

PVDFest 2018 presents

Jazz at Lincoln Center

NEW ORLEANS 2nd LINE

Join the parade!

Saturday, June 9, 3:00 - 4:00 pm, 170 Washington Street stage.
4:00 - 5:00 pm, PVDFest parade winds through Downtown,
ending at Providence City Hall!

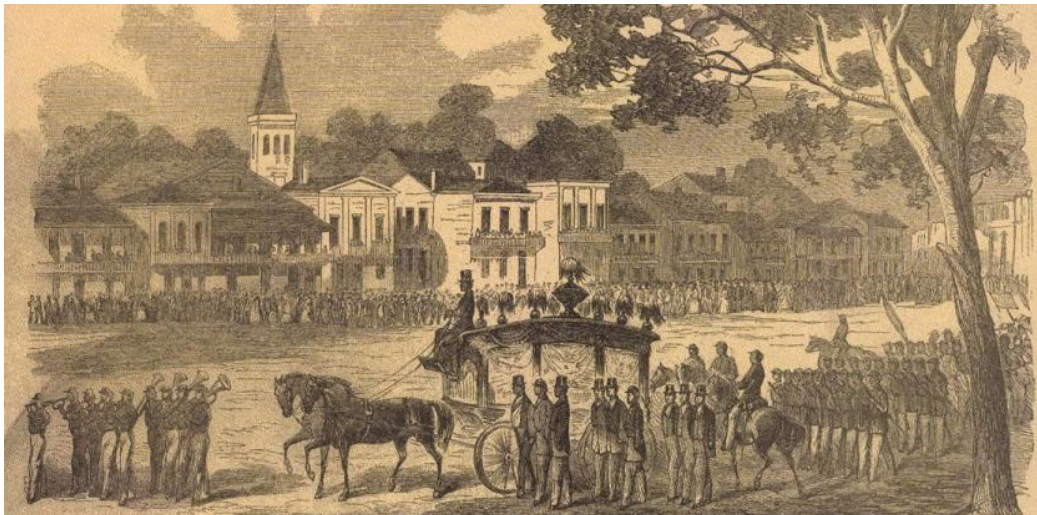


NOLA History: Social Aid Clubs and 2nd Lines

Discover the history of New Orleans second line parades and social aid clubs, an important part of New Orleans history, past and present.

By Edward Branley @nolahistoryguy December 16, 2013

Say “parade” to most visitors to New Orleans, and their thoughts shift immediately to Mardi Gras. But our Carnival celebrations are merely one component of our street parties. The rest of the year, we “second line.” Parades have been a part of New Orleans since the early days of the city.



Military funeral for Captain Andre Callioux, 1st Louisiana Native Guard, including brass band, July 29, 1863.
Artist unknown (Courtesy Wikimedia Commons)

French troops would drill on the Place d'Armes, the city's parade ground, located in front of St. Louis Cathedral. Those troops would march down to the parade ground from their barracks, often accompanied by drummers and buglers. By the Spanish colonial period, soldiers were accompanied by a full military band. As the soldiers marched through the city, young boys and family members would follow behind the main procession. The soldiers and band were the “first line,” and those joining in unofficially were the “second line” of the parade.

The tradition of walking along with military parades grew as European immigrants from other countries brought their funeral traditions with them to New Orleans. Families would often hire a brass band to march with funeral processions, from the church to the cemetery, then from the cemetery back to the family home. The rhythmic sounds of muffled drums and horns contributed to the dignity and solemnity needed to send loved ones to their final resting place. Once the deceased was committed to the tomb or grave, the band would play less solemn tunes, reminding the marchers that life goes on.



