

PROJECT 88

October – November

2021

CONCERT SERIES

Mainstream Jazz

**The Project Chamber
Orchestra**

ARTIST SPOTLIGHT

José Viera Calles



PROJECT 88 MUSIC ACADEMY

October – November 2021

WELCOME TO OUR 4TH SEASON

We are proud to announce the launch of our 2021/2022 Season. We have 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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David Nakazono, *composition*

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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. Visit us at project88musicacademy.org for more information!





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 would 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 offer 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 2021/2022 Season!

Élder DiPaula
Executive and Artistic Director

A Note from the Board of Directors



What an unprecedented year it has been, one 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 is the conductor of our organization.

People are what make Project 88 able to continue, grow and succeed. None of the growth and successes in 2021 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 Lutheran Church and Atlas Arts Media. Thank you to all of you for your assistance. We would not have been able to do it without you.

This year we are rolling out a new program called Friends of Project 88. Take a moment and become a friend, help to support the music academy and 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



A select few have had the privilege to witness Project 88 grow since its inception; I am one of those fortunate few. Reflecting on the short history of our growing organization, I am amazed at what we've been able to accomplish over the past three years and am ever more excited about what is to come.

We are all still humbled by the fact that our concert series has been an immense success from the beginning, dutifully supported by our wonderful patrons like you. However, we are now continuing to be energized by the support for our Music Academy that continues to grow and change in ways that were a short time ago merely a vision. Project 88 Music Academy began educating its first students last spring, and we are happy to share that most of those students are continuing their education in the program while concurrently we have accepted new students who are beginning their musical journey. Returning students in the Artist Academy are learning composition skills, taking private lessons, and engaging with

their peers in group classes. Our new students this fall are either following in their footsteps or participating in our special new class for younger students, which is designed to expose students to basic musical concepts in fun, engaging, child-friendly ways. Our faculty is talented, and our students are stellar. We hope you'll make plans to join us for our Student and Faculty recitals this year!

Operationally, much work has been going on in the background! We have launched a new website on a new domain: www.project88musicacademy.org, and we have completely new branding that is clean, colorful, and engaging. Follow us on social media to see this incorporated into new content from our marketing team. We're adding more positions, recruiting more volunteers, and moving the ball forward in more ways than can be adequately expressed in a few paragraphs. If I had to summarize this growth, I'd simply say that Project 88 is thriving. And it's thriving because of the people who continue to pour their heart and soul into this organization: Board members, faculty, staff, students & their families, volunteers, and especially our patrons. Supporters like you who believe in Project 88's mission, are eager to see its impact, and want to help keep propelling it forward.

We thank you for joining us on this journey. Keep your eyes and ears open for more to come in the coming weeks and months!

A handwritten signature in black ink, which appears to read 'Desirae Diehl'. The signature is fluid and cursive, with a long horizontal line extending to the right.

Desirae Diehl
Director of Operations



TERRY SULLIVAN TRIO

OCTOBER 9
SATURDAY 6:30 P.M.

The Terry Sullivan Trio program will be announced from the stage. It is in the nature of jazz to make decisions in the moment; therein lies the fun. While they have shaped the program in advance, the performers often spontaneously change the song order.

It is safe to say, however, the performance will include one or two tunes by Brazilian composer Antônio Carlos Jobim.

Mainstream Jazz will perform some arrangements with harmonizations by Tom Muellner.



TERRY SULLIVAN Vocalist

Vocalist **Terry Sullivan** sang in early music ensembles and small concert choirs before turning to jazz. An Ohio native, she has a degree in flute from Ohio University, but began singing after college. Anita O'Day and Blossom Dearie are among her influences. Ms. Sullivan sings in intimate venues in the Chicago area. In addition to traditional musical training as a flutist beginning in grade four, she studied at the Aebersold Summer Jazz Workshops at the University of Louisville, Kentucky.



