and many other artists across disciplines. He received a MacArthur Fellowship, a U.S. Artists Fellowship, the Doris Duke Performing Artist Award, the Alpert Award in the Arts, and two German Echo Awards, and was the four-time Jazz Artist of the Year in the *DownBeat* International Critics' Poll. He has been the artist-in-residence at the Metropolitan Museum of Art, music director of the 2017 Ojai Music Festival, and composer-in-residence at Wigmore Hall in London. He is the Franklin D. and Florence Rosenblatt Professor of the Arts at Harvard University, where he teaches in the departments of Music and African and African American Studies and advises the doctoral program in Creative Practice and Critical Inquiry. His publications appear in *The Oxford Handbook of Critical Improvisation Studies*, *The Oxford Handbook of Critical Concepts in Music Theory, Jazz and Culture*, and the forthcoming *Sounding Together: Collaborative Perspectives on U.S. Music in the 21st Century*.

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Aaron J. Johnson is Assistant Professor at the University of Pittsburgh. He was Visiting Assistant Professor at Bates College in 2014-2015 and was a 2019-2020 Hutchins Fellow at Harvard University." Dr. AJ completed his Ph.D. in Historical Musicology at Columbia University with the dissertation *Jazz and Radio in the United States: Mediation, Genre, and Patronage*. As a musician, he has performed on trombone, bass trombone, tuba, conch shells, and bass clarinet with such noted artists as Jimmy

Heath, Frank Foster, Aretha Franklin, Gladys Knight, Charles Tolliver, Oliver Lake, Steve Turre, Muhal Richard Abrams, and Jay-Z. He has performed with the Lincoln Center Jazz Orchestra, the Mingus Big Band, the Count Basie Orchestra, the Duke Ellington Orchestra, the Lionel Hampton Orchestra, Frank Lacy's Vibe Tribe, and as a member of the Smithsonian Jazz Masterworks Orchestra. Johnson released the CD *Songs of Our Fathers* (with Salim Washington, Onaje Allan Gumbs, Victor Lewis, and Robert Sabin) in 2009 featuring his compositions.



VERONICA JOHNSON holds a Master's Degree in Library and Information Science from Wayne State University. She is a board member for the Detroit Sound Conservancy, a grassroots music preservation organization. Johnson has done extensive archival research on Detroit jazz including writing a history of the Graystone International Jazz Museum for the Michigan Historical Review. As an oral historian, her current project involves documenting the life stories of Detroit-born women jazz musicians through oral history interviews. The purpose of the project is to highlight the

accomplishments of women from or based in Detroit who have significantly contributed to the city's jazz culture. Johnson is also a music journalist and is a regular contributor for *Jazz Times*. Her work has appeared in numerous publications including *The Metro Times*, *The Jazz Line*, and *Model D*.



GEORGE E. LEWIS is the Edwin H. Case Professor of American Music at Columbia University, where he serves as Area Chair in Composition and Faculty in Historical Musicology. A Fellow of Wissenschaftskolleg zu Berlin, the American Academy of Arts and Sciences, the American Academy of Arts and Letters, and a Corresponding Fellow of the British Academy, Lewis's other honors include a MacArthur Fellowship (2002) and a Guggenheim Fellowship (2015). His compositions have been presented by the BBC Scottish Symphony Orchestra, London Philharmonia Orchestra, and Radio-Sinfonieorchester Stuttgart. Lewis has served as

Fromm Visiting Professor of Music, Harvard University; Ernest Bloch Visiting Professor of Music, University of California, Berkeley; and Paul Fromm Composer in Residence, American Academy in Rome. His book *A Power Stronger Than Itself: The AACM and American Experimental Music* has received numerous awards, including the American Musicological Society's Music in American Culture Award.



NICOLE MITCHELL GANTT is an award-winning creative flutist, composer, bandleader and educator. She served as former first woman president of Chicago's Association for the Advancement of Creative Musicians. Mitchell currently holds the Williams S. Dietrich II Chair of Jazz Studies and Professor of Music at the University of Pittsburgh. Mitchell is Doris Duke Artist (2012) and a United States Artist (2020). The *New York Times* and the *Los Angeles Times* have cited Mitchell

as a top jazz recording artist for 2017. Mitchell's work has been commissioned by: the French Ministry of Culture, the Chicago Museum of Contemporary Art, Art Institute of Chicago, the Stone, the French American Jazz Exchange, Chamber Music America (New Works), the Chicago Jazz Festival, ICE, and the Chicago Sinfonietta.

