

PROJECT 88

November–December 2022



CONCERT SERIES

200 Years of Brazil

ARTIST SPOTLIGHT

**Hugo Pilger and
Ney Fialkow**

EXCLUSIVE INTERVIEW

**Consul General of Brazil
Benoni Belli**

 **Project 88
Music Academy**

PROJECT 88 MUSIC ACADEMY

NOVEMBER–DECEMBER 2022

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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Executive and Artistic Director

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Director of Operations

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Miguel Fabian-Sauceda,
Preparatory Program Coordinator

Rick Torres,
Apprentice Program Coordinator

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Kina Ono, *violin*

Nayelii Duran, *violin*

Peter Saltzman, *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.



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

STUDENT SHOWCASE RECITAL SPRING 2022

In the Hall of the Mountain

King

Edvard Grieg

Preparatory Program

Ensemble*

Nayelii Duran, conductor

Echoing

Louis Köhler

Abe Arce, piano

Midnight Blues

James Bastien

Grey Hernandez-Cadena,

piano

Paper Airplane

Randall Faber

The Juggler

Randall Faber

Aeyden Ortiz, piano

Go Tell Aunt Rhody

Folk Song

Ian Crisantos, violin

Patricia Goyette-Gill, piano

Got Those Blues

Willard Palmer

Shaun Vallines, piano

Jazz Etude

Peter Saltzman

Cynthia Melecio, piano

Boogie on Broadway

Randall Faber

Grumpy Old Troll

Randall Faber

Petar Simbi, piano

Twinkle Twinkle Little Star

Folk Song

Eileen Burns, violin

Patricia Goyette-Gill, piano

Air de la petite Russie, Op. 107 No. 3

Ludwig van Beethoven

Ashley Perez, piano

Why Am I Blue?

Willard Palmer

Sara Vallines, piano

The Two Grenadiers

Robert Schumann

Nani Perez, violin

Patricia Goyette-Gill, piano

Minuet in G

Johann Sebastian Bach

Gabrielle Alisa, piano

German Dance

Franz Schubert

Alan Gonzalez, piano

Gavotte in G minor

Johann Sebastian Bach

Lola Perez, violin

Patricia Goyette-Gill, piano

Innocence Op. 100, No. 5

Friedrich Burgmüller

Diego Granciano, piano

Movie Theme

Peter Saltzman

Hungarian Dance No.5

Johannes Brahms

Reinaldo Perez, piano

Violin Sonata in F major

George Frideric Handel

Yun Chen (Wing), violin

Patricia Goyette-Gill, piano

Fantasia in D minor, K.397

Wolfgang Amadeus Mozart

**Songs Without Words, Op.
30 No. 1**

Felix Mendelssohn

Keaton Roberts, piano

***Preparatory Program**

Ensemble:

Gloria Barron

Guadalupe Garcia

Evelyn Montoya

Noah Montoya

Ava Seeman

Sophia Salgado

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*



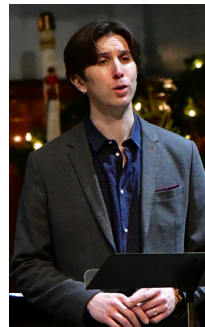
OUR HISTORY

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 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.





Élida 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 Élida 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

200 YEARS OF BRAZIL

HUGO PILGER, cello
NEY FIALKOW, piano
NOVEMBER 12
SATURDAY 6:30 P.M.

Introdução e Dança

Cláudio Santoro

Sonata para violoncelo e piano:

“Figuras de 22”

Marcos Lucas

- I. Mário de Andrade: Paisagem nº3
- II. Tarsila: Figura só
- III. Villa-Lobos: Três Harmonias

Perto do coração

Nelson Ayres

INTERMISSION

Encantamento

Cláudio Santoro

Três Peças

César Guerra-Peixe

- I. Allegretto moderato
- II. Andantino
- III. Allegretto

Sonata 2

Cláudio Santoro

- I. Allegro moderato
- II. Lento
- III. Allegro deciso



This concert is sponsored by the
Consulate General of Brazil in Chicago.