The Young Men Olympians dressed in their second line Sunday best. (Photo by Susan Whelan)

There was one important catch to funerals, however. It wasn't cheap to give family members a proper burial. Above-ground tombs were expensive, and families who came over with not much more than the clothes on their backs certainly didn't have the money to buy a plot and build even a "single" tomb. So, they did what villages and communities have done for centuries: pooled their resources. Ethnic communities (Germans, Irish, Italians) would form "benevolent societies" that built large, mausoleum-sized tombs in New Orleans cemeteries. Families would pay monthly dues to the society. When a loved one passed away, the society would handle the funeral arrangements, often including a band.

families followed the model of the other communities, pooling resources by forming "social aid" societies, so they could bury their loved ones with dignity.

Black musicians could work professionally as free men, so it wasn't long after the war ended that they put together brass bands. Funerals would become an important source for gigs. One of the best ways to avoid confrontation with others during the tense years of Reconstruction was for the entire "social aid" society to join the funeral procession.

When "Jim Crow" laws came into being in the late 19th Century, white musicians played clubs, saloons, and social events for white society. Those bands kept busy, leaving the street parades to black musicians. The black musicians began to add syncopated rhythms and improvisational techniques to the traditional military-style tunes, and the jazz bands were born. Jazz gets the feet moving, and the up-tempo songs the bands played as they left the cemeteries were a call to the community at large to join in, celebrate life, and dance.

As jazz grew in popularity in the early years of the 20th Century, one of the easiest ways for younger musicians to practice their skills was to parade through the streets, passing the hat as they went by. Even the bands of experienced musicians would ride wagons through the streets on Saturday and Sunday afternoons, playing tunes and advertising their evening gigs at the baseball parks, dance halls, and saloons. These bands would attract followers, "second liners," parading and dancing behind the band.



To Be Continued Brass Band playing in a Young Men Olympians second line.
(Photo by Susan Whelan)



Little Young Men Olympians starting the tradition early.
(Photo by Susan Whelan)

Black families became more and more a part of the city's middle and upper classes, and the original purpose of "social aid" societies evolved from that of burial society to "pleasure club." The membership of a number of these societies decided that there was no reason to limit their parades to funerals. The clubs would hire a band, meet at a favorite bar or club on a Sunday afternoon in their best clothes, and parade through the neighborhood. This evolved into a formal schedule of groups looking to parade in similar clothing and costumes. The band plays, the club members show off their best clothes and dance moves, and everyone has a good time.



A fancy Pigeon Town Lady Stepper doing a second line strut.
(Photo by Susan Whelan)

Edward Branley is the author of *New Orleans: The Canal Streetcar Line*; *Brothers of the Sacred Heart in New Orleans*; *New Orleans Jazz*; and *Maison Blanche Department Stores*, in Arcadia Publishing's *Images of America* series. He is also the author of *Legendary Locals of New Orleans*.

Meet Jazz at Lincoln Center

The Jazz at Lincoln Center Orchestra, led by Wynton Marsalis, is made up of 15 of the finest soloists, ensemble players, and arrangers in jazz music today.

The mission of Jazz at Lincoln Center is to entertain, enrich, and expand a global community for Jazz through performance, education, and advocacy.

JALC believes that Jazz is a metaphor for Democracy:

- Because Jazz is improvisational, it celebrates personal freedom and encourages individual expression;
- Because Jazz is swinging, it dedicates that freedom to finding and maintaining common ground with others, and,
- Because Jazz is rooted in the Blues, it inspires us to face adversity with persistent optimism.

The educational component of Jazz at Lincoln Center is found in the Jazz Academy; narrated concerts, interactive lessons, and travelling professional Jazz ensembles. This PVDfest 2018 residency is being conducted by one of those ensembles. See the next page for bios.



