

# PROJECT 88

January – February 2023

## CONCERT SERIES

**Rachmaninoff's  
150 Birthday: Sonata**

**Rachmaninoff's  
150 Birthday: Vocalise**

## ABOUT THE MUSIC



# PROJECT 88 MUSIC ACADEMY

JANUARY–FEBRUARY 2023

## WELCOME TO OUR 5TH SEASON

We are proud to share with you our 2022/2023 Season. Last year, we launched a new brand, a new website and a new opportunity to support our organization by becoming a Friend of Project 88. During this season, we will feature quarterly editions of the Project 88 Magazine highlighting events, interviews and guest artists. Stay tuned for upcoming concerts, events, and more!



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## STAFF

Élida DiPaula,  
*Executive and Artistic Director*

Desirae Contreras,  
*Director of Operations*

Fredia Martin,  
*Director of Development*

Wen Chin Liu,  
*Music Academy Supervisor*

Miguel Fabian-Sauceda,  
*Preparatory Program Coordinator*

Rick Torres,  
*Apprentice Program Coordinator*

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## FACULTY

Ebedit Fonseca, *violin*

Francisco Malespin, *cello*

Nayelii Duran, *violin*

Peter Saltzman, *piano*

Rodolfo Faistauer, *piano*

Élida DiPaula,  
*piano and composition*

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Catey Sullivan, *Writer/Editor*

David Powers, *Writer*





## SEE WHAT OUR COMMUNITY HAS TO SAY

“Awesome teachers, incredible program, amazing musicians.”

FROM A MUSIC ACADEMY PARENT

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“Great musicians playing great music in a great venue is hard to beat.”

FROM A CONCERT ATTENDEE

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“I’m so glad Project 88 is part of our community.”

FROM A BERWYN RESIDENT

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**Project 88 Concert Series** is a collection of Saturday evening concerts that present classical music to the community. Free and open to the public, we host a variety of performances, including solo recitals, chamber music, and larger ensembles.

# RACHMANINOFF'S 150 BIRTHDAY: SONATA

YURI TANAKA, piano  
JANUARY 14  
SATURDAY 6:30 P.M.

**Étude-Tableaux OP. 39, No 1**  
Allegro Agitato

**Étude-Tableaux OP. 39, No 2**  
Lento Assai

**Étude-Tableaux OP. 39, No 5**  
Appassionato

**Étude-Tableaux OP. 39, No 6**  
Allegro

**Étude-Tableaux OP. 39, No 8**  
Allegro Moderato

**Étude-Tableaux OP. 39, No 9**  
Allegro Moderato. Tempo di Marcia

## INTERMISSION

**Morceaux de Fantasia Op. 3**  
1. Elegy

**Sonata No.2. Op.36**  
1. Allegro agitato  
2. Non allegro. Lento.  
3. Allegro molto





## YURI TANAKA, piano

Playing the piano since the age of four, **Yuri Tanaka** studied under Keiko Hagimori and Takeshi Ohkubo at Yamaha Music School, learning composition and improvisation in addition to piano. Tanaka performed with the Japan Philharmonic Orchestra in Tokyo. Tanaka received a variety of awards and honors, some of which include first prize in the Meiko Miyazawa Competition for two consecutive years, first prize in Chopin's Association Piano Competition, and other achievements at the Yamaha Junior Pro Piano Concert, PTNA Piano Competition, and Sakai International Piano Competition, to name a few.

Tanaka participated in the Spring Seminar at Chopin Academy in Poland, studying under Piotr Paleczny and Regina Smendzianka. She was then selected for a Yamaha Music study abroad scholarship, where she studied at Indiana University with Edward Auer. Upon earning a performance diploma there, she continued her studies in the states, transitioning to Chicago College of Performing Arts at Roosevelt University, where she currently studies under Dr. Winston Choi and Junghwa Moon Auer. In recent years, she has performed at the Edward Auer workshop and at Seoul Yamaha in Korea, with special invitations to perform Schumann's Piano Concerto with Northwest festival Symphony, and all Chopin Ballades at Hong Kong Cultural Center, where she also gave a masterclass. She won the 1st prize at Aeolian Emerging Artists Competition in 2022. Her CD will be released next spring.

# ABOUT THE MUSIC

## Rachmaninoff's 150 Birthday: Sonata

BY DAVID POWERS, PROJECT 88 VOLUNTEER

Sergei Vasilyevich Rachmaninoff was born in 1873 to an aristocratic Russian family. He grew up on their family estate at Oneg, where he received his first piano lessons. In 1882, Rachmaninoff received a scholarship to study at St. Petersburg conservatory, but he was not diligent in his studies, and failed every subject in 1885. Consequently, he was sent to Moscow to live and study with pianist Nikolay Zverev. Life with Zverev was strict, but also musically rewarding, and Rachmaninoff progressed rapidly as a pianist.

In 1892 Rachmaninoff graduated from the Moscow Conservatory, winning the Great Gold Medal with his one-act opera *Aleko*. Upon graduation, Rachmaninoff signed a publishing contract, and after a period of initial success as a composer, he wrote his first symphony in 1895. The symphony's premiere was a catastrophe; the orchestra was not well rehearsed, and the conductor Glazunov was drunk, leading to a performance that critic Cesar Cui described as “[bringing] delight to the inhabitants of hell.”

