

PROJECT 88



March–April 2023

CONCERT SERIES

Anita Graef and
Louise Chan

Rachmaninoff's 150th
birthday: Preludes

ABOUT THE MUSIC

 Project 88
Music Academy

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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Director of Operations

Fredia Martin,
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Rick Torres,
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Francisco Malespin, *cello*

Nayelii Duran, *violin*

Peter Saltzman, *piano*

Rodolfo Faistauer, *piano*

Élida DiPaula,
piano and composition

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SEE WHAT OUR COMMUNITY HAS TO SAY

“Awesome teachers, incredible program, amazing musicians.”

FROM A MUSIC ACADEMY PARENT

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

FROM A CONCERT ATTENDEE

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

FROM A BERWYN RESIDENT



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.

ANITA GRAEF AND LOUISE CHAN

ANITA GRAEF, CELLO, AND
LOUISE CHAN, PIANO
MARCH 11
SATURDAY 6:30 P.M.

Sergei Rachmaninoff
Vocalise, Op. 34, No. 14

David Baker
Sonata for Cello and Piano
Fast
Blues
Fast

Johannes Brahms
Cello Sonata No. 2 in F Major
Allegro vivace
Adagio affettuoso
Allegro passionato
Allegro molto

INTERMISSION



ANITA GRAEF, cello

Described as a musician of “superb artistry” (Pasadena Now) who plays with “high energy and polish” (WQXR), cellist Anita Graef has earned recognition for her music making as an artist who is equally at home exploring traditional as well as contemporary works, along with a deep commitment to service, outreach and education. Notable appearances include features in Strings Magazine, as well as Carnegie Hall’s Weill Recital Hall, the Dame Myra Hess Memorial Concert series, and “Concerts from the Library of Congress.” She has also performed as a guest of various radio programs, including WQXR, WFMT, WGTE, WUOL, WOSU, WVPB, NPR and others. Ms. Graef has performed with orchestras across the United States, with recent and upcoming engagements including the Louisville Orchestra, Arkansas Philharmonic Orchestra and others. Highlights of the 2022-2023 season include her New York debut with the Riverside Symphony, as well as recital appearances at the Museum of Fine Arts St. Petersburg, Ojai’s Chamber on the Mountain, the Charlotte Warner Concert Series at Kenyon College, the Nielsen Concert Series, and return appearances to “Live from WFMT” and “Temecula Presents,” among others.

She completed her Bachelor’s studies at the University of Michigan’s School of Music, Theatre, and Dance. Following this, she obtained a Master’s Degree at the University of Cincinnati College-Conservatory of Music.

Anita performs on a modern Italian cello by Ferdinando Gariboldi, dated 1923.

PROJECT 88 CONCERT SERIES — ANITA GRAEF AND LOUISE CHAN





LOUISE CHAN, piano

Louise Chan, a native of Ottawa, Canada, is a versatile pianist with experience as a soloist, chamber musician, and orchestral keyboardist. She is a founding member of the Blue Violet Duo with violinist Kate Carter, and their duo has enjoyed repeat performances at the Myra Hess Memorial Concert Series. Their critically acclaimed debut album, *American Souvenirs*, was featured as WFMT 98.7's Album of the Day. The duo's second album, *Strike, Strum and Stride*, will be released by Centaur Records in January 2023. Dr. Chan is dedicated to performing new music; recent performances in her home base of Chicago have included appearances at the Ear Taxi Festival and the George Crumb Festival, and with Fulcrum Point New Music Project and The Zafa Collective. She was the former principal pianist for the Madison Symphony Orchestra, and was a regular keyboard substitute for the Milwaukee Symphony Orchestra for several years. She has appeared as a soloist with the Music Institute of Chicago Community Orchestra, the Evanston Summer Orchestra, and the National Arts Centre Orchestra.

As a music educator, Dr. Chan maintains a busy studio of young and adult piano students at the Music Institute of Chicago. She is a member of the Royal Conservatory of Music's College of Examiners, and travels throughout North America as an adjudicator. She has served on the faculties of the Chicago Chamber Music Festival and the Chicago Duo Piano Festival. Her degrees are from the Eastman School of Music and Northwestern University.

www.louisechanpianist.com

ABOUT THE MUSIC

Anita Graef and Louise Chan

BY DAVID POWERS, PROJECT 88 VOLUNTEER

Born 150 years ago in 1873, Sergei Vasilyevich Rachmaninoff studied music as a child at his family's estate in Oneg, Russia, and went on to graduate from Moscow Conservatory, where he won an award for his one-act opera *Aleko*. Soon after, in 1895, he composed his first symphony, but the premiere was a catastrophe, and a discouraged Rachmaninoff quit composing for three years. By 1901, inspiration had returned, and in November of that year, he premiered his popular *Second Piano Concerto*. Over 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. When the turmoil of the 1917 Revolution engulfed Russia, Rachmaninoff fled to New York, where he achieved prominence as a concert pianist; he continued to tour and perform until he died of cancer in 1943.