HUGO PILGER Cello

Internationally acclaimed cellist Hugo Pilger has performed in South America, North America, and Europe, appearing as a soloist with the Brazilian Symphony Orchestra (OSB), Campinas Symphony Orchestra, Chamber Orchestra of the City of Curitiba, Bahia Symphony Orchestra, Petrobras Symphony Orchestra, Ouro Preto Orchestra, Brazil's National Symphony Orchestra, Teatro Municipal do Rio de Janeiro's Orchestra, and Porto Alegre Symphony Orchestra. He performed both the 2006 Brazilian premiere of Henri Dutilleux's prestigious *Tout un Monde Lointain*, for cello and orchestra, and in the 2009 Latin-American premiere of Arvo Pärt's cello concerto, *Pro et Contra*. Hugo Pilger began his cello studies with Milton Bock at Fundarte (Arts Foundation of Montenegro - Rio Grande do Sul), before moving to Rio in 1987. He completed his BM, MM, and DMA degrees at Federal University of State of Rio de Janeiro (UNIRIO), where he studied with Marcio Malard and Alceu Reis. A member of the Porto Alegre Trio, Mr. Pilger is also professor of cello at Federal University of State of Rio de Janeiro (UNIRIO).

Hugo Pilger is the dedicatee of numerous works, including Cello Sonata No. 2, by David Ashbridge, *Orégano*, by Ricardo Tacuchian, *Meloritmias No. 10*, by Ernani Aguiar, *Serenata for Pilger*, by Maurício Carrilho, *Reflexões sobre a Ostra e o Vento*, by Wagner Tiso, *O Golpe*, by Felipe Radicetti, *Esferas*, by Paulo Francisco Paes, *Concerto for Cello and Orchestra (2013)*, by Ernst Mahle, and *Sortilégios*, by Marcos Lucas. Hugo Pilger's active career as a recording artist has graced him with several awards, including the Açorianos Prize for Best Classical

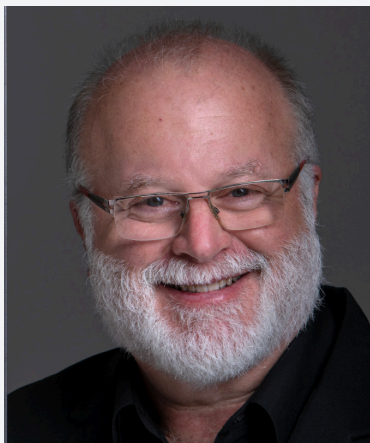
Performer and Best Classical CD in 2015/2016 for Hugo Pilger interpreta Ernani Aguiar (Hugo Pilger performs Ernani Aguiar), the Açorianos Prize for Best Classical Performer (Pilger), Best Classical CD, and Best Composer in 2017/2018 for Ernst Mahle, *a integral para violoncelo e piano (Ernst Mahle, complete works for cello and piano)*, a project released in collaboration with pianist Guilherme Sauerbronn. The double-album, DVD, and Blu-Ray titled *Presença de Villa-Lobos na Música Brasileira para Violoncelo e Piano (Villa-Lobo's Presence in Brazilian music for cello and piano)*, performed by Hugo Pilger and pianist Lúcia Barrenechea, was the first recording to feature the composer's own cello (a 1779 Martin Diehl), and was a finalist of the 2015 Brazilian Music Award. The second volume of this project received Açorianos Prize nominations for Best Performer (Pilger), and Best Classical CD in 2016/2017. In 2020 Hugo Pilger released the CD "*Claudio Santoro: the complete works for cello and piano*", with Ney Fialkow. This album was nominated to Latin Grammy 2021. In 2018, Hugo Pilger was awarded the Music Professionals Prize in the category of "Classical music instrumentalist". He also authored the book *Heitor Villa-Lobos, o violoncelo e seu idiomatismo (Heitor Villa-Lobos, the cello and its idiomatic language)*, released in 2013.

“I carefully listened to his performance and found it to be full of wonderful qualities...”

– *Henri Dutilleux*

“Impeccable technique, sheer virtuosic command and stupendous sound! Breathtaking performance!”