Rachmaninoff became discouraged, and was unable to compose for the next three years. But by 1901, inspiration had returned and he was writing regularly. In November of that year he premiered his *Second Piano Concerto*, and in the next few years, Rachmaninoff composed many of his well-known works, including the *Preludes* for piano, two operas, two piano sonatas, and a second symphony. But as the turmoil of the 1917 Revolution engulfed Russia, Rachmaninoff fled to New York, leaving behind property and possessions,

and taking up a career as a concert pianist to support his family. Despite composing less in his later years, Rachmaninoff was a popular performer, and he continued to tour and perform until he died of cancer in 1943.

Rachmaninoff's Opus 39 *Études-tableaux* (“study-pictures”) could be said to be the last of the great Romantic piano etudes. Like Chopin and Liszt before him, Rachmaninoff wrote etudes for public performances that showcased virtuosity in dramatic ways. Each *Étude-Tableaux* paints a miniature sound portrait, and throughout all the *études*, Rachmaninoff constantly weaves in variants of *Dies Irae*, (“Day of Wrath”) the melody from the liturgy of the requiem mass.

Étude No. 2 opens with the *Dies Irae* motif in the left hand, and features a plaintive melody over sparse arpeggios, which builds to a forceful apex relatively quickly before it returns to its initial mournful mood. No. 5, considered by many to be the dramatic highlight of the set, uses motivic repetition and massive two-handed chords to take the listener on a tumultuous journey through colorful chromatic harmonies. The turmoil recedes briefly in a lyrical interlude, which returns at the conclusion to bring the *étude* to a peaceful conclusion. No. 6, known as “Little Red Riding Hood and the Wolf”, develops out of the contrast between sinister chromatic passages in the bass and brilliant high register passage work, as it continuously drives towards its dramatic conclusion. No. 8 is a



study in lyricism, and features flowing melodies, lush harmonies, and colorful chromatic counterpoint. No. 9 has the rhythmic vitality of a march; it opens with the tolling of bells and then proceeds at a gallop as it takes the listener on a wild journey through a variety of moods.

The “Elegy,” from Rachmaninoff’s early work *Morceaux de Fantaisie*, was written as a tribute to Rachmaninoff’s recently deceased composition instructor, Anton Arensky. The opening of the piece lives up to its name as a sparse melody floats over dark arpeggiated harmonies. Midway through, the piece shifts into the relative major, offering the listener temporary respite from the melancholy of the opening, but soon the piece returns to its initial tone of mourning and quiet contemplation.

Rachmaninoff’s *Piano Sonata No. 2* was written while he was working on a choral symphony inspired by Edgar Allen Poe’s “The Bells,” and reflects this in its many explorations of bell and carillon sonorities. The

sonata’s three movements are played without pause, and the overall structure is cyclical, as it is united by melodic variants of the first movement’s first theme. In 1931, Rachmaninoff revised the sonata significantly, cutting passages to tighten the structure, and lightening some of the dense harmonic textures.

The first movement of the sonata uses the traditional sonata-allegro structure, and opens with an exciting downward gesture that leads into the chromatic opening melody, which will recur throughout the sonata in a variety of guises. After a chorale-like second theme, the development section climaxes in a brilliant imitation of bells before the initial theme returns in a triumphant recapitulation. The second movement offers a brief respite from the passion of the first, in the form of a quiet meditation which utilizes a two-part song structure. A fiery final movement, full of exciting virtuosic pyrotechnics, brings the sonata to an intense conclusion.

# RACHMANINOFF'S 150 BIRTHDAY: VOCALISE

GABRIELLE GOUDARD, soprano

ÉLIDER DIPAULA, piano

FEBRUARY 11

SATURDAY 6:30 P.M.

*Igor Stravinsky*

**Pastorale - Song without words**

*Sergei Rachmaninoff*

**Romance Op. 4, No. 4: "Oh, never sing to me again"**

**Romance Op. 21, No. 5: "Lilacs"**

**Romance Op. 21, No. 7: "How nice it is here"**

**Vocalise Op. 34 No. 14**

*Gabriel Fauré*

**Melodie Op. 46, No. 2: "Clair de Lune"**

**Vocalise-étude**

*Maurice Ravel*

**Tripatos: Danse Chantée**

*Olivier Messiaen*

**Vocalise-étude**

*Maurice Ravel*

**Two Hebrew Songs:**

1. Kaddish

2. L'énigme Éternelle

**Vocalise-étude en forme de Habanera**

*Claude Debussy*

**Apparition**

**Beau Soir**

**Mandoline**

*Francis Poulenc*

**Les chemins de l'amour**

INTERMISSION





## GABRIELLE GOUDARD, soprano

Born in France to a family of artists, **Gabrielle Goudard** started performing as a young artist in her teenage hood in productions and abroad tours, with the company Opera Junior. Along with her voice and percussion studies at Regional Conservatories of Montpellier and Lyon, she received a Master's in Musicology/ Performing arts from Université Paul Valéry, Montpellier. She studied with Nicolas Domingues and Elizabeth Norberg Schultz and in 2017, she was part of a program for young talents called Opera Laboratorio di Roma Sinfonietta in Italy. In parallel to her formative path through western classical music, she has consistently cultivated her interest and craft for other genres and traditions such as Indonesian, Middle Eastern and Turkish music, Gospel and Jazz. She had the opportunity to study in the Middle East and perform on various occasions throughout the region. Highlights include the Lebanese Symphonic Orchestra, Baalbak Festival, Beirut Spring Festival, Mascat Opera House in Oman, the Oriental Youth Orchestra in Beirut, Gamelan Puspa Warna in Paris, Gamelan Bintang Tiga in Marseille, Chicago Balinese Gamelan and teaching Gamelan at the Indonesian Embassy in Lima, Peru.