Rachmaninoff's "Vocalise" was originally published as part of his *14 Romances*, Op. 34, a set of songs for voice and piano. Composed around 1915, this song without lyrics has become increasingly popular since his death, and is frequently performed now as an instrumental piece. "Vocalise" features long lyrical melodic lines that quote from the *Dies Irae* theme and touch on a range of moods including desire, despair, turmoil, and peace.

David Nathaniel Baker Jr. was an American composer, conductor, performer, and educator. Born in Indianapolis, Indiana, in 1931, Baker first rose to prominence as a jazz trombonist, performing with

John Lewis, George Russell, Quincy Jones, and other prominent band leaders. After injuring his jaw in a car accident, he gave up the trombone for the cello and shifted his focus from performing to teaching, conducting, and composing. By the time of his death in 2016, he had won numerous awards and honors; worked as musical and artistic director of the Smithsonian Jazz Masterworks Orchestra for 21 years; performed on over 65 recordings; written over 400 articles, and 70 books, including the first book on jazz pedagogy; composed over 2,000 works in both the classical and jazz idioms; and mentored or taught many prominent jazz musicians such as Freddie Hubbard, Michael Brecker, Randy Brecker, and Peter Erskine.

David Baker's *Sonata for Cello and Piano* was written in 1974 for Janos Starker and features jazz-influenced scales, polyrhythms, and melodic ideas based on the styles of John Coltrane and Wes Montgomery. The first movement is in sonata form and begins with an ascending scale motif in the cello that leads directly into contrapuntal exchanges with the piano. Like the early expressionist works of the second Viennese composers, this music seems to portray a kaleidoscope of internal emotional states and is saturated with lush harmonies that hover in the liminal space between tonality and pantonality. The second movement maintains a tone of sustained lyricism; in addition to an extended quasi-improvisatory cello cadenza, it features wonderful *pizzicato* cello passages that are inspired by the jazz double-bass tradition. The third movement

returns to sonata form, and the expressionism of the first, as it moves through a series of intense dream-like episodes that conclude with a dramatic flourish.

Johannes Brahms was a romantic German composer, conductor, and pianist who worked within and extended the Viennese classical tradition. Born in 1833, Johannes Brahms was a child prodigy who made his concert debut as a pianist at age ten. By 1853, his compositions had attracted the attention of composer Robert Schumann, who declared that Brahms was “fated to give expression to the times in the highest and most ideal manner.” After visiting Vienna in 1862, Brahms soon made it his home, and in the next few years achieved great success as a composer, writing popular works including *A German Requiem*, Op. 45, *Hungarian Dances*, the *Liebeslieder Waltzes*, several collections of lieder, and four symphonies.

The *Cello Sonata* No. 2, Op. 99 was written in the summer of 1886 at the request of cellist Robert Hausmann. For the nineteenth-century music critic Eduard Hanslick, the Cello sonata was “fiery to the point of vehemence, now defiantly challenging, now

painfully lamenting.” Its charming first movement broke new ground in its time, as Brahms constructed the expressive cello theme from a series of brief melodic fragments. Written in sonata form, the movement is characterized by intense exchanges between the cello and the piano. In the slower second movement, the cello sometimes soars lyrically over the piano, while at other times, the piano leads as the cellist plucks a *pizzicato* accompaniment. The third movement, a *scherzo* marked *Allegro passionato*, features a characteristically ternary structure, lively dance rhythms, and virtuosic writing for both cello and piano. The final movement is a rondo based on a popular tune; after two contrasting episodes, one reminiscent of eastern European folk music, the other lyrical, it ends with a climactic recapitulation of the main theme.

Wondering how you can support Project 88?



Become a Friend of Project 88

When you make a monthly donation or donate annually, you'll join a special group of Friends of Project 88 who help sustain our mission and make our work possible. Your support ensures that students receive high-quality music education in our Music Academy. It also helps bring renowned artists from all over the world to our community through our free Concert Series.

Maximize your impact with a recurring monthly or annual gift.

Join Friends of Project 88

project88musicacademy.org/ways-to-support/

RACHMANINOFF'S 150TH BIRTHDAY: PRELUDES

MATTHEW LORENZ, piano

APRIL 15

SATURDAY 6:30 P.M.

