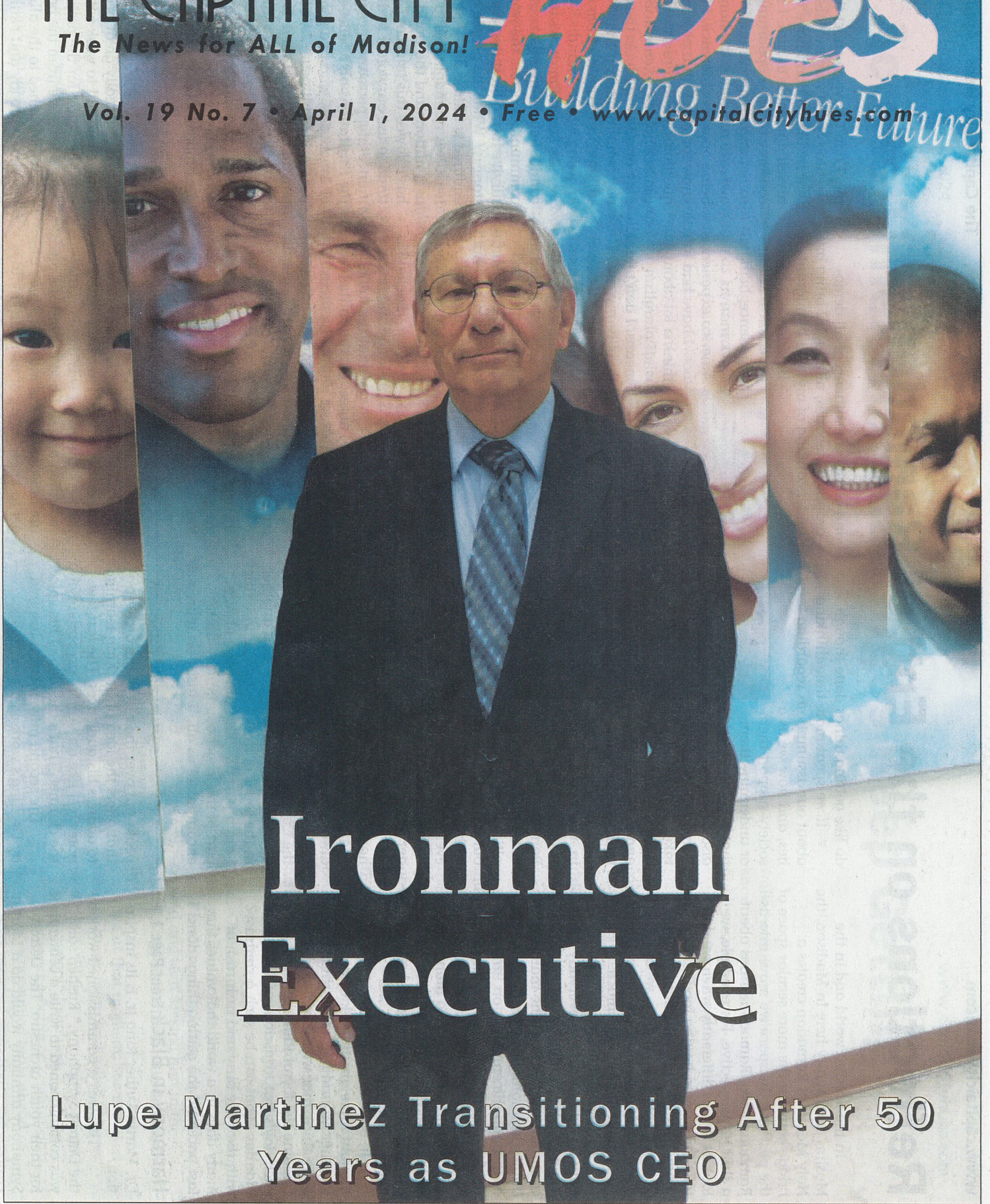


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# Ironman Executive

Lupe Martinez Transitioning After 50  
Years as UMOS CEO

# THE CAPITAL CITY HUES

The News for ALL of Madison!

