

# PROJECT 88

September–October 2022

## CONCERT SERIES

Lakeshore Brass Quintet

Faculty Recital

## ABOUT THE MUSIC

DID YOU  
KNOW?

 Project 88  
Music Academy



# PROJECT 88 MUSIC ACADEMY

SEPTEMBER–OCTOBER 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!



- 1 **A Note from the Artistic Director**
- 2 **A Note from the Board of Directors**
- 3 **A Note from the Director of Operations**
- 4 **About Project 88 Music Academy**
- 9 **Our History**
- 12 **Project 88 Concert Series:  
Lakeshore Brass Quintet**
- 16 **About the Music:  
Lakeshore Brass Quintet**
- 18 **Did You Know?**
- 20 **Project 88 Concert Series:  
Faculty Recital**
- 24 **About the Music: Faculty Recital**
- 26 **Become a Friend of Project 88**
- 28 **Become a Partner**
- 30 **Upcoming Events**

## STAFF

Élida DiPaula,  
*Executive and Artistic Director*

Desirae Diehl,  
*Director of Operations*

Wen Chin Liu,  
*Music Academy Supervisor*

Miguel Fabian-Sauceda,  
*Preparatory Program Coordinator*

Rick Torres,  
*Apprentice Program Coordinator*

---

## FACULTY

Kina Ono, *violin*

Nayelii Duran, *violin*

Peter Saltzman, *piano*

Élida DiPaula,  
*piano and composition*

---

## BOARD OF DIRECTORS

Branka Matevich, *President*

Mike DeLonay, *Vice-President*

Jonathan Adamczewski, *Treasurer*

Patricia Goyette-Gill, *Secretary*

Janna Fiester

Mike Garon

David Olson

Jordan Thomas

Laura Finnegan

---

## VOLUNTEERS

Bill Calvert, *Photographer*

Keith Kennedy, *Data Support*

Catey Sullivan, *Writer/Editor*

David Powers, *Writer*



## SEE WHAT OUR COMMUNITY HAS TO SAY

“Awesome teachers, incredible program, amazing musicians.”

FROM A MUSIC ACADEMY PARENT

---

“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



Project 88 was born from a vision and supported by many visionaries. In 2018 when we established the first season of concerts, we did not think Project 88 would grow so fast and so quickly. Never did we anticipate these accomplishments so soon: that in three years we'd be able to match our goals and open the music academy; that we would have a longer list of artists devoted to our mission and willing to help us kickstart this organization; or that our roster of volunteers eager to make this institution successful would continuously grow. The common factor of our success was your support; even during the catastrophic events of 2020 you were committed to our mission and helped us remain hopeful that our organization would continue to thrive.

Now during our fourth season I am overjoyed with pride to announce the expansion of Project 88 Music Academy, a new format for the concert series to be live-streamed on our digital platform, an ever-growing structure to interact with our audiences and supporters, the launch of Project 88 Magazine, and a membership program that cultivates opportunities for people to intertwine their love for music and their belief in our mission.

During this 2021/2022 Season the concert series will happen on the second Saturday of every month from October to May. We celebrate several remarkable historical events and feature many incredible artists. We are opening this season with a performance of mainstream jazz, showcasing this wonderful music genre for the first time in our concert series. We celebrate 100 years of Astor Piazzolla, and our Holiday Brass concert returns to celebrate the holiday spirit. During the second half of our season we highlight the art of piano playing, including the complete Études by Chopin, which is one of the most important works written for piano. This is an exceptional educational opportunity for our students in the academy and a delight to any audience. We will commemorate the cultural independence of Latin countries and celebrate the 100th year since Modern Art Week in Brazil that made such an incredible impact on the cultural history in Latin America. This season we will also feature two events dedicated to showcasing our students and faculty.

We are proud to bring to you so many artists with a wide variety of backgrounds and experiences. Our new options for designated giving are designed 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 bring 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 Season!