Frédéric Chopin

Ballade no. 3 in A \flat Major Op. 47

Fantasia-Impromptu Op. posth. 66

2 Nocturnes, op. 27

Polonaise in A \flat Major, "Heroic" op. 53

INTERMISSION

Sergei Rachmaninoff

13 Preludes, Op. 32

No. 1 in C major (Allegro vivace)

No. 2 in B \flat minor (Allegretto)

No. 3 in E major (Allegro vivace)

No. 4 in E minor (Allegro con brio)

No. 5 in G major (Moderato)

No. 6 in F minor (Allegro appassionato)

No. 7 in F major (Moderato)

No. 8 in A minor (Vivo)

No. 9 in A major (Allegro moderato)

No. 10 in B minor (Lento)

No. 11 in B major (Allegretto)

No. 12 in G \sharp minor (Allegro)

No. 13 in D \flat major (Grave – Allegro)



MATTHEW LORENZ, piano

Matthew Lorenz is rising to prominence as a pianist in the American Midwest, aiming to usher the art and lifestyle of piano performance to the 21st century.

Matthew's performance experience as a pianist extends from Bismarck, ND to Santa Rosa, NM, then Paris; and beyond. Currently based in Chicago, IL, he is engaged in solo performances and frequent collaborations. Often described as a "powerful" player with a unique perspective on the "big picture" of his music, Matthew also brings a heartfelt sensitivity and attention to detail that makes him just as comfortable playing Bach and Chopin as he is playing Rachmaninoff and Liszt.

Since the first days of his university education, Matthew has prioritized a diverse array of collaborative ventures and innovative programs (past concerts have included all-Ravel salons, Gershwin/Schubert crossovers, and early 20th Century German Kabarett). Matthew began his studies in Fargo, North Dakota at the age of 9 and made his debut in 2015-16 performing Liszt's concerto Totentanz with 3 different regional orchestras. Some of his most important early collaborative work included an improvised piano duet using extended techniques with the award-winning pianist Sarah Cahill, 2018 residencies in Japan and China with ensembles from the University of North Dakota, and a 2019 month-long chamber music fellowship in Paris under the tutelage of Émile Naoumoff, Philip Lasser, and other Nadia Boulanger proteges.

After moving to Chicago to earn a Master's degree at the Chicago College of Performing Arts under Mr. and Mrs. Edward and Junghwa Moon Auer, Matthew has found a wide variety of opportunities in solo and collaborative performance; most recently, making it to the finals of CCPA's Aeolian Classics Emerging Artists Competition in January with his program Chopin & Rachmaninoff. He is now currently enrolled in CCPA's Performance Diploma as a student of Adam Neiman. Educating piano students of all ages, Matthew is on the piano faculty at the New Music School, Chicago's premier music academy, located in the Gold Coast, also serving as the NMS Liaison/Program Director at the GEMS international academy.

In the current season Matthew is promoting his recital Chopin & Rachmaninoff, which features the entire cycle of Rachmaninoff's monolithic 13 Preludes Op. 32 in honor of Rachmaninoff's 150th birthday. This summer he will also be on the road with The Wild Stage, the cabaret troop he shares with soprano Brady Collins. Be on the lookout for his marathon program CONCERTO which will present the Rachmaninoff 1st Concerto, the Mozart 20th Concerto, and the Ravel G Major Concerto all in one sitting. You can keep up to date with Matthew and see more about his past work and upcoming performances at his website mlorenzmusic.squarespace.com!

ABOUT THE MUSIC

Rachmaninoff's 150th Birthday: Preludes

BY DAVID POWERS, PROJECT 88 VOLUNTEER

Frédéric François Chopin was born near Warsaw in 1810; although he resided in Paris from 1831 until his death in 1849, the music he wrote throughout his life continued to be infused with the melodies and rhythms of his native Poland. Known as a virtuoso performer, Chopin revolutionized piano performance by translating the art of the great Italian singers of his time to the piano. In his solo piano works, which include ballades, polonaises, waltzes, mazurkas, nocturnes, preludes, and études, Chopin created miniature tone poems which matched emotional expressivity with refined craftsmanship.

According to Charles Rosen, "The fusion of narrative and lyric in the Ballades is perhaps Chopin's greatest achievement: he realized in music one of the major ambitions of the Romantic poets and novelists." In the epic *Opus 47 Ballade No. 3*, Chopin creates momentum slowly, as rising and falling waves of intensity allow the implied narrative of the music to unfold gradually. Then, in the Ballade's powerful conclusion, the piece's elements are combined in new ways as the music soars to ever greater heights of passion.