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The Capital City Hues is committed to presenting honest and factual information and commentary to help the Dane County area confront the issue of race and its impact on the quality of all of our lives. The Hues celebrates our differences while always being aware of the common foundation of humanity we share.

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## Lupe Martinez Transitioning After 50 Years as UMOS CEO

# Ironman Executive

By Jonathan Gramling

Part 1 of 2

It's difficult at times to get one's mental arms around the fact that Lupe Martinez began working at United Migrant Opportunity Services — UMOS — 55 years ago. Most of the people living in Milwaukee — or Madison for that matter — hadn't been born yet. The great Fair Housing Marches of 1967 led by Father Groppi and Vel Phillips had only occurred two years prior to Martinez joining UMOS. The United Farm Workers grape boycott and Delano Grape Strike were still going on.

And for 50 of those years, Martinez led UMOS as their CEO. That is an incredible length of service considering that the average worker only stays in a job for 4.1 years according to the I.S. Bureau of Labor Statistics.

And it's not like Martinez was just hanging out in an office somewhere waiting for five o'clock to roll around every day. When Martinez took the reins, it had one grant worth a \$700,000 to \$1.2 million, an agency with a relatively small staff based in Milwaukee providing services to migrants in rural and urban Wisconsin. It provided a limited array of services.

Over the next 50 years, MOS has offices in six states, provides services directly or through subcontractors in 13 states, has a staff of around 800 employees — the size of Dane County Human Services — and a budget of around \$135-\$140 million.

While Martinez had originally dreamed of being a state of federal bureaucrat, it was in his DNA to provide service and opportunity to migrants and other people in need of pursuing their American Dream. And perhaps it was his own experience as a migrant that led



Lupe Martinez has worked his entire professional career at UMOS, spanning 55 years.

him to stay at UMOS for as long as he was effective.

"The base of operations for our family was Corpus Christi, Texas," Martinez said. "And the family was already migrating long before I was born. When I was born, I was born into a family of migrant farm workers. We would go from Texas to Texas, Oklahoma, Nebraska, Minnesota, North Dakota, Iowa and Wisconsin and then go back again. Later on, we changed our base of operations to Oklahoma because

See Lupe Martinez on Page <#> -----

# Homegoing

There are probably many of you, my dear readers, who don't know that I was married and had kids what seems like an eternity ago. I met my former wife Joy when I was working on the congressional campaign of Evan Doss, an independent candidate for the seat representing Jackson, MS and the southwest corner of Mississippi.

I was basically in charge of our Jackson office and due to the vandalizing

of our campaign office, I was on the evening news show. Well Joy saw me and came to volunteer along with her two-year-old daughter Jennifer. One thing led to another and we got married in 1979 and moved to Madison with Jennifer in tow.

I treated Jennifer as my own child and a year later, in 1980, Andrew was born. We stayed together until 1989 when Joy and I separated and later divorced. We shared custody of the children at first. But due to some circumstances in Joy's life, I pretty much kept the kids seven days per week.

It was a difficult time for all of us. I was a terrible mother and a pretty good

father. And Jennifer was in full-blown adolescence and was filled with rebellion and tried to bring Andrew along for the ride.

After she graduated from high school — or nearly graduated — Jennifer moved back to Jackson to be around her mom's family and Andrew pretty much stayed with me. And Joy married John and they had a son Myles. They eventually moved to

Davis, CA.

Now I had gotten close to Joy's family because I would see them twice a summer as I took Jennifer and Andrew to stay with their grandmother whom everyone — me included — called 'Mother' and then I picked them up again after a couple of weeks. And there was basically nothing to do but to sit around and talk as Joy's family was of limited means.