Wynton Marsalis, center, plays the trumpet during a Jazz funeral procession for his mother, Dolores Ferdinand Marsalis, in New Orleans on Tuesday, August 1, 2017. Dolores Ferdinand Marsalis, matriarch of one of New Orleans' great musical families, died Tuesday, July 18, 2017 of pancreatic cancer. (Photo by Brett Duke, NOLA.com | The Times-Picayune)



JUSTIN POINDEXTER - A native of North Carolina, guitarist and banjoist Justin specializes in Jazz and American roots including country, blues and folk. With accordionist Sam Reider, Justin co-leads the Americana ensemble Silver City Bound (formerly The Amigos). He also performs with Vince Giordano's Nighthawks, with whom he appeared in the 2017 film *The Promise* and on the tv show *The Marvelous Mrs. Maisel*. His 2014 album with The Amigos, entitled *Diner in the Sky*, won Americana Album of the Year from the Independent Music Awards. Justin is the Assistant Director of Education for JALC.

JAKE BLASINI - A native of New Haven, Connecticut, Jake often took the train into Manhattan, and upon graduation from college, he headed to New York City to launch his career. As Manager of Educational and Community Programs at JALC and an accomplished musician, Jake will be playing the bass drum during this residency.

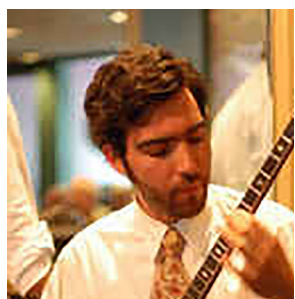


HAILEY NISWANGER (pronounced "NICE-wonger")

Born in Houston, Hailey grew up in Portland, Oregon and currently resides in Brooklyn. She is an accomplished saxophonist, clarinetist, and composer who graduated from the Berklee College of Music. She has performed with Esperanza Spaulding's Radio Music Society, is a member of the band, Wolff & Clark Expedition, and leads a new band called MAE.SUN (contemporary mix-genre).

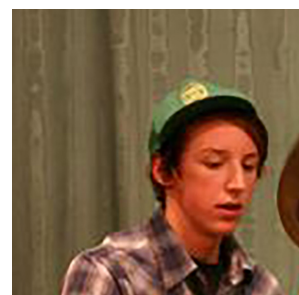
She is a graduate of The Juilliard School where she specialized in Jazz Studies. Her current project is a jazz quintet comprised of trombone, saxophone, piano, bass and drums in which she and the other members write all of the music. She is also an experienced educator, having traveled to Boston and Memphis as part of the Thelonious Monk Institute's Peer-to-Peer Program, working as an Academy Assistant for JALC's Middle School Jazz Academy, and travelling to Bolivia to work with students in a youth orchestra.

KALIA VANDEVER - A native of Los Angeles, Kalia is a trombonist, composer, and educator living in Brooklyn.



JARED ENGEL - Jared Engel is a professional musician who has been living and working in New York City since 2003. An accomplished multi-instrumentalist, Jared splits his time between performing on the Upright Bass, Tuba, and the 4-string-Plectrum Banjo. He is specialized in many forms of traditional American music, and maintains a very active career playing concerts all over the world. He will be playing the sousaphone during this residency.

OLIVER BEARDSLEY- A graduate of Fordham University, Oliver is the Education Assistant for JALC. He majored in Music and will be playing drums during this residency. He is also an experienced musical technician with experience as an Audio Engineer and a Radio Broadcast Technician.



72 When the Saints Go Marching In.

Words adapted and
Written by B. B. McK.

ARR. COPYRIGHT, 1934, BY ROBERT H. COLEMAN.

Arr. by B. B. McKinney.

1. I had a lov-ing broth-er, Death re-leased him from sin,
2. I had a pre-cious sis-ter, She has gone on be-fore,
3. I have a Christ-like fa-ther, Far be-yond the blue skies,
4. I have a dear, sweet moth-er, Sing-ing 'round the white throne,
5. I have a liv-ing Sav-ior, He re-deemed me from sin;

And I prom-ised I would meet him, When the saints go march-ing in.
And I prom-ised I would meet her On that hap-py, gold-en shore.
And some day I'll sure-ly meet him, Where there'll be no sad good-byes.
And I prom-ised I would meet her; "There we'll know as we are known."
Oh, how sweet'twill be to meet Him, When the saints go march-ing in.

