

—Slug:..... COMM-0870.arts.Wade_DeWalt
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—For section..... The Arts
—Format..... News - byline and dateline
—Dateline..... Brattleboro
—Article Number:..... 43772



Notes from editor (not for publication):

Nice piece, Annie. I really feel like I’m hearing and understanding these artists through their quotes and how you used them.

I did get super bored with reading the CVs of all the musicians at the top, and for me the piece came to life when you started writing about Wade. So I think it works much better — and makes the piece more accessible to more casual music lovers — to move the reporting to the top and ending with the musicians’ credentials.

—Fixed: Matan Rubinstein



HEADLINE ELEMENTS:

####BEGIN HED####

1 Words with music

####END HED####

####BEGIN SUBHED####

2 Poet and writer Naima Wade joins Kwartetto Mambo for
3 a creative fusion of words and music that reflects a ‘mutual need
4 to speak to these times with our art’

####END SUBHED####

5 TEXT BODY:

####BEGIN TEXT####

6 Brattleboro poet Naima Wade joins Kwartetto Mambo for
7 a special collaboration of poetry and music at Marigold Sunday,
8 June 21.

9 The local group, whose original works feature Latin,
10 jazz, and free improvisation among other styles, consists of
11 French horn, bass, percussion, piano, and trombone.

12 The event features the quartet's usual fare with the
13 addition of Naima Wade's work.

14 Wade, founder of Wade Consulting Teaching Services,
15 first came to Vermont from New Jersey as a high school student,
16 then moved on to earn degrees at Goddard College, the School
17 for International Training, and University of California, Santa
18 Barbara.

19 A teacher at many levels, she founded various diversity
20 programs in the state, among them ALANA (African, Latino,
21 Asian, Native, and American), an organization created in 1993 to
22 dispel the growing racial tension in Brattleboro middle and high
23 schools.

24 A multifaceted humanities educator, Wade says, "I'm a
25 writer more than I am anything else."

26 The author of books, theater pieces, lyrics, and poetry
27 says she "grew up writing" and penned her first poem at age 10.
28 Recalling fruitful collaborative experiences with area poets over
29 the years, she says, "I think I probably did poetry before I did
30 anything else in this town."

31 Wade has been on the roster of juried teaching artists
32 with the Vermont Arts Council, through which she performed
33 statewide in her one-woman show, *The Jessie Daisy Turner*
34 *(1883-1988) Family Story*, about Turner, an African American
35 storyteller and poet from Grafton.

36 **Out of the crucible**

37 Newfane musician Dan DeWalt, Kwartetto Mambo's
38 pianist/trombonist, says that Wade agreed to collaborate "in view
39 of the nightmare we are now living through."

40 “It was the current political crisis that prompted us to
41 connect and our mutual need to speak to these times with our
42 art,” he says.

43 Wade sent a poem, “Hearts Rent Twain, Hearts Rent
44 Asunder,” the closing line of which is “none of these sufferings
45 shall vanish without hope for a brighter day and a better
46 tomorrow.”

47 “I composed a piece of music for it,” DeWalt says. “She
48 came over to a rehearsal. We played that for her. She loved it.
49 And then she read a couple pieces and we played behind them.”

50 “Out of the crucible come works of beauty and power
51 (we hope),” he adds. “As much as we’re all established and have
52 lots done of creative work, the times we are in demand more
53 from us.”

54 Of the collaboration, Wade says in good humor, “He
55 kept bugging me, [asking] can I perform with him because he’s
56 known me as a performance artist. And I said no until June 21,
57 which is Jessie Daisy Turner’s birthday.”

58 A piece dedicated to Turner appears in Wade’s 2020
59 anthology *War Is Over We Are Unbound: Poetry Armor for Now*
60 *in America*. She will perform that, too.

61 “Beyond the composed tune, the music we’re doing with
62 Wade when she’s reciting is spontaneous composition,” said
63 DeWalt, “just creating something with no basis behind it other
64 than, in this case, the words you’re hearing.”