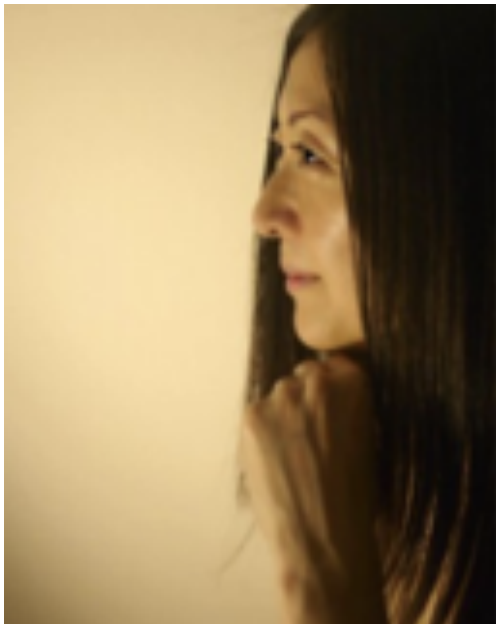


FRED MOTEN teaches black studies, poetics and critical theory in the Department of Performance Studies in the Tisch School of the Arts, New York University. His latest book, written with Stefano Harney, is *All Incomplete* (Minor Compositions/ Autonomedia, 2020).



ROBERT O'MEALLY is the Zora Neale Hurston Professor of English and Comparative Literature at Columbia University and the founder and director of Columbia's Center for Jazz Studies. He is the author of many works including *The Craft of Ralph Ellison*, *Lady Day: The Many Faces of Billie Holiday*, *The Jazz Singers*, and *Romare Bearden: A Black Odyssey*. His edited volumes include *The Jazz Cadence of American Culture*, *Living With Music: Ralph Ellison's Essays on Jazz, History and Memory in African American Culture*, *The Norton Anthology of African American Literature* (co-editor). Much of his work highlights the connections and lines of influence between African American literature and jazz music, paying special attention to the importance of *craft*

in the processes of these artistic expressions and creations. He has held Guggenheim and Cullman Fellowships, and was recently a fellow at Columbia's new Institute for Ideas and Imagination at the Global Center in Paris.



YOKO SUZUKI earned a Ph.D. in ethnomusicology and a Ph.D. certificate in gender, sexuality, and women's studies at the University of Pittsburgh. Her research, which explores the intersection of race, gender, and sexuality in jazz performance, has been published in academic journals including *Black Music Research Journal*, *American Music Review*, and *Gender, Education, Music, and Society*. She currently teaches at the University of Pittsburgh and performs as a jazz saxophonist.

Photographer: Mamiko Taira



SHERRIE TUCKER is Professor of American Studies at the University of Kansas. She is the author of *Dance Floor Democracy: the Social Geography of Memory at the Hollywood Canteen* (Duke, 2014), *Swing Shift: “All-Girl” Bands of the 1940s* (Duke, 2000) and co-editor, with Nichole T. Rustin, of *Big Ears: Listening for Gender in Jazz Studies* (Duke, 2008). Her articles on jazz and gender have appeared in many journals including *Black Music Research Journal*, *Critical Studies in Improvisation*, *Current Musicology*, *Jazz Perspectives*, and *Women and Music: A Journal of Gender and Culture*, and in edited volumes including *African American Music: A History*, ed. Mellonee V. Burnim and Portia K. Maultsby (Routledge, 2006); *The Other Side of Nowhere: Jazz, Improvisation, and Communities in Dialogue*, ed. Ajay Heble and Daniel Fischlin (Wesleyan, 2004); *Queer*

Episodes in Music and Modern Identity, ed. Sophie Fuller and Lloyd Whitesell (Illinois, 2002); and *Unequal Sisters: A Multicultural Reader in U.S. Women’s History*, ed. Vicki L. Ruiz and Ellen Carol DuBois (Routledge, 2000). She is co-editor of the journal *American Studies*, with David Katzman and Randal M. Jelks. She was the Louis Armstrong Professor at the Center for Jazz Studies at Columbia University in 2004-2005.