CHORUS.

When the saints go march-ing in,
Oh, when the saints go march-ing in,

When the saints go march-ing in; go march-ing in; Lord, I want to

be in that num-ber, When the saints go march-ing in.
in that num-ber,

**Wynton Marsalis/Ray Vega head statement and
Wynton Marsalis' solo on
'When The Saints Go Marching In' (UVM Commencement, May 2013)**

Marsalis

Vega

6 C⁷

10 F B^b

14 F C⁷ F (Marsalis solo)

18 F

22 C⁷

26 F B^b half valve

30 F C⁷ F etc.

34 F

Marsalis

Vega

38 C⁷ F etc.

Little Liza Jane

Traditional

melody

harmony

D

v1 I've gotta gal in Bal - ti - more,____
 v2 I've gotta gal and you've got none,____
 v3 I know a gal that I a - dore,____
 v4 Down where she lives the po - sies grow,____
 v5 I wouldn't care how far we roam,____

G D

Li'l Li - - za Jane, She's the gal that
 Li'l Li - - za Jane, I've gotta gal that
 Li'l Li - - za Jane, Way down south in
 Li'l Li - - za Jane, Chick - ens round the
 Li'l Li - - za Jane, Where she's at is

A7 D

I a - dore,____ Li'l Li - - za Jane.
 calls me "Hon',"____ Li'l Li - - za Jane.
 Bal - ti - more,____ Li'l Li - - za Jane.
 kitch - en door,____ Li'l Li - - za Jane.
 home sweet home,____ Li'l Li - - za Jane.

D G D G D

ch Oh, Li'l Li - - za, Li'l Li - - za Jane,
 ch Oh, E - - li - - za, Li'l Li - - za Jane,

G D A7 D

Oh, Li'l Li - - za, Li'l Li - - za Jane.
 Oh, E - - li - - za, Li'l Li - - za Jane.

Little Liza Jane*from www.traditionalmusic.co.uk*Little Liza Jane
Traditional**CHORUS:**

D		A7	D
Oh, Eliza, Little Liza Jane!		Oh, Eliza, Little Liza Jane!	
D		A7	D
Oh, Eliza, Little Liza Jane!		Oh, Eliza, Little Liza Jane!	

D		
I got a gal and you got none.	(Little Liza Jane!)	
	D [etc.]	

D	A7
Come, my love, and be the one	(Little Liza Jane!)

Yonder comes a man across the field. (Little Liza Jane!)

Kicking up just like an automobile. (Little Liza Jane!)

CHORUS:

Come, my love, and go with me. (Little Liza Jane!)

We'll go down to Tennessee. (Little Liza Jane!)

I got a house in Baltimore. (Little Liza Jane!)

Lots o' young 'uns 'round the door. (Little Liza Jane!)

CHORUS:**Other Verses:**

I got a girl from Baltimore. (Little Liza Jane!)

Because of her mother, I don't see her no more. (Little Liza Jane!)

I got a girl from New Orleans. (Little Liza Jane!)

She's the prettiest girl I've ever seen. (Little Liza Jane!)

Hey, little girl would you tell me your name?	(Little Liza Jane!)
If I love you baby, would you feel the same?	(Little Liza Jane!)
Take ya downtown, buy you ev'rything. (Little Liza Jane)	
If you be my girl you can wear my ring. (Little Liza Jane)	

Hey pretty baby can we go strollin'? (Little Liza Jane)

Yes, you got me rockin' when I ought to be rollin'. (Little Liza Jane)

I got a house in Baltimore. (Little Liza Jane!)

Street cars runnin' by my door. (Little Liza Jane!)

Brussels carpet on my floor.	(Little Liza Jane!)
Silver doorplate by my door.	(Little Liza Jane!)

Come my love and be with me. (Little Liza Jane!)