When Joy remarried — and Jennifer and Andrew were grown — I got the message that it was awkward with me still being involved with Joy's family

See Reflections on Page 13 -----



## REFLECTIONS

by Jonathan Gramling

**One giant step**

Actually, Black Americans have taken many giant steps and made tremendous strides and contributions to our way of life.

From mission mathematics to the moon, to arts and advocacy, from science and sports to labor and literature, to education and entertainment, music and manufacturing, to politics and publishing, from cooking to comedy, to food and farming, Black American's footprints are engraved in all walks of life, all across this nation. And throughout the world.

**Celebrate Black America's accomplishments.... every month!**

## Wisconsin Chamber Orchestra Releases "Harmony in Black"

# Symphonic Breakthrough



Patrice Rushen

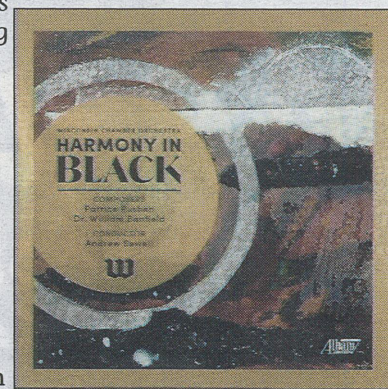


Dr. Bill Banfield

By Jonathan Gramling

Part 1 of 2

It was a moment that was two or more years in the making. Once could say that the seeds for this project were planted long ago when WCO's composer in residence, Dr. Bill Banfield, and Andrew Sewell, WCO's music director were just starting out and went to school together. Sewell and Banfield kept in touch and in the 1990s when Banfield released his Musical Landscapes in Color, the seeds began to sprout. When the Wisconsin Chamber Orchestra wanted to expand its horizons, Sewell turned to Banfield and Musical Landscapes in Color was created, a five-year project to record the compositions of Black composers performed by the Wisconsin Symphony Orchestra.



was a part of the project. It was also engaging the Madison community — especially its Black and other underrepresented communities — through programs like the UW-Madison Odyssey Program. Musical Landscapes in Color would not only expand the range of musical pieces available, but also expand the audience for classical music in Madison and beyond.

The first of five CDs was recorded in October 2023 by WCO and was released as a CD in March 2024. It features Banfield's Testimony of Tone, Tune and Time

and his Symphony No. 8. Patrice Rushen — who wrote and performed the 1980s hit 'Forget Me Not' and has been the musical director for the Grammys, Oscars and NAACP's Image Awards — is the other featured composer. Hers is titled 'Mine Eyes Have Seen the Glory.' See Harmony in Black on Page <#>

# Reflections on the End of Ramadan

In the Muslim world and in the Muslim community here in Madison, the Holy Month of Ramadan creates a bridge between the more secular space of the past and the space we move into as Ramadan ends. Ramadan brings about a shift in perspective. For example, we look at things differently when we don't take for granted having food all day. For those of us who are fortunate not to experience food insecurity, we become aware of things we otherwise can count on without thinking too much.

The more intensive infusion of faith-based practices in everyday life during Ramadan further sets our Muslim community apart from the mainstream, but it also highlights our strengths, such as through the emphasis on time with the family; on food, and sharing food; on coming together as a community to express faith. There are so many people in our broader community who do not experience togetherness and belonging at all.

If, back in the mainstream, we thought more about food, coming together around it, and sharing it, I don't think that would be a bad thing. Imagine the joy of Iftar and breaking each day's fast, conscious of that particular day. That can be such a contrast with the busy busy and rush rush of many days in a world that values the fast pace and the getting things done. I

do like getting things done though.

If we spent more time thinking about our assumptions regarding families, and how we as a society support them or undermine them, that reflection could also be useful. During Ramadan, our faith takes center stage. To believe in something and to be willing to make sacrifices for that thing we believe in, that can also be a valuable life lesson. Ramadan in Madison offers many opportunities to stand out for our faith, as meetings with lunches and events with hors d'oeuvres before dinner are many.