In Chopin's improvisatory *Fantasie-Impromptu* the dark and stormy main theme echoes Beethoven's *Moonlight Sonata*; it briefly melts away during an idyllic interlude, but the agitated main theme returns, only to finally dissipate in an ending that suggests sunlight emerging from clouds. The two *Opus 27*

Nocturnes feature expressive bel canto melodies and demonstrate Chopin's mastery of the nocturne form. The first is characterized by restless modulation and has a contrasting dance-like middle section, while in the second, Chopin uses ornamentation, harmonic shifts, and an implied duet to create drama as a lyrical melody unfolds in three strophes. The *Opus 53 "Heroic" Polonaise* evokes a stately dance, until seven fortissimo chords resound, announcing the arrival of the trio—suddenly the sound of fanfares and galloping cavalry carries us away; an introspective interlude tinged with melancholy provides a brief moment of respite, before the majestic main theme returns.

Born 150 years ago in 1873, Sergei Vasilyevich Rachmaninoff studied music as a child at his family's estate in Oneg, Russia, and went on to graduate from Moscow Conservatory, where he won an award for his one act opera *Aleko*. In November of 1901, he premiered his popular *Second Piano Concerto*, and over 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. When the turmoil of the 1917 Revolution engulfed Russia, Rachmaninoff fled to New York, where he achieved prominence as a concert pianist; he continued to tour and perform until he died of cancer in 1943.

Rachmaninoff's *13 Preludes, Opus 32*, were composed in 1910, soon after he completed his *Third Piano Concerto*. Together with the "Prelude in C-sharp minor" from *Opus 3*, and the *Opus 23 Preludes*, they form a complete cycle of preludes in all 12 major and minor keys. "Prelude No. 1" is a virtuosic workout which resembles one of Chopin's etudes as it combines rapid descending and ascending figures and playfully explores the full range of the piano. "Prelude No. 2" repeats an expressive siciliano rhythm through waves of rising and falling emotion; for a brief time, dazzling arpeggiated passagework interrupts the rhythmic flow, until the siciliano returns, bringing with it an air of melancholy resignation. "Prelude No. 3" conjures up visions of Easter Sunday with its brilliant fanfares and neo-Baroque counterpoint, while "Prelude No. 4" is built on the contrast between stark ringing octaves and galloping rhythmic figures.

The lyrical "Prelude No. 5" features a delicate floating melody and rapid passagework reminiscent of summer bird calls. "Prelude No. 6" features a whirlwind of agitated figures and descending chromatic lines that relentlessly race towards a dramatic finale. "Prelude No. 7" begins with elegance and grace, but hints at inner turmoil as it develops. In "Prelude No. 8", the pianist's fingers evoke galloping horses and thunderstorms as they dash across the keys.

"Prelude No. 9" elicits pastoral visions of peaceful countryside strolls and dancing peasants. The autumnal "Prelude No. 10" is based on Swiss symbolist Arnold Böcklin's painting "Die Heimkehr" ("The Homecoming"); along with the elegant "Prelude No. 11", it is built on the siciliano rhythm heard previously in No. 2. "Prelude No. 12" utilizes harp-like virtuosic passagework as it builds in waves towards a passionate climax and then gradually dissipates. Finally, in "Prelude No. 13", Rachmaninoff brings together many of his signature traits in a single piece. After a chorale-like introduction, the music moves through dance rhythms, dazzling étude figurations, and chromatic harmonies, exploring an intense range of moods until, in a triumphant conclusion, the massive final chords ring out like tolling bells.



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/

Hear What People Have to Say

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.*

"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.*

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

"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.*

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*



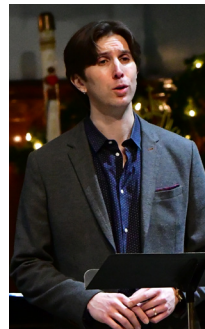
OUR HISTORY

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 Élder 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 play a critical role in helping sustain our mission and make our work possible. Your support ensures that we can continue our mission of making classical music accessible to our community through our free Concert Series and Music Academy.

As a Friend of Project 88, your generosity makes an immediate impact. And, as a thank you for your support, you will also enjoy special benefits to enhance your Project 88 experience.

Allegro

**\$10 or more/month or
\$120 annually**

Provide 3 hours of instruction for a student in the Music Academy.

- ✓ **Watch Project 88 concerts** either in-person or live online
- ✓ **Access to all archived concerts** any time
- ✓ Invitations to **Project 88 special events**
- ✓ **10% Discount** on Project 88 merchandise

Vivace

**\$25 or more/month or
\$300 annually**

Help keep the Project 88 Concert Series free to the community.