She also founded a project around Jazz, singing in her native language, French, which she had the privilege to perform in the Chicago area and in Peru, in venues such as Andy's Jazz Club, the Jazz Zone and as a regular guest at the French American Chamber of Commerce of Chicago.

She has taught workshops in places like National University of Huanuco, National University of Arequipa, Projazz in Peru and is currently teaching at Oak Park School of Music, as well as in her private studio. Goudard considers teaching music as a powerful tool in social, personal and political development.

Through the years, Goudard has had the opportunity to sing repertoire in several countries. From Dorabella and Despina in *Così fan tutte*, Paoluccia in *La Ciccina* in Rome, Zerlina in *Don Giovanni* in Lima, Gianetta in *l'Elisir d'Amore* in Norway, to Lola in *Cavalleria Rusticana*; Amital in *Betulla Liberrata*, in Sicily and is preparing Cherubino in the adaptation of *The Three Little Pigs* in February 2023 in Chicago.

As an active freelance singer, Goudard has performed in ensembles, as a section leader or a soloist with Coro Nacional de Perú, Arctic Opera Festival, Opera Rogaland, Festival di Nebrodi in Canto, Lebanese International Choir Festival, Opera en Castellano, Oslo Konserthus, Roma Sinfonietta, among others.

Goudard is now delighted to perform this beautiful collection of vocalizes and art songs with the highly talented pianist and friend Élider DiPaula, for which she can draw on her diverse and rich influences.



## ÉLIDER DIPAULA piano

Praised by the Chicago Tribune as a “highly personable, exceptionally talented pianist,” **Élder DiPaula** is a Brazilian classical musician, composer and pedagogue. Since winning the Orestes Farinello National Piano Competition at the age of seven, he has received numerous accolades, including as guest soloist of the Youth Symphony Orchestra of Goiás, and the award of a commission by the Brazilian concert series Goiânia Música Hoje.

DiPaula earned his conservatory diploma at Escola de Música de Anápolis, and was subsequently invited to join their music faculty at the age of seventeen. Concurrently, DiPaula studied piano at the Universidade Federal de Goiás in the studio of Dr. Ana Flavia Frazão. In his undergraduate experience at Universidade Federal de Goiás, DiPaula was awarded by the CAPES/FIPSE program to be part of a student exchange program at Marshall University. Upon receiving his undergraduate degree, DiPaula joined the faculty of the Instituto Basileu França, the largest conservatory in central Brazil, serving as piano professor, lecturer, and as coordinator of both the Chamber Music Department and the International Artist Exchange program. In addition to his artistic and pedagogical accomplishments, DiPaula established the Catartístico Society, founded the Escola de Músicos, coordinated the 8th National Composers Conference at Federal University of Goiás, and was the co-creator of the Contemporary Music Exhibition Som de Minuto. While still performing actively, he premiered and recorded works by several Brazilian and American composers.

DiPaula earned his Master of Music degree in piano performance at James Madison University, where he studied with Dr. Paulo Steinberg and Dr. Gabriel Dobner. Under the tutelage of Dr. Ludmila Lazar, DiPaula received the Artist Diploma in Piano Performance from the Chicago College of Performing Arts at Roosevelt University.



In 2018, he launched Project 88, for which he is the Executive Director. Additionally, as Artistic Director, DiPaula leads the Fifth Season of Project 88's Concert Series in 2023. In recognition for his work for Project 88, DiPaula was awarded the Center for Arts Leadership Seed Grant from Chicago College of Performing Arts in 2019 and the Social Justice Alumni Award from Roosevelt University during its 75th Anniversary Celebration in 2020. He is currently on faculty at Project 88 Music Academy and is the director of Beacon Arts & Music in Uptown Chicago, where he teaches both piano and composition. In 2022, he joined the Chicago College of Performing Arts Advisory Board at Roosevelt University.

# ABOUT THE MUSIC

## Rachmaninoff's 150 Birthday: Vocalise

BY DAVID POWERS, PROJECT 88 VOLUNTEER

Russian composer Igor Stravinsky was a modernist innovator and iconoclast who burst to international prominence on the strength of his three great ballets: *The Firebird*, *Petrushka*, and *The Rite of Spring*. His wordless song *Pastorale*, written while he was studying with Nikolai Rimsky-Korsakov, is an early work in a late romantic style. The song takes the listener on a journey through the countryside as a haunting melody floats over rhythms reminiscent of rustic Russian peasant dances.