In my life, I have spent a great deal of time moving into new worlds, always bringing with me who I am and the communities I belong to. Coming to the Capitol to represent District 48 was another new world for me, and another in the series of firsts for the communities I am a part of. But I am also, always, part of the larger community that encompasses us all. I insist on represent-

ing all my constituents of all demographic categories, although I bring my understanding of my own immigrant experience, African experience, Muslim experience, being a Black man in America experience.

I have had to think a lot about what pluralism means. I don't think there is any use in pretending that we all like each other, or that we are all deeply interested in knowing, understanding or celebrating each other. But I think pluralism means, unequivocally, that each of us belongs. Each of us belongs and has a seat at the table. We

don't have to agree, except on the fact that we all have a right to be there. There may be very important gains to be made from our disagreements or our differences in perspective.

Maybe on one of my committees there is a representative who doesn't like the way I ask questions, or thinks I ask too many questions. That will not stop

me. I don't have to enact the role of representative the way he does or in a way that he likes. I don't have to try to make myself agreeable to him. I hope as we continue to have opportunities to learn something about cultures other than our own, we remember the hard work of being open to difference. I will never know for sure if that objection to my questions is about racism or Islamophobia or xenophobia or personality or all of those. At the end of the day, what matters is that I am still there, still open to learning from others while knowing where I stand.

As Ramadan draws to a close, I cannot help thinking about Muslim communities across the world trying to survive in the most desperate circumstances. What the people of Gaza have endured is unimaginable to most of us here. It is unimaginable to me that we as a nation, and the world as a whole has allowed this to occur. We must continue to use our voices to demand an immediate, permanent ceasefire. I share the frustrations of, I believe, a majority of Americans, who like people all over the world want peace. We must also remain aware that there is suffering here around us, and to try to alleviate it as best we can. Our Muslim community is strong in caring for each other and it is good where we bring that sensibility into the broader society.



State Representative Samba Baldeh

## Harmony in Black From Page 1

Dr. Martin Luther King Jr. is its inspiration.

"This was a commissioned work by the Detroit Symphony," Rushen said. "I was commissioned to write a centerpiece for their youth orchestra. The Detroit Symphony annually would do a Martin Luther King celebration concert. And that particular year when I was asked to write the commissioned piece, they were going to be on concert tour. And so they assigned the youth orchestra the task of playing this particular concert. And they needed a piece. They wanted to premier something new. They wanted something specifically written with their orchestra in mind that centered on Martin Luther King and also did not require an additional soloist. This would be for a full orchestra. And the assignment was particularly interesting and exciting for me because these kids were 13-21-years-old. For many of them, Martin Luther King was just a name, an important name, and a historical figure to be sure. But there was no specific connection other than that which they had read in history books or saw on videos. To have me there and be able to work with them as an orchestra to create the piece and give them meaning behind the piece."

Rushen helped bring it to life for them during her work with the orchestra.

"I was a child during that part of the Civil Rights Movement," Rushen said. "I was able to explain what the piece was about and give them context as to things about Dr. King, things about the way people responded and reacted to his words. What they were playing is my reaction from childhood. Many of them discovered who Dr. King was on a different level. They had posted pictures of Dr. King on their music stands. They had quotes from him on their music stands. It was an interesting and wonderful discovery of the power of music and how we can have a sense of community working with the orchestra as opposed to just being a composer, sending them a piece and they play it. This was an added benefit for all."

The three movements in the piece are called Passion from the Pulpit, The Dreamer Cometh and Freedom Is Not Free.

"The first movement is the early life, especially his involvement with the Black church and his spiritual commitment early on," Rushen said. "As an orator, he borrowed a lot from the cadence of the church and also the power and traveling that he did as a part of his ministry. In the first movement. I used a sound that ultimately

peaks out over the rest of the orchestra that offers the idea of Dr. King learning to address his audiences. The last few notes feel like an 'Amen' accompanying the clarinet. That's the idea of his voice."