TOM MUELLNER Piano

Tom Muellner is a highly respected jazz pianist whom national jazz critic Neil Tesser called "a pianist and tunesmith of stellar magnitude." Though he also played drums, guitar, bass and organ, Tom's natural preference was always the piano. He grew up hearing many great jazz recordings, but related particularly to the unique piano artistry of Erroll Garner and the genius of the late jazz piano master Bill Evans. Tom presides over an authentic and renowned weekly jam session at the Serbian Village in Chicago, a place of honor in the jazz world that he has held for more than a decade.



STEWART MILLER Bass

Bassist **Stewart Miller**, a native of Louisville, Kentucky, is a graduate of music programs at the University of Kentucky and Northern Illinois University, and a regular in jazz clubs, recording studios, and festivals in and around Chicago. He has been an instructor of jazz bass at University of Illinois-Chicago and the Music Institute of Chicago, presented clinics and workshops for bassists at all levels, and adjudicated Illinois Music Educators Association All-State Jazz Band auditions. Stewart has performed and recorded with the Chicago Jazz Philharmonic for the past seventeen years, and can be heard on recordings by Chicago jazz artists such as Orbert Davis, Bobby Lewis, Russ Phillips, and Judy Roberts

ABOUT THE MUSIC

BY LISA MIODUSZEWSKI

Jazz is traditionally rooted in the late-19th and early-20th centuries as interpretations of American and European classical music entwined with African and slave folk songs and the influence of West African traditions. The culture of jazz is shaped by a set of attitudes and assumptions brought to music-making, among them the notion of performance as a fluid creative process involving improvisation. Jazz is characterized by the product of interaction and collaboration, placing less emphasis on the contribution of the composer, and more on the performer. This contrasts classical music where the performer's goal is to play the composition as it was written with detailed attention to the composer's markings.

Discussions regarding African American music traditions and its impact on popular music as a whole must engage with the painful topic of slavery. Stripped of their institutions, material possessions, family structures, and often their names, the first generation of slaves in America began the process of constructing a coherent, resilient culture in a hostile environment. African American culture was built out of what the slaves carried in their memories and were able to reconstruct in America, a process that involved an emphasis on the nonmaterial, spiritual, and aesthetic aspects of culture, including music.

One of the hallmarks of African musician traditions are call-and-response forms. This typically involves a lead singer (or instrumentalist) and a group of singers (or players) alternating phrases, with the leader usually being allowed more freedom to elaborate their part. Another feature of many African musical genres is the frequent

occurrence of syncopation patterns, in which the sounds produced by musicians are played apart from or against the underlying steady pulse of the music. This technique is grounded in the ability of competent musicians and listeners to maintain an internalized pulse that acts as a framework for organizing and interpreting musical time.

As the influence of jazz spread around the world, it drew on national, regional, and local musical cultures, which gave rise to different styles including Afro-Latin jazz. Afro-Latin jazz is a subgenre that typically employs rhythms that either have a direct analog in Africa or exhibit other African rhythm influences. Elements of jazz also blended into Latin dance styles such as samba.

In the spontaneous nature of jazz, the program of tonight's performance will be announced from the stage. Although the program is shaped in advance, the performance is free to depart from the "plan". This flexibility is shaped by the dynamic interaction between performers and their audiences, who in many cases function as co-performers, adding to the momentum of a musical event.

One of the composers to be featured in tonight's program is Antônio Carlos Jobim (January 25, 1927 – December 8, 1994), also known as Tom Jobim. Jobim was born in Rio de Janeiro where he began his musical studies as a teenager. He took piano lessons and studied orchestration, harmony, and composition. In the mid-1940s, Jobim began to work as a pianist in the bars and nightclubs of Rio's beach areas of Copacabana and Ipanema. In 1952 he worked as an arranger



Take a late-afternoon walk along Ipanema beach and you're sure to see it: A statue honoring Brazilian singer-composer Antônio Carlos 'Tom' Jobim at the Zona Sul beach where it all began for the Bossa Nova beat back in 1958.

emotional atmosphere. The instrumentation of a typical bossa nova group consists of nylon-stringed acoustic guitar, played with the fingers rather than a plectrum, plus piano, string bass, and drum set. The drum set is played in a distinctive style derived from samba music, characterized by a continuous pulsation

for the recording firm Continental and his first recorded pieces appeared in the following year. He became the artistic director for the Odeon label in 1956 and began a lifelong association with the poet Vinícius de Moraes. Jobim is best known for pioneering a style of samba known as bossa nova alongside guitarist and singer João Gilberto and Vinícius de Moraes.