– *Álvaro Gallegos M.*



NEY FIALKOW Piano

Winner of several piano competitions including the much-coveted Eldorado Music Prize in São Paulo, pianist Ney Fialkow conciliates a busy career as soloist and collaborative pianist with that of Full Professor in the Music Department of the Federal University of Rio Grande do Sul, in Porto Alegre, Brazil, where he also obtained his Bachelor of Music performance degree, under Zuleika Rosa Guedes.

His recital appearances have captivated audiences in many distinguished concert halls in his country and abroad. Ney Fialkow has taught piano master classes at music schools and festivals throughout Brazil and internationally; he has also served as jury member for several reputed piano competitions. Under sponsorship by the Brazilian Government, Ney Fialkow holds the Master of Music degree from the New England Conservatory (Boston) under the guidance of Patricia Zander, and the Doctor of Musical Arts degree, with distinction, from the Peabody Conservatory of the Johns Hopkins University, where he studied with Ann Schein.

Ney Fialkow explores the repertoire of many styles and historical periods, and has premiered new works for piano in solo, chamber music and concerto genres. He made his debut at the age of 18 with the Porto Alegre Symphony Orchestra, under the late Camargo Guarnieri. He has since appeared as soloist with prominent orchestras in Brazil and abroad, distinguished conductors including Isaac Karabtchevsky, Roberto Tibiriçá, Alceo Bocchino, Roberto Duarte, Antonio Carlos Borges Cunha, Manfredo Schimiedt, Fredi Gerling, Raul Munguia, and Paul Chou. A devoted chamber musician, Ney Fialkow has collaborated extensively with a great number of internationally acclaimed musicians such as Cármeo de Los Santos, Viktor Uzur, Marcos Machado, Joel Quarrington, Yang Liu, and Alexander Bailey, among many others. In 2006 he performed Brazilian chamber music with the Porto Alegre Trio and was chosen, along with Cármeo de los Santos and Hugo Pilger, to be among the few select chamber groups to present concerts in Berlin, in the Culture Cup Project sponsored by the Ministry of Culture of Brazil. He made his début in Paris in 2016 at the Salle Cortot of the École Normale de Musique, appearing in a two-piano concert with the acclaimed Georgian pianist Guigla Katsarava.

As recording artist, Ney Fialkow released the CD *Sonatas Brasileiras* (Brazilian Sonatas) in collaboration with the acclaimed violinist C armelo de los Santos, recorded live, which received the A orianos Prize for Best

Classical CD in 2009, cited as “one of the best chamber music recordings Brazil has ever produced.” In 2010 he was soloist in the premiere of *Mahavidyas* by Brazilian composer Vagner Cunha, as well as in the CD recording of the integral version of the work. His album *Metamorfora*, released in collaboration with double bassist Marcos Machado on the Blue Griffin label, was praised in *Strad Magazine* for the duo’s ‘fresh and lively rendition’ of Beethoven’s *Variations on a Theme from Mozart’s Magic Flute*. A second CD with bassist Marcos Machado, featuring works by Prokofiev, Falla, Debussy, Korngold and Mozart, was released by Blue Griffin in 2018.

“...perfect sound, mellifluous phrasing, precise and delicate fingers: trademarks of a great pianist”

– *O Estado de S o Paulo, SP*

“...simmering with Brazilian-ness in Guarnieri’s *Ponteios*”

– *L’Alsace, France*

ARTIST SPOTLIGHT

Hugo Pilger and Ney Fialkow

BY CATEY SULLIVAN,
PROJECT 88 VOLUNTEER



For chamber musicians, the ensemble is family. And like family, they sometimes feud. But at the heart of any collaboration worth its salt is respect, explains pianist [Ney Fialkow](#) from his native Brazil, where he and his long-time “love at first sight” artistic collaborator cellist [Hugo Pilger](#) are preparing for the first stop of a U.S. tour that will take them from Illinois south to Florida and Mississippi.

A full-barrel orchestra can have upward of 100 musicians, chamber ensembles as few as two; in Pilger’s analogy, that makes chamber ensembles the hyper-immediate family to the full orchestras more diffusive, extended, clan.