FRANCIS WONG is a multi-instrumentalist, composer, and community organizer who has been at the forefront of the Asian American jazz movement in the San Francisco Bay Area. He has regularly recorded for the Asian Improv label working alongside artists such as Jon Jang, John Tchicai, and Anthony Brown, to name but a few. In 1987 he co-founded Asian Improv aRts, a performing arts organization whose mission is to produce artistic work that is representative of diasporic Asian American experiences and heritages. Wong and Asian Improv aRts have recently collaborated with Lenora Lee Dance, API Cultural Center, and the Chinatown Community Development Center to open 945 ArtsSpace, a place for artists and cultural activists to build pieces, brainstorm concepts, work on day-to-day planning and implementation, engage with community members, and share artistic work in the intimate setting of a storefront space.



LEE CAPLAN, Symposium Coordinator, is a graduate student and teaching fellow at the University of Pittsburgh. He completed his M.A. at Rutgers University in 2017, where his thesis “Jazz Education in Israel” explored university programs abroad that share cultural, political, and historical ties with the United States. He has presented work at the University of Kansas, the Library of Congress, and at California State University. His current research focuses on questions regarding musical semiotics, critical theory, phenomenology, and historiography.



NOAH ROSEN, Symposium Coordinator, is a PhD student in Ethnomusicology at Columbia University from Berkeley, California. He holds a BM in Jazz Studies/Bass Performance (2018) and an MA in Interdisciplinary Studies (2020), both from New York University. His research focuses on cross-cultural production and interethnic solidarities between peoples of the Asian and African diasporas in the United States, particularly as these discourses are mapped onto avant-garde and contemporary jazz expressions. His work explores these issues as they relate to global politics, migration, critical race theory, and anticolonialism.

Staff for *Feed the Fire*

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Ellie M. Hisama

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ELLIE M. HISAMA AND MICHAEL C. HELLER



Chord symbols: D^{sus}, A^{sus}, A^bsus, F/D^b, Bm¹¹, C^{sus}, E^bsus, A^bm¹¹, F/A, A^{sus}, A⁷(^b₉), F/G^b, F/D^b, D^{sus}, E^bsus, E^{sus}, F^{sus}, G/A^b.

Lyrics: Oh free - dom, oh free - dom, oh free - dom o - ver me,

GERI ALLEN, *FOR THE HEALING OF THE NATIONS* (2006)

From Dwight Andrews's "Geri Allen's Sacred Works: More than the Music," *Jazz & Culture* 3/2 (2020)

Coming in December...

Jazz and Culture

SPECIAL ISSUE: THE POWER OF GERI ALLEN

VOLUME 3, NUMBER 2 • 2020

JAZZ
& CULTURE

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The Great Gift of Her Work and Person

Farah Jasmine Griffin

A Place of Power

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Mount V. Allen III

SPECIAL SECTION

Introduction to Geri Allen's MA Thesis

Michael C. Heller

**Eric Dolphy: A Musical Analysis of Three Pieces with a Brief Biography
(MA Thesis, University of Pittsburgh, 1983)**

Geri A. Allen

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Ellie M. Hisama

The Deft, Quiet Shout of Her Hands: Geri Allen's Speculative Musicalities

Vijay Iyer

Searching for a New Place: Exploratory Process in Geri Allen's Compositions and Performances