Born 150 years ago in 1873, composer and pianist Sergei Rachmaninoff not only wrote beloved piano works but also contributed significantly to the vocal repertoire. Rachmaninoff's "Oh, never sing to me again," based on a poem by Alexander Pushkin, paints a nostalgic portrait of the moonlit Georgian steps. The twelve songs of Op. 21 were composed in 1902 after the successful premiere of his *Second Piano Concerto* brought him renewed creative energy. His masterpiece "Lilacs," portrays the human longing for happiness in nature's beauty, while "How nice it is here" is greatly admired for its lyrical melody and refined piano writing. Rachmaninoff's "Vocalise," composed around 1915, has become increasingly popular since his death; its evocative melody quotes from the Dies Irae theme and touches on a range of moods including desire, despair, turmoil, and peace

Gabriel Fauré was a master of the French art song, or *mélodie*, who lived through the transition from romanticism to modernism, mentored Maurice

Ravel and Nadia Boulanger and helped to forge a characteristically French approach to composition. Described by pianist Graham Johnson as the "quintessential French *mélodie*," Fauré's "Claire de Lune" portrays a romantic world of gloomy solitude amid courtly revelry, dramatically expressing the gap between inner and outer worlds. Fauré's *Vocalise-étude* is based on a simple minor key march motif and challenges the vocalist with wide leaps and unusual harmonic modulations as it develops through a series of charming melodic transformations.

French composer Maurice Ravel synthesized elements of modernism, neoclassicism, and contemporary vernacular styles, creating colorful and emotionally evocative works that demonstrated a high degree of formal coherence. Composed in 1909, *Tripatis: Danse Chantée* ("Tripartite: Sung Dance") is based on a Greek folk song from the island of Chios; after an austere introduction, the piece shifts mood as the vocalist exuberantly sings "tra-li-li la-la-la-la" over a lively piano ostinato, evoking images of mythical nymphs frolicking by the sea.

Olivier Messiaen was a twentieth-century modernist French composer known for his use of birdsong and his mastery of harmony and orchestration. A major rhythmic and harmonic innovator, Messiaen taught composition to leading figures of the emerging European avant-garde including Iannis Xenakis, Pierre Boulez, and Karlheinz Stockhausen. His early work *Vocalise-étude* takes the listener on an aural journey

through an imaginary landscape as an enchanting melody twists and turns over exotic harmonies.

In the *Two Hebrew Songs*, completed in 1914, Maurice Ravel took inspiration from the rich traditions of European Jewish music. Based on a liturgical prayer that is often recited in mourning for the dead, “Kaddish” pairs an intricate melismatic vocal line with a stark piano accompaniment to create a mood of profound contemplation. In “L’énigme Éternelle,” dark piano harmonies and a chromatically inflected vocal melody express the mystery of existence. The crowd-pleasing *Vocalise-étude en forme de Habanera* pays tribute to Ravel’s Basque heritage, as it pairs a Spanish habanera rhythm with fiery vocal passages replete with virtuosic scales, trills, and portamenti.

French composer Claude Debussy was a modernist innovator known for writing symphonic masterworks including *Prélude à l’après-midi d’un faune*, *Nocturnes for Orchestra*, and *La mer*. “Apparition,” based on a text by Symbolist poet Stéphane Mallarmé, effectively conjures up the ethereal dream world of the poem as it evokes desolate images of a lost lover. The

song “Beau Soir” is a meditation on the finitude of existence; despite being an early work, it offers ample evidence of Debussy’s skill in creating colorful harmonic progressions. “Mandoline”, based on a poem by Symbolist Paul Verlaine, plays on the idea of piano-as-mandolin and portrays pastoral lovers who “whirl madly” as the “mandolin jangles... in the shivering breeze.”

Francis Poulenc first gained notoriety for his irreverent neoclassical compositions as a youthful member of *Les Six*, a group of avant-garde French composers who rejected the music of Wagner, Debussy, and Ravel, and instead sought to follow in the footsteps of iconoclast Erik Satie. The famous waltz “Les chemins de l’amour” (“Pathways of Love”) sparkles with nostalgic irony; in the memorable refrain, a light-hearted melody portraying innocent young love stands in contrast to wistful lyrics telling of “Lost paths, [that] are no more... Paths of despair / Paths of memory.”





We are grateful for our current partners who help us achieve our mission within the communities we serve.





## A Note from the Artistic Director



It feels a bit surreal that we are celebrating the 5th Season of our Concert Series! In retrospect, during our inaugural season in 2018, when our hopes were to achieve a small percentage of what we already accomplished now, I am overjoyed with pride and gratitude. In each season, we celebrated so many artists and composers and enjoyed so much music! We've showcased artists from all corners of the world, grown as a community, and garnered recognition for the works of our mission.

In May 2023, we'll graduate the first class of our Apprentice Program. During their three years in our academy, these students studied composition, piano, violin and performance practices. Now, we are prepared to kickstart a new program: The Developing Artist. As a continuation of the Academy, students in the Developing Artist program will acquire experience in chamber music, participate in competitions and have more opportunities to perform. In addition to this exciting development, we are enhancing our partnerships with local organizations and institutions for higher education and expanding our Apprentice program in the spring for students interested in learning the cello. We have gained momentum and we hope to continue to thrive!

We are proud to bring you so many renowned artists through our concert series. Both our audience and students learn from each performance the very unique sense of enjoyment, responsibility, discipline and awareness of their own potential. This modeling

system has been very successful in helping our students gain interest and feel engaged with music, as well as develop better social and interpersonal skills while providing opportunities to build new friendships.