The Brazilian samba is a dance style strongly rooted in African music. Developed in the late 1950s and early 1960s, bossa nova (Portuguese for "new trend") was a blend of samba rhythms; a sophisticated Brazilian tradition of song composition; and the West Coast style of modern jazz, which emphasized relaxed tempos, sophisticated harmonies, and a cool, cerebral

that the drummer plays with one hand on the closed high-hat cymbal (mimicking the role of the tambourine in a samba band) while tapping the snare drum's metal rim in a 3-3-4-3-3 pattern with the other (a pattern related to that of the Cuban clave). The lyrical themes found in bossa nova include women, love, longing, homesickness, and nature.

During the mid-1960s, bossa nova became a staple of the repertoire of jazz musicians and singers, including Ella Fitzgerald and Frank Sinatra; Sinatra recorded an album with Jobim in 1967. Due to Jobim's musical contributions, the bossa nova became a rich source of creative inspiration for jazz artists and shaping the future of American popular music.

ARTIST SPOTLIGHT

JOSÉ VIERA CALLES

BY CATEY SULLIVAN

As a kid in Barquisimeto, Venezuela, José Viera dreamed of joining the Simon Bolivar Symphony Orchestra, the national ensemble designed to foster the talents of the best and the brightest of the country's young musicians.



So when he was invited to study at the Latin American Violin Academy in Caracas, he didn't balk at the seven-hour daily commute. The invite was a stepping stone to his dream, and Viera's reaction was the same as it had been the first time he heard an orchestra perform live. "I was like, 'OK, this is something I have to do,'" he recalled. "When you're a child, and you see something great that you want to be a part of, the inspiration carries you. But then you also have to work," he said.

That's precisely what he did. "My dad brought home a violin for me when I was nine," Viera said. "It started taking more and more of my attention, so when I got the chance to seriously study, I didn't really even think about saying 'no.' "

Viera's early immersion in orchestral concerts was thanks in large part to El Sistema, the sprawling, government-supported program that brought music education and concerts to cities and towns throughout Venezuela. At its height, the organization counted well over half a million young musicians involved in its education programs and performing in hundreds of locales across the country.

"Every town had its own orchestra, its own concerts," Viera, 21, said. "I started on the violin, I discovered, oh, I have some talent. It was sometimes easy for me, and I learned faster than the others. But talent doesn't mean anything if you don't do the work. It's something you have to take care of. It's easy to say, 'Oh, I'm talented, I don't have to practice today,' but then your talent means nothing."

In Barquisimeto, Viera nurtured his talent at the Vicente Emilio Sojo Conservatory of Music before moving on to study in Caracas with greats including Francisco Díaz, Sergio Celis and José Francisco del Castillo. His trajectory began to embody his childhood dreams: As a teenager, he performed at the Salzburg Festival, took second place in Venezuela's Juan Bautista Plaza National Violin Competition and first prize in Colombia's Frank Preuss International Violin Competition. He also made the Bolivar Orchestra and joyfully began to prepare to tour with them.

But in 2017, Venezuela was roiled by protests and political upheaval. The government cancelled the tours. “That was hard. The political problems made things really difficult,” he said. “The government said it wasn’t safe. But what we say in Venezuela is that problems are opportunities, and I try to always keep that in mind.”

“You can’t just play the notes. You have to play them so that people feel something. That’s what I tell the orchestra – we don’t want the audience to just hear something. We want them to feel something.”