Yoko Suzuki

Geri Allen's Sacred Works: More than the Music

Dwight Andrews

ORAL HISTORY

Detroit as A Gateway to Jazz: Shahida Nurullah on Geri Allen and Hometown Pride

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POETRY

The Printmakers

sextet, a cincologue of sylph and soul

Come on, get it! I3

Fred Moten

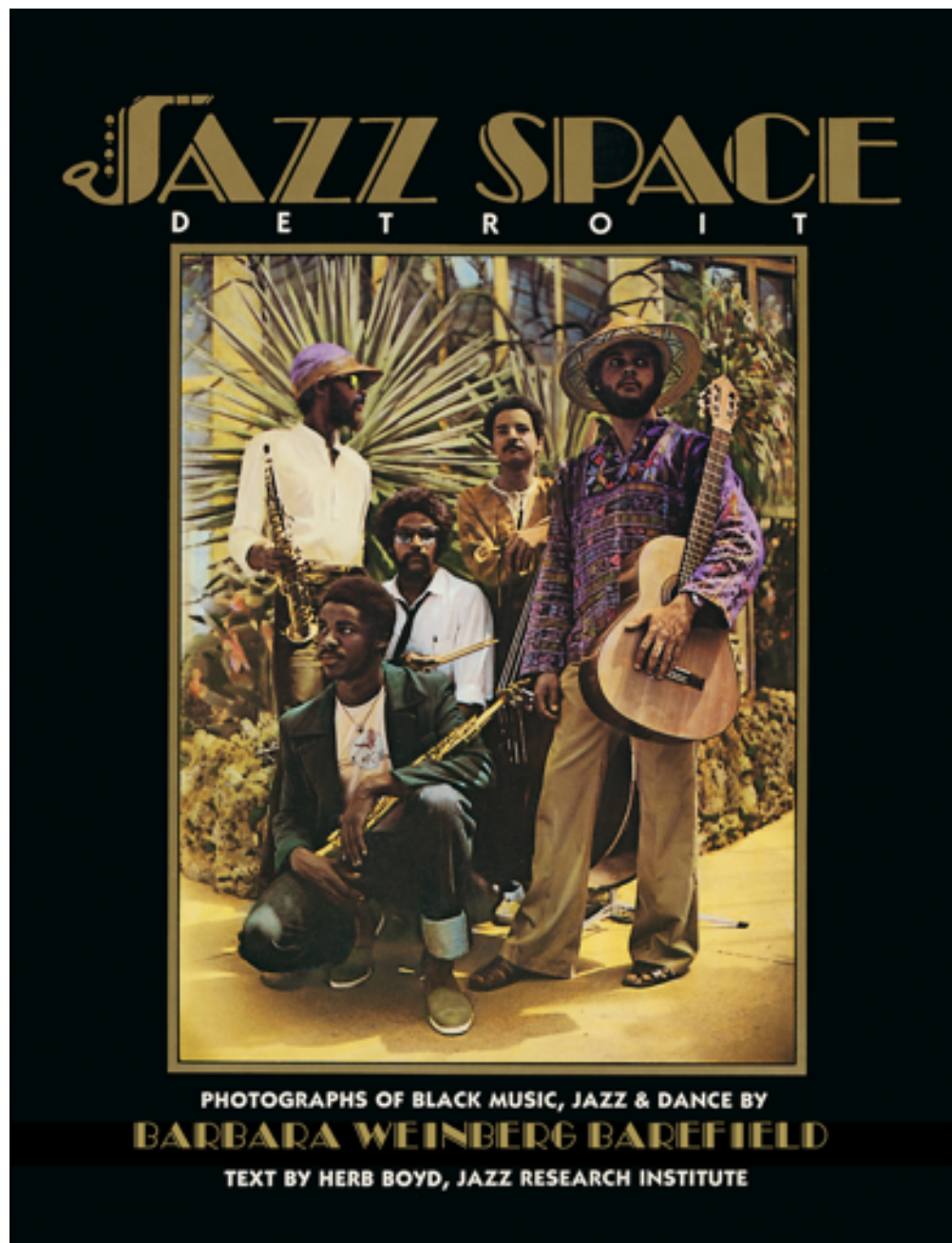


This one-week immersion program is an exciting opportunity for you to refine your jazz technique, grow your confidence and build community with other aspiring performers who identify as female or non-binary. You'll work with professional jazz artists in individual lessons, small ensemble work and industry panel discussions.

Jersey Arts People's Choice Award Winner for "Favorite Performing Arts Camp"

Please help support the work of the Geri Allen Jazz Camp at the New Jersey Performing Arts Center.

Donations to NJPAC can be made at <https://www.njpac.org/support/make-a-gift/>
Please designate your gift in honor of the Geri Allen Jazz program.



Barbara Weinberg Barefield will be re-releasing her 1980 book *JazzSpace Detroit* (with text by Herb Boyd and a new Prologue and Epilogue) in December 2020. It includes photographs and information about Geri Allen and the legends who mentored and inspired her. The sequel to *JazzSpace Detroit* will be released in 2021, and will include additional photographs and content related to Geri Allen's accomplishments after 1979. Ordering information for the re-release and sequel is available at www.barbarabarefield.com.