As part of our ongoing partnership with The Consulate General of Brazil in Chicago, during the first half of this season we commemorate the cultural independence of Latin countries and celebrate the 100th year since Modern Art Week in Brazil, an event that made such an incredible impact on the cultural history in Latin America. During the second half of the season, we celebrate the 150th birthday of Sergei Rachmaninoff with his wonderful works for piano and chamber music.

We have so much to celebrate! I welcome you to learn more about the ways you can join our mission and support our goals. We have new options for designated giving as we desire to give our patrons the opportunity to directly impact our programming. Donations to the concert fund impact our ability to continue producing concerts of this variety and caliber to the public. Donations to the scholarship fund help us to continue making our high-quality music education affordable for students in the Music Academy. Friends of Project 88 nurtures relationships and creates new ways for patrons to support and collaborate with our organization.

I would like to thank all our volunteers, our family and student ambassadors, and you for your support. I welcome you to our 2022/2023 Season!

**Élder DiPaula**  
Executive and Artistic Director

## A Note from the Board of Directors



What unprecedented years these have been, ones filled with challenges and many successes. But, none of the achievements would have been possible without the help of many hands, all under the direction of Élider DiPaula, who was the conductor of our organization.

People are what make Project 88 able to continue, grow and succeed. None of the growth and successes would have been possible without the support of many individuals, including artists who performed, the faculty who taught, the volunteers who gave many hours to Project 88 and the Board of Directors, who are truly a working board.

All of these accomplishments would not have been possible without donations from you, our Patrons and from our Donors. Those donors include the Consulate General of Brazil, Unity Church and Atlas Arts Media. Thank you to all of you for all of your assistance. We would not have been able to do it without you.

Last year we rolled out a new program called Friends of Project 88. Take a moment and become a friend, help to support the music academy and to enable us to continue bringing world class music to our community. Details on how you can become a Friend of Project 88 are on our website.

Thank you for all you do; your efforts keep Project 88 able to continue providing music education and access to music in our community.

A handwritten signature in black ink that reads "Branka Matevich". The signature is written in a cursive, flowing style.

**Branka Matevich**  
President, Board of Directors

# A Note from the Director of Operations



Grab your party hat! - Project 88 celebrates 5 years in 2023. FIVE YEARS!

Last year was a growing year for us. We launched a new website and this new magazine, regularly recorded and live-streamed concerts by Atlas Arts Media, and continued to grow our Music Academy with new programs and more students.

Our concert series has continued to bring a variety of high-quality music to the community, all for free. We've expanded the musical genres shared, featured returning favorite performers, and been able to showcase other up-and-coming artists whose talents have delighted our audiences. The utilization of an online ticketing system and our helpful parent volunteers have made concert evenings run almost seamlessly. Thanks to the strong leadership of Janna Fiester - one of our Board members - the communication team instituted the quarterly Project 88 magazine, which you are reading a new edition of right now. Our online marketing presence has grown and allowed us to continue to expand our radius to new followers and supporters.

Our very first group of students in our Music Academy has just started their final year of the Apprentice Program! It's been a joy and honor to watch them grow and mature in their skill and musicianship over the past few years. We hope to be able to help these students progress into Developing Artists - the final level in our Academy programming. Additionally, we have a strong group of returning second-level students, as well as seven brand new students this semester, selected because of their high musical aptitude. Our Preparatory Program grew in number and structure last year, as we provided an introduction to music to our youngest students. Because of the growth in our programming, we've also grown our staff to incorporate two Program Coordinators for our Academy, Rick Torres serving the Apprentice Program, and Miguel Fabian-Sauceda serving the Preparatory Program.

If you couldn't already tell, Project 88 is continuing to grow and thrive and even the tireless hard work of our staff couldn't carry on our programs if it wasn't for our loyal patrons and donors. For those of you who have been with us since the start, attending concerts from that very first season until now, we thank you for supporting this organization that was once just an idea in Élider's head. And for those of you who have joined us somewhere along the way, we thank you as well; we are grateful to all of you who continue to support Project 88 and we hope that you'll invite your friends and family to attend a concert this season.

We look forward to seeing you in the audience each month!

**Desirae Contreras**  
Director of Operations



# ABOUT PROJECT 88 MUSIC ACADEMY

BY CATEY SULLIVAN, PROJECT 88 VOLUNTEER

Mere survival is never sufficient. Yet in times of budget cuts — in effect, essentially all the time — the arts are the first on the chopping block when schools strive to save money. And that invariably sells short kids who might not otherwise learn about the sheer joy of learning to make your own joyful noise.

Learning to translate those bulbous black and white markings and squiggly symbols is like learning the alphabet of your native language. They are a conduit to new worlds. Debussy's *Preludes* can take you to rainy-day Paris. Joplin's rags right to the cusp of the great Harlem Renaissance Jazz-era NYC. Theresa Carreno, the Venezuelan artist who played for President Lincoln at age 9 and was dubbed the Valkyrie of the Piano as an adult, will take you directly to Planet Empowerment.

Education is the prerequisite to gaining access to the infinite worlds that music education offers. Access to that education? Whether it's Beginning Flute, Advanced Music Theory, or a Masterclass, access usually comes with a price tag that can and does translate into gate-keeping.

Élizer DiPaula knows that first hand. Growing up in Anápolis, Brazil, Project 88's Founding Artistic Director had a one-way commute of two hours, on foot, to get to his piano lessons. And those lessons, which he treasured, were only accessible to him at all because he was offered a patchwork of financial aid and scholarships and affordable pricing.