**Élider 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 ÉElider'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 Diehl**  
Director of Operations

# ABOUT PROJECT 88 MUSIC ACADEMY

BY CATEY SULLIVAN, PROJECT 88 VOLUNTEER

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

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

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

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

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

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

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

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

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







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

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

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



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

# Hear What People Have to Say

---

### 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*



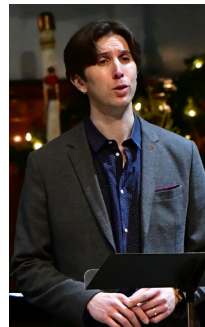
# OUR HISTORY

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*

# LAKESHORE BRASS QUINTET

DAVID NAKAZONO, TRUMPET | JOHN WAGNER, TRUMPET |  
FIONA CHISHOLM, HORN | MATT FLANAGAN, TROMBONE |  
KEITH POLITO, TUBA  
SEPTEMBER 10  
SATURDAY 6:30 P.M.

## **OVERTURE TO "LA CLEMENZA DI SCIPIONE"**

*J.C. Bach*

## **SONATA, "SAINT MARK"**

*Tomaso Albinoni*

1. Grave
2. Allegro
3. Andante
4. Vivace

## **THREE PIECES FOR BRASS QUINTET**

*Ludwig Maurer*

1. Maestoso alla Marcia
2. Andante con moto
3. Allegro grazioso, un poco agitato

## **QUINTET NO. 3**

*Victor Ewald*

1. Allegro moderato
2. Intermezzo
3. Andante
4. Vivo

## **SONATA FOR BRASS QUINTET**

*Derek Bourgeois*

1. Allegro vivace
2. Andante piacevole
3. Maestoso - Allegro molto con brio

INTERMISSION





### FIONA CHISHOLM Horn

**Fiona Chisholm** is an active freelancer and soloist across the Midwest and has performed with the Northbrook Symphony Orchestra, Louisiana Philharmonic Orchestra, and the Chicago Symphony Orchestra. She recently won the 3rd horn position with the Central Wisconsin Symphony as well as Principal Horn with the Racine Symphony Orchestra. Fiona recently completed a two year regular membership with the Civic Orchestra of Chicago. In 2015 Fiona was honored to be invited to play with the Lethbridge Symphony Orchestra as a soloist for Schumann's *Konzertstück for four horns and orchestra*. She was named one of five finalists worldwide for the International Horn Society's Premier Soloist Competition that took place in San Francisco in 2011. The following year she competed in the National Music Festival of Canada and placed 3rd in her division as well as winning principal horn of the Kamloops Symphony Orchestra. Fiona holds degrees from the University of Lethbridge (BMus) and DePaul University (MMus and PGCert).



### MATT FLANAGAN Trombone

Born in Missouri, **Matt Flanagan** is a Chicago based freelance trombonist and teacher. He has performed throughout the Midwest as well as internationally in Italy where he participated in the 2017 Festival Suoni d'Abruzzo, an orchestral and chamber music festival. As a soloist, he was the winner of the 2016 Southeast Missouri State University Concerto and Aria Competition as well as runner-up in the Missouri MTNA Young Artist Brass Division Competition. In 2017 Matt was selected as principal trombone in the Missouri All-Collegiate Symphony Orchestra.

His freelance work has included performances with the Paducah Symphony Orchestra, the Northwest Chicago Symphony Orchestra, the Lake County Symphony Orchestra, the Lakeview Orchestra, and the Civic Orchestra of Chicago. Outside of his orchestral work he also freelances as pit musician for musicals across the Midwest.

Matt received his Master of Music degree at the Chicago College of Performing Arts at Roosevelt University where he studied with Reed Capshaw and Jay Friedman. He holds a Bachelor's of Music degree in Trombone Performance from Southeast Missouri State University where he studied with Dr. Robert Conger.