Viera arrived in Chicago in 2018, ready to further his studies with Roosevelt University’s Almita Vamos, and determined to start his own orchestra.

The latter makes its Project 88 debut November 13th as an 11-piece chamber orchestra comprised of half a dozen violins, a pair each of violas and cellos and a bass.

The concert repertoire is diverse, opening with Antonín Dvořák’s epic “*Serenade for Strings*,” and continuing post-intermission with Astor Piazzolla’s “*Cuatro Estaciones Porteñas*” (The Four Season of Buenos Aires). Viera likens the latter to Vivaldi’s “*Four Seasons*.”

“You can’t just play the notes,” Viera said. “You have to play them so that people feel something. That’s what I tell the orchestra – we don’t want the audience to just hear something. We want them to feel something. That’s what the future of classical music needs. We want to bring children to the music. There is so much potential here to do that.”

“The pandemic was an opportunity to practice more, to think more, to make something, to listen to more music. I spend a lot of time just walking around Chicago. Some people might say that’s a waste of time, but it’s my creative part of the day, where I can dream and imagine what I’m going to make next.”



OUR HISTORY

BY CATEY SULLIVAN

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

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

A concert pianist who grew up in Brazil, DiPaula flourished as a young, aspiring musician thanks to scholarships and programs similar to those he planned to bring to the Berwyn-based, international endeavor. He arrived in Chicagoland by way of Berwyn's Unity Lutheran Church, where he has served as music director since 2017.





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

THE PROJECT CHAMBER ORCHESTRA

NOVEMBER 13
SATURDAY 6:30 P.M.

ANTONÍN DVOŘÁK
SERENADE FOR STRINGS IN E MAJOR, OP. 22

1. Moderato
2. Menuetto: Allegro con Moto
3. Scherzo: Vivace
4. Larghetto
5. Finale: Allegro Vivace

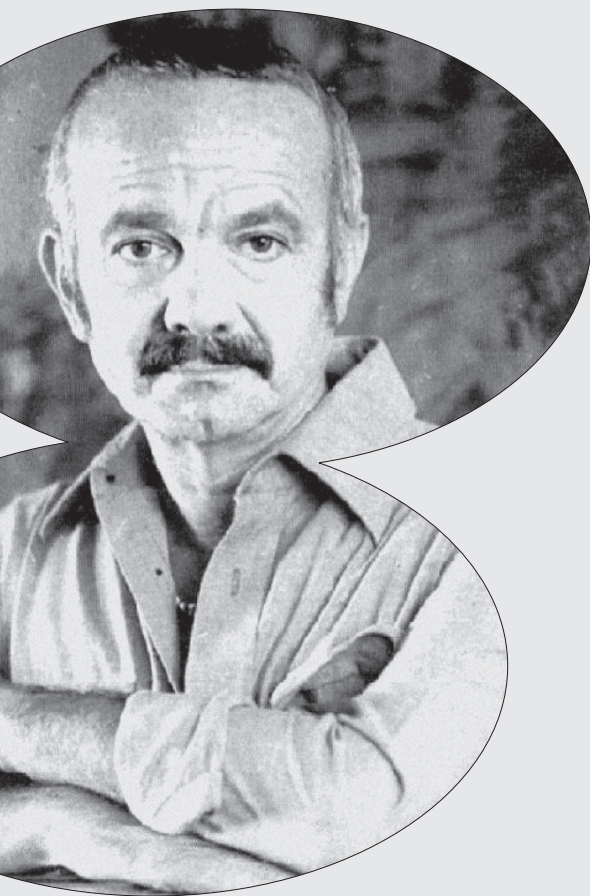
INTERMISSION

ASTOR PIAZZOLLA
CUATRO ESTACIONES PORTEÑAS

*(The Four Seasons of Buenos Aires,
arr. Leonid Desyatnikov)*

1. Verano Porteño (Summer)
2. Otoño Porteño (Autumn)
3. Invierno Porteño (Winter)
4. Primavera Porteño (Spring)





JESÚS LINÁREZ Violin

Started his music studies in Venezuela, at the Music Conservatory “Vicente Emilio Sojo”. The Venezuelan violinist Jesús Linárez, studied for 7 years with Maestro José Francisco del Castillo at the Latin American Academy and was a member of the Venezuelan

orchestra organization, “El Sistema”, being principal at the 2017 National Youth Orchestra of Venezuela.