- ✓ **Watch Project 88 concerts** either in-person or live online
- ✓ **Access to all archived concerts** any time
- ✓ Invitations to **Project 88 special events**
- ✓ **15% Discount** on Project 88 merchandise
- ✓ **A one-time 10% discount** at Project 88 Community Partner businesses

Presto

**\$50 or more/month or
\$600 annually**

Provide a semester-long scholarship for one student in the Music Academy.

- ✓ **Watch Project 88 concerts** either in-person or live online
- ✓ **Access to all archived concerts** any time
- ✓ Invitations to **Project 88 special events**
- ✓ **Discounted tickets to Project 88 special events** (Candlelight Concerts, Artist Dinner/Receptions, Matinees, etc.)
- ✓ **20% Discount** on Project 88 merchandise
- ✓ **A one-time 20% discount** at Project 88 Community Partner businesses

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



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!

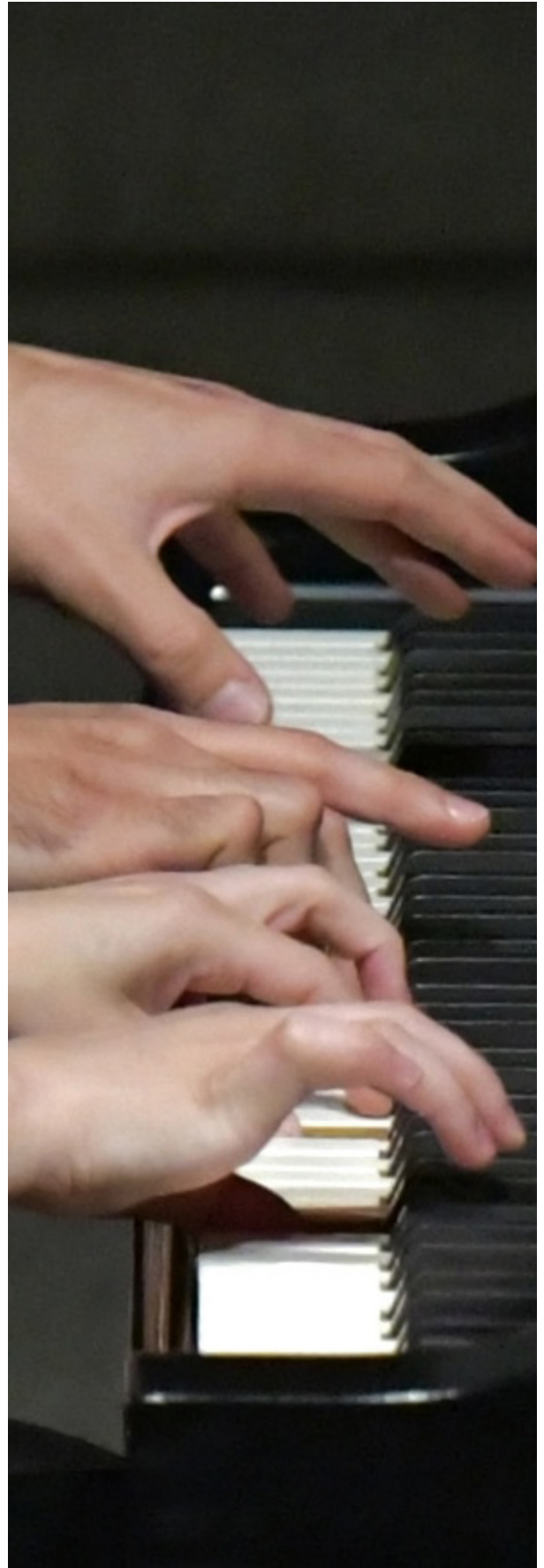
VOLUNTEER

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

MAY, 2023

MAY
13

CONCERT

JULIMAR GONZALEZ, VIOLIN,
FRANCISCO MALESPIN, CELLO,
AND **ELIDER DIPAULA**, PIANO

MAY
20

CONCERT

**SPRING 2023
STUDENT RECITAL**

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



SAVE THE DATE

PROJECT 88 MUSIC ACADEMY

Candlelight Concert

Saturday, March 25 at 7:00 P.M.



**Look for more
information**
on our website,
social media and
through our
email updates.

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Steel Magnolias

By Robert Harling

Produced and Directed by
Felicia Pfluger

*Laugh All the Laughs
Feel All the Feels*



latteattheater.com

LaGrange Area Teen Theater Ensemble, NFP



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

Contact Janna Fiester
at jannafiester@project88musicacademy.org
for more information.

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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project88musicacademy.org

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on these social channels