"I know first hand how this kind of help can change someone's life," he said. "When I was younger, I received a parcel of the type of support we've been trying to gather for our students. We want all of them to have access like I did," he said.

Project 88's Music Academy could not have gotten off to a rockier start. It was slated to launch in Spring, 2020. In January that year, the board had hired a program coordinator for the Academy. After a February Open House, the first student applications were accepted. In March, the Academy's opening was moved to August. In August, it was moved to September.

Students are making their way back as we, like everyone in our community, work to rebuild. At present, there are roughly 16 students in the Project 88 Music Academy Preparatory Program. The students meet with their instructors via zoom and in person. They are enthused in giving testimonials (see page 8 for Project 88 testimonials).

There is a formal curriculum in place for Academy Operations Director Desirae Diehl's team of string, and keyboard artists. Students follow it, but it can be tailored to individuals as needed.

"The dedication and support I've received from my colleagues, combined with the passion I witness from students, has moved me to be better as a teacher and in my everyday life," said teacher Nayelii Duran. "I joined the Project 88 team on a whim during its beginning







and I'm so thankful I've been able to stay part of it since."

Students receive an average of 2.5 hours a week of instruction including instrument private lessons, composition, ensemble, and studio classes, DiPaula said. "That forms a solid foundation for their artistry and the understanding of music-making. Along with the academic portion of our organization, the students have the opportunity to watch and meet artists that come to our concert series and have a feeling for what is the career of a professional artist," he said.

That's precisely the point, said DiPaula. "At Project 88 Music Academy, we instill inspiration to become a complete artist not just an instrumentalist. Music is more than just an organization of sounds, it's the vehicle to transcribe our life experience and share with others that resonate the same frequency."

For more information about the Project 88 Music Academy, visit [project88musicacademy.org/about-project-88/](https://project88musicacademy.org/about-project-88/)



# Hear What People Have to Say

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### From Students

"I love Project 88 because they taught me how to read music and play the violin. Since we have been taking music theory classes I can now learn a song on the violin and play it on the piano if I want to. My teacher Nayelii is nice and we have fun in our group classes." — *Nani P.*

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"I like project 88 because it helped me learn how to read music and play the violin. I love that we get to experience different concerts and learn about a variety of music like jazz, bossa nova, and classical music. Being in project 88 is a once in a lifetime opportunity and I am glad I have a chance to go." — *Lola P.*

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"My favorite part of music class is playing games. My favorite game is jump on the staff. It's soooo much fun!" — *Evelyn M.*

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"My favorite parts are the music games and making new friends. It makes learning so much fun. I can't wait to go to class!" — *Noah M.*

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### Anonymous student testimonials

"My favorite part [of class] is when we color the notes."

"I like when we move our body."

"Doing movements is my favorite part of class."

"I liked that you learn about music notes on the staff."

"I like my teacher's shirts."

## From Parents

"I love Project 88, they have made a commitment to the community to give children of all walks of life and all abilities the opportunity to learn how to read music and to play an instrument. Their instructors are patient, professional, and passionate. They encourage my children to do their best and foster their curiosity and love of music. Their staff is warm and inviting and every encounter with them is a joyous one. I applied my children to Project 88 on a whim and it was one of the best decisions I have ever made." — *Angela C.*

"Project 88 is such a wonderful program offering age appropriate activities to foster a love and appreciation of music. My kids are excited to go to class and often play the music games later at home. The concerts are also a great way to gain exposure to different genres of music" — *Nicole M.*

"We are very pleased with Project 88 Music Academy. The teacher is great with kids, has made it fun and engaging for all, and my kids are excited to go every week. They have learned important beginning music fundamentals. We recommend it!" — *Felipe M.*

I just want to thank you for this opportunity that you gave my children, Reinaldo and Ashley Perez. Thank you to all the staff for your time and patience that make a difference in our children. This project helps my children to be responsible and they have acquired new music skills every day. Now they spend more time learning something that is super good and spend less time playing video games or something else that is not so beneficial like music for them. Also this has opened more doors for my children. My son feels more confident and he is participating in the music program at school too.

My daughter loves her teacher and she said that learning music is so interesting. She said that she has a great time when she is in her music class. She is learning to read music notes. She asks me every day "mom what day is today", because she knows that on Thursday she has her music class.

My son Reinaldo said that he learned a lot there. He said he has learned [to] read music notes, he is playing the piano faster than before. He has a new teacher, but we know that he would be wonderful like that before.

Thank you so much Project 88 for this opportunity that you bring to our community children. — *Adriana B.*

## From Faculty

"Working with Project 88, I've never failed to be impressed by the level of excellence shown by students and faculty alike. These students push themselves to improve every time I see them and have progressed faster than any group of students I've ever worked with. The dedication and support I've received from my colleagues, combined with the passion I witness from students, has moved me to be better as a teacher and in my everyday life. I joined the Project 88 team on a whim during its beginning and I'm so thankful I've been able to stay part of it since." — *Nayelii Duran*







# OUR HISTORY

BY CATEY SULLIVAN, PROJECT 88 VOLUNTEER

It started as an audacious proposal: How about we start a year-long concert series spotlighting artists from all over the globe? And a music academy where young, beginning musicians can learn music theory, performance and history? And an annual week-long festival and a second concert series specifically aimed at bringing young people fully into the thrall of the musical world? It would all be accessible, according to Élider DiPaula's vision for Project 88, a 501(c)(3) non-profit named for the 88 keys on the piano keyboard

and dedicated to providing top-tier concerts and music instruction to anyone, regardless of income.