The second movement is inspired by Dr. King's work as a civil rights leader.

"The second movement speaks to the understanding that the community that he was working with wanted to grow into into a global concept," Rushen said. "He put himself, family and friends at great risk. The letters from the Birmingham Jail are — the picture in my mind anyway — are reflective of the many times in his life that he probably had to question how and why he was doing what he was doing. He was getting letters from other clergy and people who were very positive about what he was doing and giving him credit and others were naysayers who were wondering if he was doing the right thing. The second movement opens with a bassoon solo. This is the idea again of I wanted to use instruments that have textures of the sound of the human voice, the human voice melody. We call it the miracle. We call it a melody. Everyone's speech pattern and texture and cantor of the voice, there are certain musical instruments that go in that direction. The bassoon in that particular setting sounds very haunting and sort of a controlled abandon if you will. There is an idea of within that register how it is very, very gentle, yet very hued and a sigh. I tried to use that as a way in which makes some of those feelings from sitting in the jail alone."

The third movement deals with the climax of King's life and career.

"The third movement, Freedom Is Not Free, is the resolution, the triumphant resolution of the resolve to move forward, to go ahead, to risk whatever needed to be risked for the greater good. It opens up with all of the instruments. It's a nod towards overcoming things. It nods towards one of the Negro spirituals. Every aspect of what it means to feel a certain fulfillment in the knowing. And although I don't necessarily know exactly what was on Dr. King's mind at that particular time, the metaphor for me is the fact that his death had a knowingness for everyone. We needed to make new choices and make decisions as a people of whether or not we were going to get this right and do this or not. On the other side of that, his legacy will live on."

In terms of those who have been involved in the project, this first CD met

or exceed their expectations.

"I've heard the CD many times," Rushen confided. "I'm very pleased with the performance. I was there for the recording and so I had the distinct pleasure of watching the musicians play and get to know many of them on my trips back and forth to Madison. To hear them work so beautifully together, to come together to play the piece with joy and understanding of the piece and getting to know me, all of these things factor into a unified and beautiful performance. The technical staff was really on point. And of course Andrew did a magnificent job bringing out the nuances and the details. And of course Joe made it happen. I could not be more pleased, especially as this is my first recorded outing. It certainly has been a thrill. And I couldn't be more excited."

Joe Loehnis, WCO's CEO, is equally pleased and excited.

"I'm blown away," Loehnis exclaimed. "I think Patrice's words about all of us coming together including the community to experience the music, to engage its composers and the composers to engage with the players, it is pretty satisfying being on the other side, knowing that we were having a conversation more than two years ago and creating this platform and bringing in stakeholder groups. This is a brand new initiative for us. And we went out of the gates committing five years to recording living Black composers. And I couldn't have

asked for more professional, accomplished and really great people in both Patrice and Bill to work with. Their DNA is in the vision for the project because they were there from the beginning. Like Patrice, I listened to the album quite a few times already and I still get goosebumps knowing that we did it. This is a project that is now available to the world. They can listen to this music and I hope that more orchestras listen to the music and bring Patrice and Bill into their midst to perform to their community. I hope this inspires our audience in Madison to engage to see how music that is being created today can lift ourselves collectively, and come together. It was a vision that we launched and it's a great first album of five to really celebrate this Thursday. I can't wait to see what's next."

In Rushen's view, this is just the beginning of something new. And it's not just about the composers.

"I appeal to your readership who are a stakeholder in the arts in ways that maybe they don't think about," Rushen said. "And being a stakeholder means that their participation in terms of supporting music, recording concerts, offering their suggestions as to the kinds of things that move them, they are part of that too to help composers grow in ways that are unimaginable. We have the opportunity to introduce possibilities to people and also receive the feedback. Keep on keeping on."

Next issue: Dr. Bill Banfield



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