“In a small group, the responsibility is more dense. More intense,” Pilger said. “In the orchestra, you can have 100 people playing together, dozens in a section. With chamber musicians, there might be only one of you.”

Pilger and Fialkow met in 2006 at the World Cup in Germany. Musicians representing nations the globe over were performing, and Fialkow and Pilger had both been selected to represent Brazil. “We played together once, then again we performed in Berlin and that was the start,” Fialkow said. They’ve been collaborating on

various projects for more than 25 years, often as two-thirds of the prestigious “Trio Porto Alegre,” which also includes violinist Cármeo de los Santos.

“Sometimes,” Fialkow added, “like all families, we feud. But Ney and I, we also have a deep connection and respect for each other. That’s crucial to making music together. You don’t just want to find someone you can play with. You need someone you can create with. And someone you want to hang out with after the concert.”

Between their tour schedule and their Latin Grammy nomination for Best Classical Album and their academic duties (Fialkow is a Full Professor in the Music Department of the Federal University of Rio Grande do Sul, in Porto Alegre; Pilger is a professor of cello at the Federal University of State of Rio de Janeiro), the duo has not had time to do a lot of hanging out of late.

But as it has been for decades, their priority has been championing Brazilian composers, [Claudio Santoro](#) in particular. The duo’s 2021 release *Claudio Santoro: an Obra Integral para Violoncelo e Piano* earned them the 2021 Latin Grammy nod for Best Classical Album.

“This is a composer who deals with music that will get to your guts,” said Fialkow.

“When he is sad, it’s profoundly sad,” he continued. “All his music emotions are like that. We describe his music as being tribal, it’s got a powerful drive. He works in all these different idioms without being preoccupied about which school [of composing] he should adhere to.”

“There were times,” Pilger added, “when we thought: Is this playable? But it is. Everything he wrote makes sense.”

Santoro died while conducting in 1989, leaving behind a [deeply prolific catalog](#).

The album’s Grammy nod (they lost to “Latin American Classics,” produced by Kristhyan Benitez and Jon Feidner) was unexpected and cause for jubilation, Fialkow and Pilger said. When they began the project with the idea of releasing it in 2019 for Santoro’s 100th birthday, they had a hard time getting any sponsors even though they had the close cooperation of Santoro’s family, Fialkow said.

“Nobody cared,” Pilger said.

“Eventually, we just started getting it together on our own,” Fialkow said. “I think we’ve been negligent for many years about the importance of our composers in Brazil. The music is not played as often as it should be, not along with the European composers.”

“I was having lunch when our sound engineer texted something like, ‘Congrats on the Grammy nomination,’ and I almost choked,” Fialkow recalled. “We were an independent label, we felt like a David in a world of

Goliaths,” Fialkow said. “Eventually we decided, you know what, we deserved this nomination.”

“I didn’t believe him,” Pilger added. “But then I realized this was historic because we made one of the first recordings in the world, of four pieces by Claudio Santoro.”

Project 88’s program will also include a sonata by Lucas Marcos, a piece Pilger describes as “a little piece of chocolate.” The evening also includes Cesar Guerra-Peixe’s “Três Peças” and Nelson Ayres’ “Perto do Coração.”

“There’s a lot to be discovered. This repertoire is big and we’re so excited. After all the difficulties of the pandemic, the chance to perform live together in a room where there are real people is a celebration. It’s a feast,” Fialkow said.

For more information, go to project88musicacademy.org

ABOUT THE MUSIC

200 Years of Brazil

BY DAVID POWERS, PROJECT 88 VOLUNTEER

Composer, conductor, and violinist Cláudio Santoro was a major figure in twentieth-century music in both Brazil and abroad in Europe. Like his predecessor Heitor Villa-Lobos, Santoro successfully integrated materials derived from Brazilian popular music with the modernist classical music tradition. After initially studying serial composition techniques with H. J. Koelreutter in 1941, Santoro went on to study with renowned instructor Nadia Boulanger in Paris in 1947. The following year, a jury including Igor Stravinsky and Aaron Copeland awarded Santoro the annual Lili Boulanger Memorial Fund prize for young composers. By the time of his death, Santoro had won numerous awards and composed almost 500 works, including film scores, fourteen symphonies, and an opera.

