

Music of America IV

Crossroads

The Cleveland Chamber Collective

featuring

Rebecca Kleinmann, flute

Vitor Gonçalves, piano

Adian Plank, bass

Dylan Moffitt, percussion

Saturday, October 14, 2023

Sunday, October 15, 2023

8:00 PM show time

8:00 PM show time

[Disciple's Christian Church](#)

3663 Mayfield Rd

Cleveland Hts, OH 44118

8:00 PM

[Inlet Dance Theatre](#)

[Pivot Center](#), 2937 W 25th St

Cleveland, OH 44113

8:00 PM

Order of pieces announced from the stage

Suite for flute and Jazz Piano Trio (selections)

[Claude Bolling](#)

Flute, Piano, Bass, Drum Set

Xangô and Oyá

[Jeff Scott](#)

Flute, Piano, Bass, Congas

Pan Songs

[Ty Alan Emerson](#)

Solo Steelpan

Selections from the Brazilian chorinho repertory

Traditional

Flute, Piano, Bass, Percussion

PROGRAM NOTES

Suite for flute and Jazz Piano Trio

Composed by French composer and pianist, Claude Bolling, this collection of songs brings together the worlds of classical flute playing and the jazz combo. The work was recorded in 1975 featuring the eminent Jean-Pierre Rampal on flute with the composer at the piano.

During the early part of the 20th Century, Western Art Composers began to look elsewhere for musical ideas and new colours. Many composers, taking after Ellington and Gershwin, finding exciting rhythms and formats, sought to fuse the two worlds. Notable examples of composers picking up the torch include Gunther Schuller and Leonard Bernstein.

By the time Bolling created this collection, Boulez had already declared Frank Zappa the best American Composer, and Progressive Rock was putting out sweeping LP-length operas. Bolling, in this direct format, created a real gem. It is not trying to push envelopes, but rather enjoys the space it occupies. It has been described as breezy, and infectious. The various songs in the collection create diverse moods and paint pleasant vignettes. This genuine-ness has helped create a mainstay in the flute repertory.

Xangô and Oyá

Xangô was the fourth legendary King of Oyo (Nigeria, Africa), made the Orixá of violent and vengeful character, whose manifestations are fire, Sun, the Rays, the Tempests and thunder. Son of Oranian, Xangô had several wives, the most known: Oyá, Oxum and Obá. Xangô is virile and vigilant; He punishes liars, thieves, and malefactors. His tool is Oxê: the double-edged ax. Xangô is the Orixá of Power, he is the maximum representation of the power of Olorun. While Oxossi is considered the King of the Ketu nation, Xangô is considered the King of all the Yoruba people. He is the Orixá of fire, of rays and of storms. In Yoruba mythology, the name Oyá comes from the river of the same name in Nigeria, where its cult is held, currently called the Niger River. She is a deity of waters like Oxum and Iemanjá, but she is also related to the air element, being one of the deities that controls the winds. Oyá is usually revered before Xangô, like the personified wind that precedes the storm. Like Orixá Obá, Oyá is also related to the cult of the dead, where she received from Xangô the task of guiding them to one of the nine skies according to his actions. Oyá is the third most aggressive temperate Goddess, the first being Opará and Obá being the second. The name Iansan is a title that Oyá received from Xangô that refers to the evening, Iansã = The mother of the rosy sky or The mother of the evening.

Though I am not of the Santeria religion, I am infatuated with the practice, the followers and the associated ceremonies. My many trips to Northern Brazil (Salvador, Bahia) have affected me both spiritually and compositionally. This piece aims to be a respectful homage to the strength of spirit held in the legend of these great Orixas. It begins with a customary prayer (Oração) and continues as a tone poem that depicts a battle fought and won by Xangô with Oyá at his side, as legend often portrays. JS

Pan Songs

The Steelpan (Steel Drum) was developed in the mid-20th Century, though its roots can be traced back to the talking drums of West African cultures. In the 18th Century, people from these countries were abducted and forcibly relocated to Trinidad. Over the years colonists tried to suppress the music and culture of the enslaved people. In response, the Africans organized underground festivals where they could preserve and celebrate their heritage. Persistent oppression forced these celebrations in an out of the community, and the instruments themselves changed from bamboo talking sticks, to collections of pots and pans, gin bottles, and oil drums. By 1937 this percussion orchestra began its rise in popularity in Trinidad. Finally, in 1947, the 55-gallon drum was used to make the modern steelpan, and made famous by the Trinidad All-Steel Pan Orchestra, which performed at the Festival of Britain in 1951.