### DAVID NAKAZONO Trumpet

**David Nakazono** has established himself as a sought after musician and teacher, since moving to Chicago to study with Mark Ridenour (Chicago Symphony), Neal Berntsen (Pittsburgh Symphony), and Esteban Batallán (Chicago Symphony) at the Chicago College of Performing Arts at Roosevelt University (MM 2019). Currently, he holds positions with the Peoria Symphony, Wisconsin Philharmonic, Lakeview Orchestra, South Loop Symphony Orchestra, Lakeshore Brass, and the Civic Orchestra of Chicago. He has performed with several local and national ensembles including the Illinois Symphony, Fort Wayne Philharmonic, National Repertory Orchestra, Connexion Band, and is a substitute with the Chicago Philharmonic, Milwaukee Symphony Orchestra, and the Lyric Opera of Chicago. As a teacher, David Nakazono has a breadth of experience in teaching not only trumpet performance, but also music theory and several years of academic tutoring in complex subjects including Mathematics, Chemistry, Physics, and ACT/SAT Prep.



### KEITH POLITO Tuba

**Keith Polito** is a freelance tuba player in Chicago. He has had the privilege of performing with many groups including the Elgin Symphony Orchestra, the Rockford Symphony Orchestra, Chicago Sinfonietta and the Dubuque Symphony Orchestra.

Keith earned a Master's Degree from The University of Northern Colorado and a Bachelor's Degree from The Chicago College of Performing Arts at Roosevelt University. While studying in Colorado, Keith was the Teaching Assistant for the tuba studio and taught classes in brass fundamentals.

He has also given masterclasses at Vandercook College and Morton College in Chicago. When Keith is not on stage performing, he can be found in his shop (based in Elgin, IL) cleaning, repairing, and modifying brass instruments.



## JOHN WAGNER Trumpet

**John Wagner** is an active trumpet player in Wisconsin as well as the Chicago area. He is a recent graduate of Northwestern University where he earned his masters degree in trumpet performance. In 2019 he earned his bachelors from the Peabody Conservatory in Baltimore, Maryland. Last May, John won a position as second trumpet with the Madison Symphony Orchestra and is officially starting with them in September. John is a former regular member of the Civic Orchestra of Chicago, one of the nation's premier training orchestras. Additionally John has also performed with the Wisconsin Chamber Orchestra, the Elmhurst Symphony and will be performing with the Milwaukee Symphony Orchestra in October.

While not playing the trumpet, you can find John working as a specialty coffee barista at Wonderstate Coffee-Madison Cafe where he makes craft espresso drinks and perfects his latte art. John currently resides in Madison, WI with his wife, Holly.

# ABOUT THE MUSIC

## Lakeshore Brass Quintet

BY DAVID POWERS, PROJECT 88 VOLUNTEER

The opening piece, *Overture to La Clemenza di Scipione*, is a charming Rococo composition by the “London Bach,” Johann Christian Bach. Although less famous than his father, the influential Johann Sebastian Bach, Johann Christian was a key figure in his time; he gave composition lessons to a young Wolfgang Amadeus Mozart, and played a crucial role in the development of the European classical milieu which gave rise to Haydn, Mozart, and Beethoven. Throughout a career spent in Italy and London, J. C. Bach composed numerous works including symphonies, concertos, operas, and keyboard pieces, many of which helped establish models for the early classical Sonata form.

Unfortunately, no complete version of the opera *La Clemenza di Scipione* exists. It was probably destroyed in one of the many London opera house fires in the late 18th century. Written in 1778, the opera was composed in the serious Italian style and was the last of J. C. Bach’s London operas. The overture itself is full of elegant melodies and beautiful sonorities, with an overall sound reminiscent of the early Mozart.

Tomaso Albinoni, a composer of the Baroque era, was the Venetian son of a wealthy paper merchant who was noted for his skill as a singer and violinist. He rose to fame as an opera composer, gaining prominence in Italian cities including Venice, Genoa, Bologna, and Naples. After his death,

most of his operas were lost, but his fame as an instrumental composer endured, thanks to the nine collections of instrumental music he published during his lifetime. Albinoni’s instrumental works compare favorably with those of Vivaldi or Corelli, and were appreciated by Johann Sebastian Bach, who composed two fugues on themes by Albinoni. From the majestic opening movement to the energetic interplay of the final, *Albinoni’s Sonata “Saint Mark”* offers an exemplary demonstration of Albinoni’s compositional skill.