Linarez participated in several tours with three different orchestras such as the National Youth Orchestra, the Teresa Carreno Youth Orchestra and the Simón Bolívar Orchestra of Venezuela, traveling around some important European cities as Berlin, Munich, Barcelona, Toulouse, London, and prestigious symphony halls as Berlin Philharmoniker and the “Palau de la Música Catalana” in Barcelona.

He has performed as a soloist with the Simon Bolivar Orchestra of Venezuela, Lara Symphony Orchestra and the Caracas Symphony Orchestra all around Venezuela. He has also worked with world known conductors including Gustavo Dudamel and Sir Simon Rattle.

Linárez is one of the six finalists of the Skokie Valley Orchestra Concerto Competition of 2019, Aeolian Classic Emerging Artist Competition 2020, and he is the recipient of a violin by Alfredo Contino 1920, courtesy of Guarneri Hall NFP and Darton & Hersh Fine Violins, Chicago. He is currently student of Mrs. Almita Vamos at the Chicago College of Performing Arts at Roosevelt University, Chicago.

ABOUT THE MUSIC

BY LISA MIODUSZEWSKI

ANTONÍN DVOŘÁK

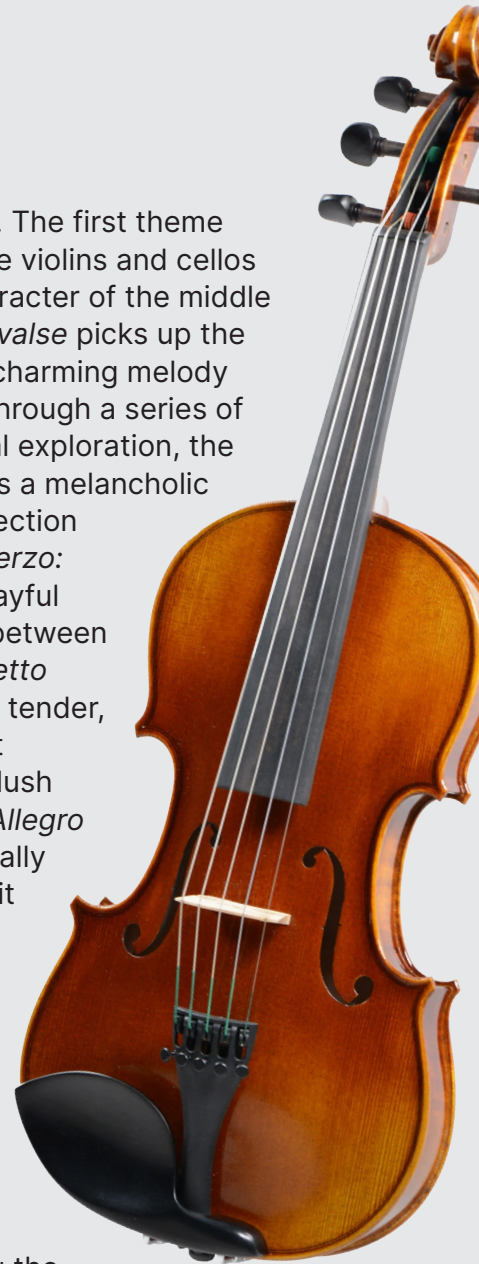
*Born September 8, 1841; Nelahozeves, Bohemia
Died May 1, 1904; Prague*

Antonín Dvořák is regarded as one of the great nationalist Czech composers of the 19th century. He is best known for his symphonies, chamber music, oratorios, songs, and operas.