The layout of the notes on the modern Steelpan begins with the fundamental and move back and forth across the drum according to the circle of fifths. There can be concentric rings of notes, getting smaller and higher in octaves. The piece presented here is composed on and for a one-of-a-kind, home-made instrument, which did not follow this pattern, and was not as precise in its intonation. Presenting the piece in a traditional way would not make sense to a Steelpan player, for the notes were not where they should be. Therefore, I approached the piece as if the pan were an ensemble of prearranged, indefinitely pitched metal instruments. The spots on the drum are notated on the page by their proximity to the fundamental “pitch.” The center line is the fundamental and the first spot to the left is the line above the center line, the first spot to the right is the line below the center line, and so on. The technical drive in this piece is the organization of rhythms and spatial patterns, rather than pitch centricity.

Selections from the Brazilian chorinho repertory

Choro, traditionally called chorinho, is a Brazilian popular music instrumental style whose origins date back to 19th Century Rio de Janeiro. The style has a fast and happy rhythm, characterized by virtuosity and improvisation. Choro is considered the first popular music style of Brazil.

Much of the success of this music came from the early days of radio, when bands performed live on the air. It evolved into urban samba. It experienced a revival in the 1970's through a TV sponsored festival. This attracted a new, younger generation of musicians. Choro has become popular amongst classical musicians as it spreads out from Brazil, including Hector Villa-Lobos.

PERFORMERS

[Rebecca Kleinmann](#) is an acclaimed flutist, singer, educator and composer who has lead diverse bands internationally, produced five albums, contributed to dozens of recordings, performed with luminaries including Hermeto Pascoal, Toninho Horta, Airto Moreira and Taylor Eigsti and at world-famous venues including the San Jose Jazz Festival, SF Jazz, SESC São Paulo, Birdland and Yoshi's. With roots in Classical music, Gospel and Jazz, Rebecca branched out to focus on Brazilian music, Flamenco and Latin Jazz, immersing herself in these cultures and following her affinity for intricate melodies and enticing rhythms. She brings her unique voice to every ensemble she graces and lends her virtuosic musicality in support of the sound as a whole. Pianist Benny Green makes note of these special skills, saying "Rebecca is masterful and selfless in her ability and inclination of melding her sound with her environment." After over 20 years in California, Rebecca is now based in her home state North Carolina where she has quickly gained recognition with top musicians and venues.

[Vitor Gonçalves](#) is a pianist, accordionist, composer and arranger from Rio de Janeiro, Brazil. After an illustrious career as an in demand musician in Brazil, playing with such icons as Hermeto Pascoal, Maria Bethânia, Itiberê Zwarg, and many others, he made the move to New York City, where he currently resides.

Since arriving here in 2012, he has garnered much acclaim and built a star lighted resumé, including features in NPR's Jazz Night in America, hosted by Christian McBride and The New York Times as a guest of the renowned Spok Frevo Orchestra. A frequent resident on the stages of Jazz at Lincoln Center, The Jazz Standard, and the Jazz Gallery, he both leads his own projects, and collaborates with figures in the New York scene such as Anat Cohen, Vinícius Cantuária, Anthony Wilson, Cyro Baptista, and Yotam Silberstein.

He also has played in Jazz Festivals and venues around the world, such as Newport Jazz, Jazz à Vienne, Umbria Jazz Festival, Queen Elizabeth Hall in London, and the Coliseum in Lisbon, Portugal.