Santoro's Introdução e Dança ("Introduction and Dance"), written in 1951 during Santoro's nationalist period, opens with a lyrical melody in the cello that is developed from motivic fragments. This introduction is followed by a dramatic second movement that explores abstract dance rhythms; after an introduction featuring a rhythmic cello melody over a simple two-chord piano ostinato, the piano and cello engage in intense contrapuntal exchanges as the piece builds towards a forceful conclusion.

Marcos Lucas is a contemporary composer who was born in Rio de Janeiro and studied with César Guerra-Peixe and Ricardo Tacuchian. He has written two major operas, and in 2001, he received first prize in the National Contest Funarte, for his composition

The sleep of reason. The cello sonata *Figuras de 22* was commissioned by Hugo Pilger and Ney Fialkov as a celebration of the centenary of Brazil's Modern Art Week of 1922 and will receive its US premiere at this concert. The first movement is inspired by Mario de Andrade's poem "Paisagem N.º 3," while the second movement is inspired by Tarcila do Amaral's painting "Figura Só." Finally, the third movement pays tribute to legendary composer Heitor Villa-Lobos and is based on excerpts from three of his pieces: *O Passarinho de Pano*, *Chôros No. 5*, and the "Scherzo" movement from the *2nd Violoncello Sonata*.

Nelson Ayres is a jazz pianist, arranger, and composer who has performed and recorded with prominent musicians including Dizzy Gillespie, Benny Carter, and Milton Nascimento. After learning accordion and piano as a youth in Brazil, Ayres came to the United States in 1969, where he studied at the Berklee School of Music and performed in Airtó Moreira's band. Upon returning to Brazil, he formed the influential Nelson Ayres Big Band, which was active from 1973 to 1981, and helped organize the first *Festival de Jazz de São Paulo* in 1979. His composition *Perto do Coração*, from the album of the same name, is a moody minor key piece that features an introspective melody over sensuous jazz harmonies.

Santoro's composition *Encantamento* ("Enchantment"), written late in the composer's life, is a short work characterized by a melodic and harmonic vocabulary reminiscent of Arnold Schoenberg's early expressionist

works. The piece features an intricate cello melody that twists and turns over the piano's delicate ostinatos and dark harmonies. Midway through the piece, the piano briefly bursts into an intense and dissonant passage, but the initial mood quickly returns, as the cello again intones its haunting melody and brings the piece to a subdued close.

Cesár Guerra-Peixe was a violinist, composer, and conductor, who is especially known for scoring numerous films including *Terra é Sempre Terra*, *O Canto do Mar*, and *Soledade*. Guerra-Peixe was also an ethnomusicologist who spent many years studying the traditional culture of Northeastern Brazil and wrote an important book on maracatu, an Afro-Brazilian style of musical performance originating in that region.

The lively first movement of Guerra-Peixe's *Três Peças* ("Three Pieces") suite is based on a brief rhythmic motif derived from popular Brazilian dance music. The second movement presents an antithesis to the first, as a contemplative melody unfolds slowly in the cello, accompanied by stark unison octaves and chords in the piano. The final movement synthesizes the moods expressed in the first two movements. It opens with an exciting rhythmic interplay between the cello and piano; then, after a brief interlude where the cello and piano trade lyrical melodies at a more relaxed pace, the

dense rhythmic interplay returns to bring the piece to a satisfying ending.

The program concludes with one of Santoro's major works for cello, the *Violoncello Sonata No. 2*. The first movement is characterized by jagged melodies and imitative counterpoint between cello and piano, which contrast with a more subdued middle section. The second movement unfolds at a very slow tempo, and features an intricate melody in the cello, over lush piano chords. The third movement begins with a spirited melody stated by both instruments in unison. Then, the cello and piano playfully exchange melodic fragments, and after an expressive solo piano passage, the counterpoint becomes more angular and dissonant as the music drives towards a dramatic finale.