A concert pianist who grew up in Brazil, DiPaula flourished as a young, aspiring musician thanks to scholarships and programs similar to those he planned to bring to the Berwyn-based, international endeavor. He arrived in Chicagoland by way of Berwyn's Unity Lutheran Church, where he previously served as music director.





*Élizer DiPaula*

With instant support from Julie Boleyn, then Pastor at Unity Lutheran Church, DiPaula received approval to turn the church sanctuary into a concert hall on Saturday nights. DiPaula & Boleyn formed a board for the fledgling non-profit, negotiated the use of a state-of-the-art Steinway Grand and launched the True Unity Concert Series in September, 2018. At the debut event, German pianist Henning Vauth performed for a full house. Tickets were by donation, setting the template for all the concerts to follow.

In November, 2018, Project 88 amped up by its offerings with the first Lucile Evans Music Festival. Named for one of Project 88's most ardent, early supporters, the festival included seven nights of concerts culminating in a performance by Edward Auer, the first American to win a prize in Warsaw's prestigious International Chopin Piano Competition.



*Lucile Evans Music Festival*

Project 88 was just getting started. With Desirae Diehl joining as operations manager, Project 88's second season began in March, 2019 with a multi-media concert of Igor Stravinsky's "The Soldier's Tale," a seven-piece chamber orchestra performing the score, accompanied by the 16th Street Theater actor Eddie Dzialo as the multifaceted narrator and a series of illustrations by Berwyn's Julie Freeney. The production was directed by Élizer DiPaula, conducted by Kyle Dickson, and the scenery by Mike Garon, which the Chicago Tribune praised as "whimsical and fanged."



*Junghwa Moon Auer and Edward Auer*



*The Soldier's Tale*



In October, Project 88 hosted Turkish pianist Eren Yahsi. In November, violinist Lúcia Barrenechea and cellist Hugo Pilger traveled from Brazil to open the Second Annual Lucile Evans Music Festival. And in December, a joyous brass concert celebrated the holidays with Project 88's program of ecumenical hits. In all, Project 88 hosted 20 events in its first 18 months of existence, including concerts, masterclasses and youth programs.

All three prongs of Project 88 were up and running in 2019: The True Unity Concert Series, Lucile Evans Music Festival, and the Into the Musical World concert series aimed at bringing young people into, yes, the musical world. By January 2020, Patricia Gill was onboard to serve as Program Coordinator for the Music Academy. In February, a series of open house meetings for interested parents and students yielded a wealth of applications. In March 2020, everything changed.

As COVID-19 ravaged the entire performing arts sector and sent countless musicians into a devastating time-out, Project 88's core staff rolled with the punches. Concerts went online, starting with an August performance of American composers and continuing with a celebration of Beethoven's 250th birthday.

Generous donations and a fiscally prudent board kept the lights on. DiPaula garnered a generous anonymous matching grant. Academy curricula was fine-tuned. Artists for 2021 were lined up.

As the world slowly reopened in the Fall of 2021, Project 88's core values had been untouched by COVID. Its leadership continues to make music accessible, through galvanizing performances and top-tier music education.

Whether you're an artist or in the audience, Project 88 invites you to join in as it embarks again into the musical world.



*Holiday Concert*



*Masterclass*



*Harp Septet*



*Lúcia Barrenechea and Hugo Pilger*





Project 88 has  
made a very  
positive impact  
in our community  
and with your help,  
we can do more.

## BECOME A FRIEND OF PROJECT 88

Give today to access all these member benefits while helping us continue our mission to bring new musical opportunities to Berwyn and surrounding areas.

*By becoming a Friend of Project 88, you will be helping us instill our vision of revitalizing classical music by diversifying audiences, enhancing performance opportunities for musicians, and nurturing a new generation of artists.*



# We offer three levels of support to match your giving comfort level.

Each level offers members additional benefits to Project 88 performances, events, or merchandise.

Give what you can and access these benefits:

**ALLEGRO**



**\$10/MONTH**  
\$120 Annually

- View all concerts either in-person or live online
- Access to all archived videos

**VIVACE**



**\$25/MONTH**  
\$300 Annually

- View all concerts either in-person or live online
- Access to all archived videos
- Project 88 Music Academy merchandise
- Two free tickets for the Gala and other events
- Plus, Vivace members get 10% off at local partnered restaurants and business

**PRESTO**



**\$50/MONTH**  
\$600 Annually

- View all concerts either in-person or live online
- Access to all archived videos
- Project 88 Music Academy merchandise
- Two free tickets for the Gala and other events
- Invitation to VIP events including the candlelight concerts and Artist Dinners
- Plus, Presto members get 20% off at local partnered restaurants and business

Want to be a Friend of Project 88?  
Visit the [Project 88 website](#) to learn more.



A woman with blonde hair is playing a cello in a wood-paneled room. She is wearing a black lace top. The background shows a wooden piano and a wooden cabinet.