The German-born composer Ludwig Maurer, who spent much of his life in Russia, had an outstanding reputation as both a violinist and a composer. His career highlights included conducting in Moscow for Count Vsevolozhsky’s orchestra, performing as violin soloist in the Russian premiere of Beethoven’s Violin Concerto, and leading the French Opera in St. Petersburg as director and conductor. Maurer’s *Three Pieces for Brass Quintet* provides a charming example of early Romantic chamber music. In the first piece, simple harmonies and exuberant rhythms create an atmosphere of rustic festivity. In the second piece, a reflective mood prevails as a folkloric melody is intoned over fluctuating harmonies. In the final piece, the development of a simple motif leads to playful exchanges between the instruments, as lively rhythms propel the music forward to a satisfying conclusion.

Despite his outstanding achievements in the field of music, Russian civil engineer Victor Ewald was not a professional musician. Nevertheless, Ewald was involved deeply with music as a performer and composer throughout his life. A graduate of St. Petersburg Conservatory, Ewald was an accomplished cellist who performed with the Beliaeff Quartet in St. Petersburg for sixteen years. Along with figures such as Modest Mussorgsky and Nicolai Rimsky-Korsakov, Ewald became one of the “Mighty Handful” of Russian performers and composers who performed at Mitrofan Belyayev’s weekly house concerts, given in St. Petersburg from 1888 until 1904.

Victor Ewald’s *Brass Quintet No. 3*, written in 1912, takes full advantage of advances in brass instrument design that took place during the nineteenth century. Ewald’s delightful Romantic composition makes virtuosic demands of its players, and has become an essential piece in the modern brass repertoire. The first movement weaves expressive melodies together with repetitive rhythmic figures, as it dramatically unfolds in a series of shifting moods. In the second movement, a long and flowing melody gives way to an episode characterized by lively interaction between instruments, until the original theme returns the piece to tranquil ground. The third movement, which begins by unfolding a simple three note motif, moves steadily through a series of moody harmonies as it drives towards an emotional climax. With the final fourth movement, intricate melodies are exchanged at a brisk tempo, and after a brief exploration of darker harmonic territory, the piece concludes with a triumphant flourish.

Derek Bourgeois was a prolific 20th century British composer known for creating memorable melodies and works infused with mischievous humor. Bourgeois wrote 391 works in his lifetime, including 17 concertos, 116 symphonies, and numerous works for brass and wind bands. Bourgeois’ *Sonata for Brass Quintet* takes full advantage of contemporary techniques to create a rich sonic tapestry full of surprises and intricate sonic details. The dramatic first movement, characterized by tense melodic exchanges and driving rhythms, is followed by a lyrical and poignant Andante permeated by timbral subtleties. In the final movement, dazzling fanfares sound over playful chromatic harmonies, bringing the work to a joyful conclusion.