Vitor moved to New York in 2012 to deepen his pursuit of Jazz and its connection with Brazilian music, and to explore the diverse musical melting pot that is New York City. It is here that he began leading his own group and forming new collectives, while pursuing a Masters Degree at City College. In 2017 he released his debut album on Sunnyside Records, Vitor Gonçalves Quartet, featuring Dan Weiss (drums), Thomas Morgan (bass), and Todd Neufeld (guitar). The album was reviewed with 4 and half stars at Downbeat jazz magazine.

Other groups he co-leads are "SanfoNYa Brasileira", an accordion trio with Eduardo Belo on bass and Vanderlei Pereira on drums, and "Regional de NY", one of the biggest representatives of Choro music (a rich Brazilian genre) in the USA. Both groups released an original album, the former with Steve Wilson as a guest and the latter with Fred Hersch.

He got two nominations for the Grammy Awards 2020, for Best Latin Jazz album with Thalma de Freitas and for Best Large Jazz Ensemble with Anat Cohen Tentet.

[Aidan Plank](#) is a bassist living in Northern Ohio. He currently serves as bassist for the [Cleveland Jazz Orchestra](#), [Cleveland Jazzworks](#), and [Dan Bruce's Beta Collective](#). Aidan's own ensemble, Pulse, explores original compositions by its members as well as a diverse range of music composed by well-known and obscure jazz composers.

As an educator Aidan serves as the jazz bass instructor at [Kent State University](#) and at Cuyahoga Community College's [Jazzfest Academy](#). Aidan has also served as a clinician and adjudicator at the Maplerock Jazz Festival (2016) at Ashland University and at the Lakeland Jazz Festival (2018) at Lakeland Community College.

Performance highlights include performances with: Dan Wall, Joe Lovano, David Berkman, Tim Armacost, Tierney Sutton, Vanessa Rubin, Gerald Clayton, John Fedchock, Bill Dobbins, Bruce Johnstone, Joe Maneri, Steve Davis, Jamey Haddad, Michael Philip Mossman, Carl Allen, Randall Woolf, Terence Blanchard, The Cleveland Orchestra, Judi Silvano, Bruce Arnold, and others.

Aidan was featured on NPR's "Jazz Night in America" radio show on their May 16, 2019 broadcast: ["Cleveland's Joe Lovano Comes Home"](#).

Aidan has performed at Carnegie Hall, Severance Hall, The Knitting Factory (NYC), Spectrum (NYC), Elastic Arts (Chicago), and Blossom Music Center.

Aidan is a graduate of Cleveland State University.

Dylan Moffitt, is often recognized for his versatility as a percussionist in the classical and world music genres. In 2009, Moffitt appeared as a soloist with The Cleveland Orchestra alongside renowned artists Alisa Weilerstein and Jamey Haddad in performances of Golijov's, Azul for cello and orchestra. He currently serves as principal percussionist and frequent soloist with the Firelands Symphony where in 2013, founded his "Drumming with Dylan" educational outreach program. The program has since been recognized by the Cleveland Orchestra and was featured in the orchestra's "At Home" residency this past summer season. Dylan performs regularly with the Wheeling Symphony, Pittsburgh Opera, Ohio Valley Symphony, Blossom Festival Band, Apollos Fire, the Cleveland Chamber Collective and has in past years appeared with the Cleveland Orchestra. Dylan specializes in various styles of world music, Brazilian percussion in particular. Following multiple trips to Brazil, Dylan began directing the Cleveland-based samba school, Samba Joia. In 2013, Moffitt joined the percussion faculty of the Oberlin College Conservatory of Music and has since joined the percussion faculty at Cuyahoga Community College. Dylan attended the Cleveland Institute of music for both his undergraduate and Master degrees. His principal teachers include Richard Weiner, Paul Yancich and Jamey Haddad.

Rebecca Kleinmann



Aidan Plank



Vitor Gonçalves



Jeff Scott