Let me take good care of thee. (Little Liza Jane!)

Let's go out to the record hop. (Little Liza Jane!)

Let's get there by 8 o'clock. (Little Liza Jane!)

Let's go out and dance tonight. (Little Liza Jane!)

Everything gonna be alright. (Little Liza Jane!)

Hey, pretty baby, let's go downtown. (Little Liza Jane!)

I'm just tired of hanging around. (Little Liza Jane!)

Local Version: Meet PRONK!

Locally, Providence has a ten plus year traditional twist on the New Orleans 2nd Line. The Providence Honk Fest, a.k.a. PRONK! showcases Providence's premier brass bands along with regional brass bands and those from around the globe. Taking place annually on Indigenous Peoples' Day (known as Columbus Day) along the streets shadowing the Providence River, the block party parade of music amplifies voices and embraces all different art forms while promoting awareness of community and global activism.



photo courtesy Dwight Wilkerson, Small Frye Photography

What began as a parade alternating marching bands with social justice organizations has evolved into the purposeful development of formal relationships between community organizations and artists to collaborate and create art, lead workshops and teach-ins, and more. The goal is to use music and art to amplify the voices of both those who have been historically silenced and those who work tirelessly for justice, peace, education and a safer city. Avi David, one of PRONK!'s organizers, described it as a "pep rally for people doing the important work."

PRONK! provides a daylong platform that uses the music of big brass bands as a catalyst to promote social change, reclaim public space, build relationships, and spark meaningful dialogue. The Providence version was inspired by the three-day annual HONK! Festival of Activist Street Bands that takes place in Somerville, Massachusetts each fall. Started in 2006, it is so named for the raucous, mobile, street brass bands that have "honked" at various street protests over the past couple of decades. It is one of the most vibrant incarnations

of the protest music tradition in America today and, besides Providence, it has spawned a movement of like-minded festivals in Lowell, New York City, Austin, Pittsburgh, Seattle, Detroit, and Rio de Janeiro!

As bands have gained experience over the years and at other venues, their techniques have evolved. Players' repertoires are based in the common knowledge of the New Orleans brass band tradition, but with a twist. Bands have begun to integrate marchers' slogans into their performances, every now and then dropping out a melody and letting the rhythm section carry the chant. In this way a rendition of "When The Saints Go Marching In" morphs into a rallying cry — "Show me what democracy looks like/ This is what democracy looks like!" — and back again, seamlessly intermingling joy and dissent.



The PRONK! experience is completely non-commercial. Held in the streets of Providence, it is free to all. Nothing is for sale and none of the bands use electricity. All those involved volunteer their time to plan it and perform for free. It is created to be an ephemeral event with no footprint, but, like the New Orleans 2nd Line experience, its goal is to leave the Providence community and PRONK! participants with a positive, joyful imprint on their spirits.

Visit providencehonkfest.org for more information.

Word Search: Can you find all the words from the wordbank?

PVDfest New Orleans 2nd Line

E C N E D I V O R P N J E T W
 J I O J N A B J R E K N N R P
 D A R Q I I A J W A O F O O M
 U N Z L Y G L O U H Z D H M E
 Q S M Z X N R D P F X D P B N
 H W B M K L Q O N L K R A O V
 B A N D E D X F C O W A S N S
 Y O A A O A I C E W C X U E Q
 B O N M S G M R A S F E O G P
 S S B A S S D R U M T N S A G
 N M P F G K I W L U T I R U U
 Y W U W O N T B R L R A V L K
 R N L R X O U T Q B D I U A Y
 J C T I D R S K N E E O W E L
 L E R S B P C F S K W J A N U

BAND

DRUMS

NEWORLEANS

PROVIDENCE

SOUSAPHONE

BANJO

FESTIVAL

PARADE

SAXOPHONE

STRUT

BASSDRUM

JAZZ

PRONK

SECONDLINE

TROMBONE



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