# Did you know?

BY JORDAN THOMAS, PROJECT 88 BOARD MEMBER



Johann Christian Bach



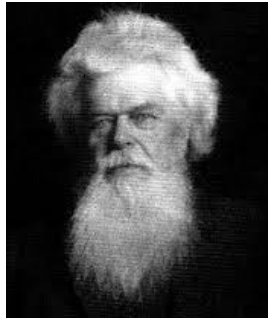
Tomaso Albinoni

## Have you ever wished for a brother or a sister?

Well, Johann Christian Bach could have spared you a couple of his siblings if he could. Johann Christian was the eighteenth child of Johann Sebastian Bach, and the youngest out of his eleven sons. One can only imagine how much that grocery bill was? Thank goodness Daddy Bach... excuse me J.S. Bach had those church jobs. After J.S. Bach died, he worked and lived with his second older half-brother Carl Philipp Emanuel Bach, who was considered the most musically gifted out of all the children at that time. Well, after a while he moved to Italy and converted from Lutheranism to Catholicism and started composing sacred music for the church. After eight years in Italy, he moved to London and would become best buddies with Queen Charlotte. She appointed him Music Master, and he would even dedicate some of his compositions to her. Wouldn't you if you were friends with the Queen? He became internationally famous, both as a composer and as a performer. Wolfgang Amadeus Mozart and Joseph Haydn liked his music and learned a lot about how to write good concertos by looking at his concertos. His nickname became "The London Bach" or "The English Bach", I mean come on, with eighteen siblings you need a nickname to shine!



Ludwig Wilhelm Maurer



Victor Ewald

## You know how there are some composers who are known for that one hit tune, but did quite a lot?

Well Tomaso Albinoni is one of those composers with his Adagio in G Minor, or was it Remo Giazotto? More on that later! Albinoni had great talents in music, but he never really wanted a professional position in music. With the inheritance of his late father who was an established paper merchant, he didn't have to really work. Must be nice living that Kardashian life, but that didn't stop him from composing. He wrote operas which gained him fame, but



Derek Bourgeois

his best works were instrumental music. He wrote 59 concerts and 99 sonatas; his 12 trio Sonata gave him the boost as one of the great composers in Venice. His mastery of vocal idioms made him really stick out as a composer in the Baroque era, which is evident in his oboe concertos. Oh, so back to Remo Giazotto, he was a biographer who traveled to Dresden after World War II and found a part of a longer manuscript among the ruins. It was six bars of a melody and a bass line, and he composed the Adagio in G minor out of that. Now there's some scholars think Giazotto's origin story for the Adagio may be a fiction, as no one other than he ever saw this supposed Albinoni fragment. The debate is still going on to this day!

**Do you know that one person who is like Bugs Bunny, and just hops from one place to another? For me that is Ludwig Wilhelm Maurer.**

I personally think of him as a German composer even though most of his time was in Russia, but hey to each their own. Born in Potsdam, he made his big violin performance in Berlin at the tender age of 13. He then started studying French Style violin in Mitau (a city in Latvia), and then went on to Russia where he stayed for the remainder of his life. His first stop was St. Petersburg, but then French violinist and composer Pierre Bailot got him a job as conductor of the Count Vsevolozhsky's orchestra in Moscow. He conducted for a while, but then dropped out to do concert tours in Germany and Paris. You know how violinists are, always must have the spotlight. After some time composing, directing, and conducting, he moved back to Mother Russia, and the following year gave the first Russian performance of Beethoven's Violin Concerto. No biggie, right? He became the conductor and director of the French Opera in St. Petersburg and would stay there until his death in 1878.

**Did you hear even though Victor Ewald was a composer and a cellist, his actual profession was a civil engineer?**

He was even the professor and manager of the Faculty of Construction Materials at the St. Petersburg Institute of Civil Engineers; we

love people with many talents! His musical training began at age 12 at the St. Petersburg Conservatory, just a few years after it was founded by Anton Rubinstein, where he received lessons in cornet, piano, horn, harmony, composition, and a partridge in a pear tree. He became active in a very distinguished group known as The Mighty Handful, whose members included Borodin, Mussorgsky, Rimsky-Korsakov, Balakirev, and Cui. This group would give weekly soirees known as "Friday Evenings", for amateur performers and composers who shared an interest in indigenous folksongs in Classical Music. Ewald composed music for Brass Quintets, which were considered to be the first original pieces for that type of ensemble, even though Jean-Francois Bellon technically wrote 12 brass quintets ten years earlier. Ewald even played in a brass quintet himself! I mean that conservatory training had to come in handy sometime! Am I right?!