65 Wade said she admires DeWalt and his work.

66 “His innovative perspective of music provides a chance
67 toward a community centered around creativity — and not for
68 profit,” she says. “He reached out to me for the common good,
69 and he knows that I’m very much into global well-being.”

70 Noting DeWalt’s “transparency, ethics, rigor, rationality,
71 creativity,” she adds, “every bone in him is creative. I can see
72 that.”

73 Of the band, she says, “It’s mainly their consciousness,
74 their attitude for this collaboration that will move the music”
75 forward “using my poetic and lyrical voice.”

76 At her first rehearsal with the band, she recalls, “Dan
77 told me he put the lyrics to music.” The band played it and, she
78 says, “it floored me. Tears came to my eyes.”

79 Wade’s work has been based in the arts and extended
80 into the environment, conservation, activism, and education. For
81 her, the arts are transformative and thus a powerful vehicle for
82 change and artists, she adds “are the gatekeepers of truth.”

83 “I see something called human values in what I’m doing.
84 I’m past all the other fighting stages, and I consider myself a
85 peaceful warrior. I don’t wave, I don’t get out there like I used to
86 in front of the post office holding up signs. But I was right, the
87 Civil War is not over.”

88 **Making music ‘more resistance** 89 **oriented’**

90 In addition to DeWalt, Kwartetto Mambo includes John
91 Clark, on French horn, who has performed and/or recorded with
92 a host of musicians, including Ornette Coleman, Gil Evans,
93 Jimmy Heath, Jerry Mulligan, Jaco Pastorius, and Spiro Gyra. He’s
94 been heard with the Turtle Island String Quartet, Glen Velez, the
95 Paul Winter Consort, and the Jazz at Lincoln Center Orchestra.

96 Bassist Wes Brown cut his professional teeth at age 18 on
97 the road with legendary pianist Earl “Fatha” Hines before
98 studying music at Wesleyan College and performing and
99 recording with Wadada Leo Smith and Fred Ho’s Afro Asian
100 Music Ensemble. An original member of Royal Hartigan’s Blood
101 Drum Spirit, he performs with Matan Rubinstein and other jazz
102 artists.

103 Percussionist Julian Gerstin specializes in African and
104 Caribbean traditions and popular styles, as well as jazz. His
105 credits include stints with experimental jazz composer Joel

106 Harrison, Afrobeat legends Orlando Julius and Babá Ken
107 Okulolo, Cuban folkloric ensemble Iroko Nuevo, and Puerto
108 Rican folklore ensemble Bomba de Aquí.

109 DeWalt has led the jazz group Green Mountain Mambo
110 and for more than 25 years was a founding member of the
111 popular area world beat ensemble, Simba.

112 A trombonist with Latin big band Joe Velez y Creación,
113 DeWalt has composed and performed original piano
114 accompaniments for several silent films over the years and serves
115 as an accompanist and coach for musical theater.

116 In addition to the collaborations with Wade, Kwartetto
117 Mambo will play an Eddie Palmieri tune, a Cuban tune from
118 Buena Vista Social Club, and some vocal numbers.

119 “Recently we’ve been doing more reflections on where
120 we are,” says DeWalt, “reflections of where we find ourselves,”
121 and how that informs their music.

122 “Because obviously I’ve always made a bunch of noise
123 about this kind of stuff,” the longtime activist says. “We just are
124 evolving more and more into making our music more actively
125 resistance oriented.”

####END TEXT####

BIO/COATTAIL:

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126 Kwartetto Mambo and Naima Wade’s collaboration can
127 be heard at Marigold, 157 Main St., Brattleboro, on Sunday, June
128 21 at 7 p.m. There is no cover, but food and drink will be sold at
129 the café and bar. For more information, visit marigold.org.

####END BIO/COATTAIL####

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LOGLINE (SOCIAL MEDIA):

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