# BECOME A PARTNER

## **PARTNERS OF PROJECT 88 ENJOY PERKS SUCH AS:**

- Advertisements in quarterly editions of our magazines and other marketing materials
- Recognition at concerts
- And more!

## **FOR MORE INFORMATION:**

Please email ***contact@[project88musicacademy.org](mailto:contact@project88musicacademy.org)***  
or call (630) 708-4247.



# THERE ARE SEVERAL WAYS YOU CAN SUPPORT OUR MISSION!

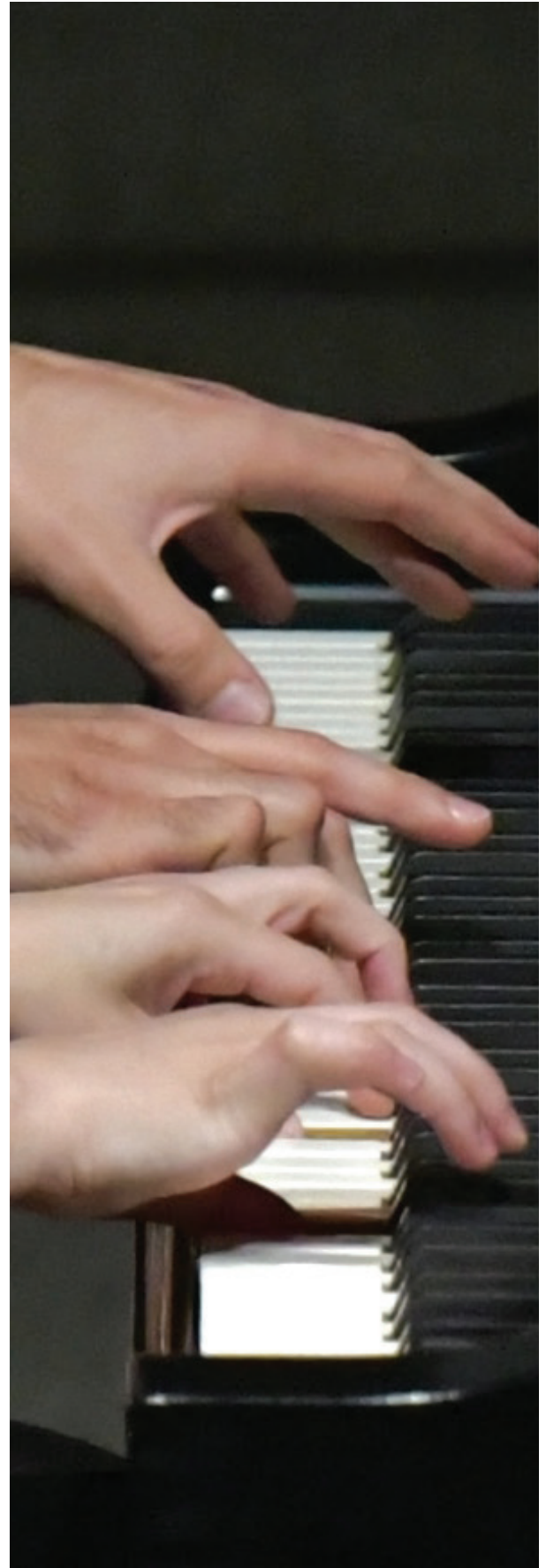
## **VOLUNTEER**

Project 88 is the product of a dedicated group of people volunteering their time and talents. If you are interested in volunteering with Project 88, please click [here](#) to fill out our form.

## **SHARE**

Project 88's Concert series are our main fundraisers. By going Virtual, we have the opportunity to expand our audience across the world. Please share Project 88 through your Social Media and personally with family, friends, coworkers, neighbors, and others. Word of mouth will help us spread our mission and connect to more supporters like you!

## **ENGAGE WITH US ON SOCIAL MEDIA!**





# UPCOMING EVENTS

MARCH – APRIL, 2023

MAR  
**11**

CONCERT  
**ANITA GRAE**, cello  
**AND**  
**LOUISE CHAN**, piano

APR  
**15**

CONCERT  
**MATTHEW LORENZ**, piano

All concerts are available via livestream on our website at  
<https://project88musicacademy.org/concert-series/watch-now/>

**INTERESTED IN PLACING AN ADVERTISEMENT  
IN THE NEXT EDITION OF PROJECT 88 MAGAZINE?**

Contact Janna Fiester at [jannafiester@project88musicacademy.org](mailto:jannafiester@project88musicacademy.org) for more information.

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## Vision Statement

Revitalizing classical music by diversifying audiences, enhancing performance opportunities for musicians, and nurturing a new generation of artists.

## Mission Statement

Project 88, named for the number of keys on a piano, aims to bring new musical opportunities to Berwyn and surrounding areas.

### Our mission is threefold:

1. Make classical music accessible to the community
2. Promote artistic development in the area
3. Instill a commitment to hard work and camaraderie in young people through affordable, high-quality music education

We live out this mission through our Concert Series, Lucile Evans Music Festival, and Project 88 Music Academy. We infuse our values into the work we do. Through our concert series, we are able to support artistic development and engage the community. Through our music festival, we are able to offer additional learning opportunities to students in the area. Through the music academy, we seek to foster discipline, commitment, respect, and accountability, while also developing successful minds and building authentic character.

### CONTACT INFORMATION

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