**I bet you did not know that Derek Bourgeois got his start by studying at Magdalene College, where he earned two honor degrees and a doctorate. AND he continued his studies at the Royal College of Music in composition and conducting.** His first symphony was composed when he was only 18, with positive reviews, and that was just the beginning! In between his time lecturing and conducting orchestras, he conducted the Sun Life Band where he discovered Brass Bands. Within his life, he composed 391 works, which includes concertos, sonatas, an opera, chamber music, and movie television scores! In 2008 he wrote his largest and longest symphony "Life, the Universe and Everything", in which he passed the record of Haydn! Known as an educator, he taught, conducted and directed organizations such as Bristol University, the National Youth Orchestra of Great Britain, the National Youth Chamber Orchestra, and St. Paul's Girls School. Though he did retire in 2002, he still composed, saying the pieces just came "tumbling out" and to partially stop him from "going mad". Talk about living life to its fullest, am I right?

# FACULTY RECITAL

**KINA ONO**, violin  
**ÉLIDER DIPAULA**, piano  
**OCTOBER 15**  
**SATURDAY 6:30 P.M.**

## **NOCTURNE**

*Lili Boulanger*

## **DANZAS ESPAÑOLAS OP. 37, NO. 5: "ANDALUZA"**

*Enrique Granados (arr. Kreisler)*

## **FLOR DA NOITE**

*Radamés Gnattali*

## **VOCALISE-ÉTUDE EN FORME DE HABANERA**

*Maurice Ravel*

## **ESTRELLITA**

*Manuel Ponce (arr. Heifetz)*

## **CZÁRDÁS**

*Vittorio Monti*

## **INTERMISSION**

## **PRIMEIRA SONATA-FANTASIA: "DESESPERANÇA"**

*Heitor Villa-Lobos*

## **HISTOIRE DU TANGO**

*Astor Piazzolla*

1. BORDEL 1900
2. CAFÉ 1930
3. NIGHTCLUB 1960
4. CONCERT D'AUJOURD'HUI



**KINA ONO** Violin

**Kina Ono** is an enthusiastic violinist and educator in the Chicago metropolitan area. Ono won positions with and is currently performing with the Civic Orchestra of Chicago, Illinois Symphony Orchestra, Madison Symphony and the Peoria Symphony Orchestra. Prior to moving to Chicago, Ono won positions in many orchestras including the Longmont, Boulder, Cheyenne, Mankato and Duluth Superior Symphony Orchestras. She has also performed with many more orchestras in her home state of Minnesota, as well as in Colorado, Illinois, Indiana, Wisconsin, South Dakota, and Wyoming.

Ono has performed concertos with the Longmont and Kenwood Symphonies and during her studies at the University of Colorado, she was selected for two consecutive years to participate in the Honors Chamber Program. As part of this program, she had the opportunity to perform alongside members of the Takács Quartet. An eclectic and curious musician, Ono loves to explore other genres of music including pop, tango and bluegrass. She has performed at major venues around Minnesota alongside artists such as Michael Buble and 2Cellos.

Ono earned her Master of Music degree at the University of Colorado, under the tutelage of Charles Wetherbee, Karoly Schranz, and Claude Sim and earned her Bachelor of Music from the University of Minnesota, where she studied under renowned pedagogue Sally O'Reilly.



## ÉLIDER DIPAULA piano

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

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

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

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

# ABOUT THE MUSIC

## Faculty Recital

BY DAVID POWERS, PROJECT 88 VOLUNTEER

The sister of renowned composer and instructor Nadia Boulanger, French composer Lili Boulanger was a child prodigy who died tragically at the age of 24 in 1918. In 1913, she won the Prix de Rome, making her the first woman to win that prestigious prize. Her composition *Nocturne* opens with an introspective three-note melodic motif in the violin; as it develops this motif, it explores a rich harmonic landscape and builds towards an intense climax.

Enrique Granados was a concert pianist and classical composer from Catalonia, Spain who incorporated typically Spanish elements into his compositions. He is best known for *Goyescas*, a piano suite influenced by the painter Francisco Goya. Granados' *Andaluza* is a charming dance piece that evokes the flamenco sounds of the Andalusian region of southern Spain.