EXCLUSIVE INTERVIEW

with Consul General of Brazil Benoni Belli

BY CATEY SULLIVAN, PROJECT 88 VOLUNTEER



It's been 200 years since Brazil shucked off the Portuguese colonial government and became an independent, sovereign nation. But the Bicentennial of 1822 isn't the only major anniversary going on right now for the South American country that gave the world Pelé, Gisele Bündchen, and Heitor Villa Lobos. A century ago, an elite group of what we would today call "influencers," created a week-long art festival that would shape generations of painters, sculptors, writers, and dancers through the 20th century and straight on into the 21st.

The São Paulo Modern Art Week—often called simply The Week—featured seven days of concerts, lectures, exhibits, poetry readings, and architectural installations on a scale similar to the Chicago Humanities Festival. The Week was never repeated, but its influence—and its celebration of Brazilian art and culture—is still felt today.

Read the thoughts about the 200th celebration of Brazil's Independence and the 100th anniversary of Modern Art Week shared by the Consul General of Brazil in Chicago Benoni Belli in this exclusive interview below:

Q: *Modern Art Week happened in 1922, in tandem with Brazil's Centennial celebrations of its independence from Portugal. Were those two events related?*

A: The year of 1922 was a landmark in Brazil when the Brazilian people celebrated a full century of independence from Portugal. The year 1922

also put Brazilian art on the international map. The idea grew from the art galleries of São Paulo and Rio de Janeiro. Artists dedicated a week to modern art, to run alongside the celebrations of Brazil's Centennial.

The Modern Art Week aimed at transforming this moment of celebration into one of artistic emancipation. A series of concerts, readings, lectures, dances, and exhibitions of art sought to claim independence from traditional forms and styles while announcing the arrival of Brazilian modernism. This was the first collective manifestation in favor of a new and modern spirit in the arts.

Q: *What political impact did The Modern Art Week have in Brazil? How did Modern Art Week help Brazil proclaim its independence from European Art?*

A: The organizers didn't actually have an agreed artistic proposal, but took a bold step. They were united by the desire of going beyond traditional art with a sense of artistic freedom. They searched for a new language not only for visual arts, but also for literature, music, architecture, and dance.

Artists created some of the most avant-garde works ever seen in Brazil. Among the works showcased at the Modern Art Week was poetry by Mario de Andrade, art nouveau paintings

by Di Cavalcanti, and sculptures by Victor Brecheret.

The event was broadly recognized as a pivotal moment in the development of modern art, emphasizing the need for modern Brazil to become aware of its own heritage.

Q: *In the last 200 years, Brazil has emancipated itself from other countries and traditions, establishing itself as the center for arts and culture in South America. It seems that Modern Art Week has had a lasting effect throughout history, and influenced other art forms such as architecture and civil engineering. For example, the capital Brasilia was constructed in the shape of an airplane, but, most remarkably, it was done in less than 5 years. What is this urgency for rapid growth in Brazilian culture?*

A: The Modern Art Week’s influence on the development of contemporary Brazilian art is remarkable. Brazilian art has acquired its own roots and definitions, hugely marked by its own stylistic innovations and emphasis on folklore and native themes.

Over the last two centuries, Brazil has displayed an impressive number of innovative contemporary artists working in painting, sculpture, and photography, to name a few. In the architecture field, there are few cities in the world that fascinate architecture lovers as much as Brasília. The Brazilian capital was built within an impressively short five-year span in the mid-20th century.

It’s hard to pick the best contemporary art museums and galleries that Brazil has to offer, cementing the country as an art and culture destination. With largely acclaimed cultural institutions and smaller art studios, there is a great mix of galleries to explore with world-class exhibitions and collections celebrating both homegrown and international artistry, from modern masters to newly emerging talents.

Throughout Brazil, a great way to learn about the broader or local culture is to explore the artwork. The art of Brazil represents the contemporary movement, feelings, and ideas of the time and place. It is a deeper way to gain an understanding of the country and its people.

Q: *What are the impacts that all of these events have had on Brazil's international relations in establishing itself as an independent country?*

A: The ideas that emerged during the Week of 22 unfolded into various movements that carried its legacy forward. An event that not only brought immediate impact but also kept reverberating over the years.