Radames Gnattali spent much of his life as composer, arranger, and conductor of the National Radio Orchestra in Rio de Janeiro, where like his contemporary Heitor Villa-Lobos, he synthesized Brazilian popular music with elements of the European classical tradition. Gnattali's *Flor da Noite* ("Flower of night") was inspired by the singing of a beautiful woman as she sold popcorn outside of a

theater, and is characterized by soaring violin melodies and lush harmonies reminiscent of jazz.

Maurice Ravel was a major early 20th-century French composer, known for his abilities as an orchestrator and his original synthesis of musical modernism with elements of classical, baroque, and jazz. One of several pieces Ravel wrote based on dance forms, *Pièce en Forme de Habanera* was originally a song without words for the bass voice. It features a lyrical melody on the violin, accompanied by ostinato habanera rhythms interspersed with delicate harmonic flourishes on the piano.

Manuel Ponce, known as the "Creator of the Modern Mexican Song," was a child prodigy who already demonstrated musical aptitude at the age of four. A scholar of traditional Mexican songs and folklore, Ponce composed songs, piano pieces, chamber music, and orchestral works, along with many works for guitar, which are now considered to be essential pieces in the classical guitar repertory. In 1912, Ponce wrote both the lyrics and the music for his most famous piece, *Estrellita* ("Little Star"). In this piece, love has filled the narrator with pain and suffering, and a little star is implored to "Come down and tell me / if he loves me a little / because I cannot live without his love."

Italian Vittorio Monti was a composer, conductor, violinist, and mandolinist. He was born in Naples and went on to conduct the Lamoureux Orchestra in Paris. His 1904 composition *Csárdás* is modeled on the folk dances which were once performed in the inns and taverns of Hungarian farming villages.

Heitor Villa-Lobos is considered by many to be Brazil's foremost composer; the vast catalog of works composed during his lifetime includes 16 string quartets, 12 symphonies, and many other pieces including the popular *Bachianas Brasileiras* and *Chôros*. The *Sonata Fantasia* dates from the period between 1912 and 1920 when Villa-Lobos first began to mature as a composer. Unlike Villa-Lobos' later works, which integrate many elements of Brazilian popular and folk music, this early piece demonstrates Villa-Lobos' affinity with late Romantic French composers such as Camille Saint-Saëns and Gabriel Fauré. Nicknamed *Desespérance* ("Despair"), the sonata is written as a single continuous movement with interlinked sections that vary in character and tempo, and lives up to its name as it moves between lyrical violin melodies and intensely dramatic passages distinguished by chromaticism, bold rhythmic interplay, and virtuosic passagework.

Astor Piazzolla was born in Argentina to Italian immigrants but spent much of his childhood in the United States, where he was exposed to jazz and classical music. Piazzolla returned to Argentina in 1936, and by 1955, he had developed an original approach to tango,

known as *nuevo tango* ("new tango"); from this point on, Piazzolla's compositions include many elements characteristic of his style, such as jazz-inspired improvisational sections, extended harmonies, and intricate counterpoint.

*Histoire du Tango*, one of Piazzolla's most beloved works, was composed in 1985. Originally scored for flute and guitar, the piece presents a musical history of the tango's evolution. The first movement, "Bordello, 1900," is a playful celebration of the tango's birth in the brothels of Argentina. The second movement, "Cafe, 1930," is suffused with melancholy, and depicts a new phase of the tango when, according to Piazzolla, "people stopped dancing it as they did in 1900, preferring instead simply to listen to it." The third movement, "Night Club, 1960," is more rhythmic and upbeat as it explores the encounter between the tango and the Brazilian bossa nova. The final movement, "Modern-Day Concert," pays tribute to modernist composers such as Bartok and Stravinsky, as it weaves together complex contrapuntal lines and drives towards a dramatic conclusion.



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

## BECOME A FRIEND OF PROJECT 88

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

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

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

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

Give what you can and access these benefits:

**ALLEGRO**



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

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

**VIVACE**



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

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

**PRESTO**



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

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

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



# 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***  
or call (630) 708-4247.



# THERE ARE SEVERAL WAYS YOU CAN SUPPORT OUR MISSION!

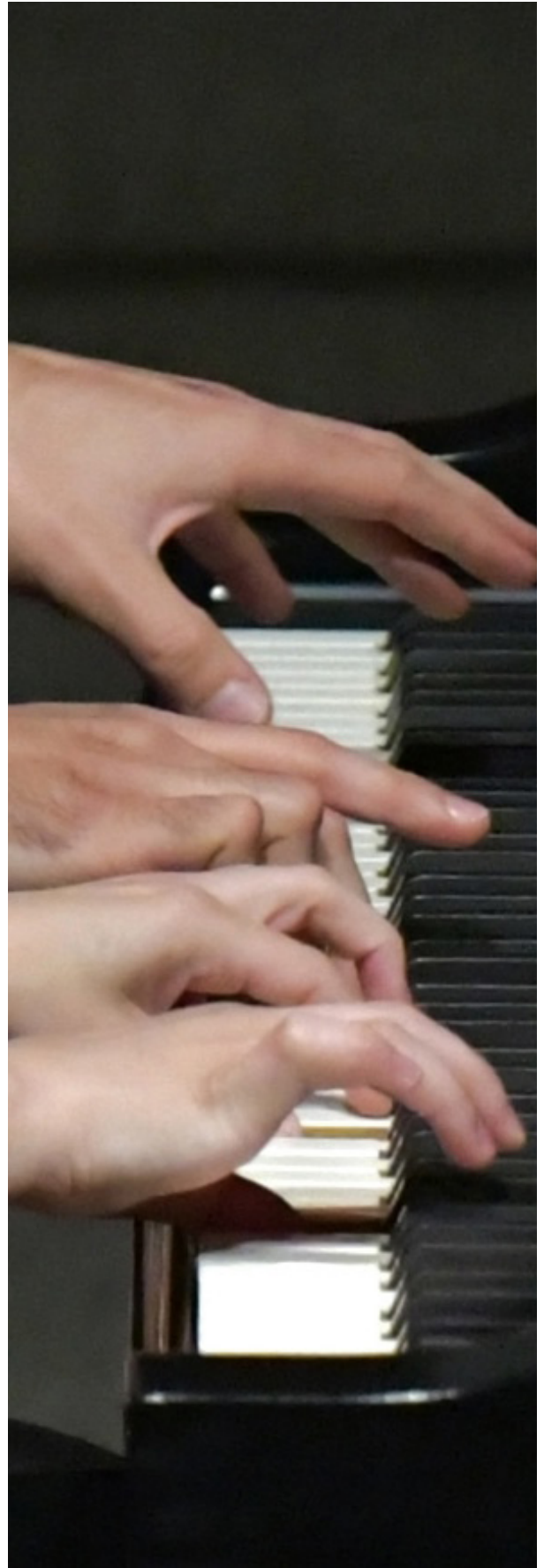
## **VOLUNTEER**

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

NOVEMBER–DECEMBER 2022

NOV  
**12**

CONCERT SERIES

## **200 YEARS OF BRAZIL**

Hugo Pilger, cello

Ney Fialkow, piano

DEC  
**10**

EVENT

## **FALL 2022 STUDENT RECITAL**

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

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

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

# Your *flexible* solution for **RECORDING and LIVESTREAMING**

Proudly serving Chicagoland's artists, schools, and businesses.

[www.peckhammp.com](http://www.peckhammp.com)

High-definition Recordings  
Live • Virtual • Hybrid Events

- Audition Tapes
- Acoustic Albums
- Classical Concerts
- School Performances
- Corporate Events
- Ceremonies
- Webinars



# Peckham Media Productions

## 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

6720 31st Street Berwyn, IL 60402

[contact@project88musicacademy.org](mailto:contact@project88musicacademy.org)

(630) 708-4247

[project88musicacademy.org](http://project88musicacademy.org)

Find [@project88musicacademy](#)  
on these social channels