The Week of Modern Art of 1922 was a milestone for the new Brazil that emerged in the face of so many transformations. After two centuries, it’s now the occasion to celebrate not only the Independence Proclamation back in 1822 but also the Independence as a continuous process of building a generous, open, tolerant, and multicultural society in Brazil. It is time to celebrate the strength and richness of Brazilian culture, music, and civil society.

In this context, Brazil has a special relationship with the United States, as the American Revolution inspired our ideas of freedom and sovereignty. We are happy to rekindle these traditional ties of friendship based on the shared values of democracy and human rights, which are the bedrocks of our countries and the best guarantees of a better life for our people.

The General Consulate of Brazil in Chicago is sponsoring performances that highlight Brazilian music at Project 88 during this calendar year. Stay tuned for more.



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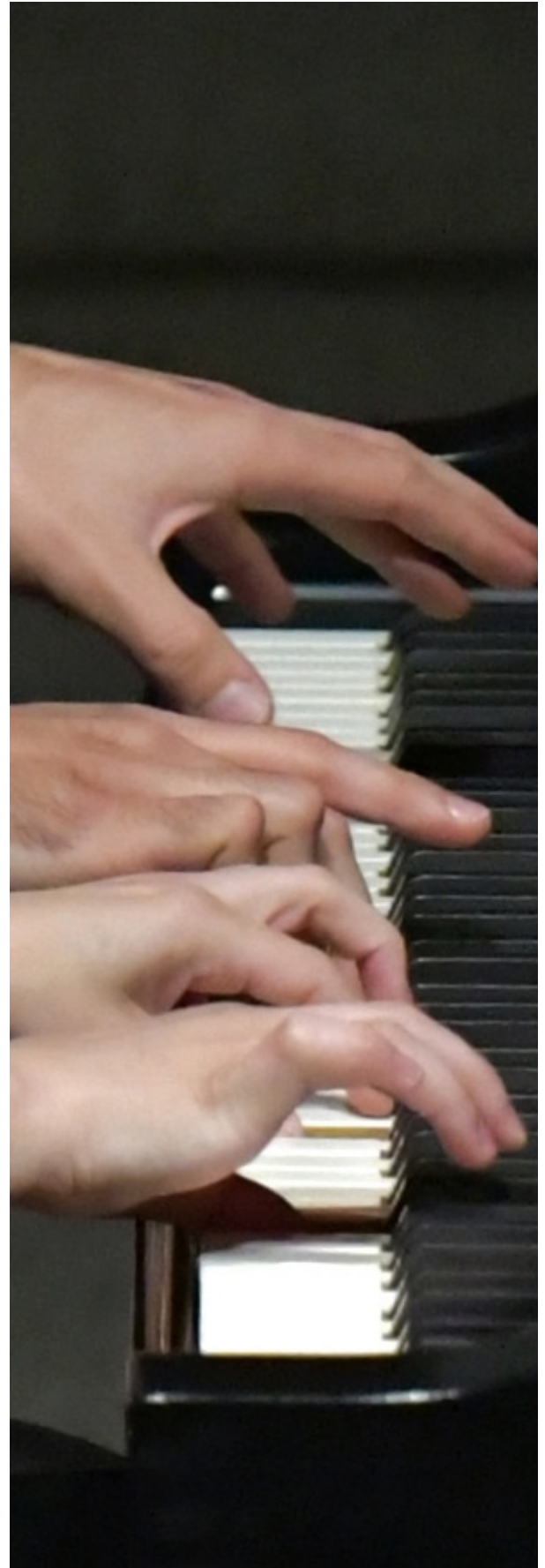
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Project 88 is the product of a dedicated group of people volunteering their time and talents. If you are interested in volunteering with Project 88, please click [here](#) to fill out our form.

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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!

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UPCOMING EVENTS

DECEMBER 2022–JANUARY 2023

JAN
14

CONCERT

RACHMANINOFF'S 150TH BIRTHDAY: SONATA

Yuri Tanaka, piano

FEB
11

CONCERT

RACHMANINOFF'S 150TH BIRTHDAY: VOCALISE

Gabrielle Goudard, soprano
Élizer DiPaula, piano

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

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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.

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