Early in his career, Dvořák struggled with financial hardship and hadn't even been able to afford a piano of his own. In 1875, Dvořák won an award from the Austrian State Stipendium that gave grants to artists in financial need. Johannes Brahms, a member of the jury, was highly impressed by Dvořák's work and even recommended him to his publisher, Simrock. The grant enabled Dvořák to complete one of his most popular works, the *Serenade for Strings in E major, Op. 22* in just 12 days. The composition was premiered in Prague on December 10th, 1876. The blissful character of the work reflects Dvořák's freedom from financial anxiety as his compositional career began to take off. The *Serenade* also reflects the happiness felt in Dvořák's life as he was recently married and welcomed the birth of his son.

The *Serenade for Strings* consists of five movements, each of them following an ABA form with the exception of the last movement in modified sonata form. Dvořák's strength for lyricism is evident in the short theme of

the opening *Moderato*. The first theme is imitated between the violins and cellos until the dancelike character of the middle section. The *tempo di valse* picks up the tempo with a swirling charming melody in the relative minor. Through a series of modulations and modal exploration, the middle section features a melancholic character until the A section returns. The lively *Scherzo: Vivace* introduces a playful mood full of imitation between the strings. The *Larghetto* presents a passionate, tender, and introspective spirit with rich textures and lush melodies. The *Finale: Allegro vivace* opens dramatically characterizing the spirit of a Bohemian folk dance. A recollection of the *Larghetto* theme is featured for a moment in the development section. Dvořák also quotes the theme from the first movement in the recapitulation, bringing the whole work in a full circle before concluding with a fiery coda.



ASTOR PIAZZOLLA

*Born March 11, 1921; Mar del Plata, Argentina
Died July 4, 1992; Buenos Aires, Argentina*

Astor Piazzolla was an Argentine composer, arranger and musician. As a young boy, Piazzolla and his family emigrated to New York in 1924 where he was exposed to a diverse range of musical styles. In 1929, his father gave him a bandoneón, a type of accordion played with buttons instead of a keyboard, which he became a child prodigy at. Piazzolla was introduced to classical music by his piano teacher, Bela Wilda, a student of Sergei Rachmaninov. In 1934, Piazzolla became acquainted with Carlos Gardel, a prominent figure in the history of tango.

In 1937, Piazzolla returned to Argentina in Buenos Aires and continued to perform in orchestras, compose tangos, and orchestral works. He joined the orchestra of Aníbal Troilo and studied classical music with Alberto Ginastera. In 1946, Piazzolla formed the Orquesta Típica as a vehicle for his own compositions. In 1954, Piazzolla received a scholarship to study in Paris with Nadia Boulanger, who encouraged him in the composition of tangos.

Piazzolla is best known for being the father of the tango nuevo, a revolutionary new genre in which infused the traditional tango with jazz rhythms and classical music. Tango nuevo is characterized by a greater amount of dissonance and contrapuntal textures. It also features fiery tempos and virtuosic instrumental demands. Piazzolla also introduced new instruments to the tango such as saxophone and electric guitar. Piazzolla's new approach to the tango was initially met with criticism

from many tango traditionalists, especially from his native land.

The Four Seasons of Buenos Aires were originally composed

as separate pieces rather than as a unifying suite. The first of the four compositions, *Summer (Verano porteño)* was written in 1965 as incidental music for Alberto Rodríguez Muñoz's play *The Mane of Gold (Melenita de oro)*. In Argentine usage, the adjective *porteño* refers to the port city of Buenos Aires. The other three works of the suite were completed and premiered by 1970. Piazzolla's works were originally scored for quintet including violin, piano, electric guitar, double bass, and bandoneón. Piazzolla includes a nod to Vivaldi's *Four Seasons* by modeling the form of each movement to the Baroque concerto form of fast-slow-fast.

In the 1990s, violinist Gidon Kremer asked Leonid Desyatnikov to create an arrangement of Piazzolla's work for solo violin and string orchestra to link it closer to Vivaldi's *Four Seasons*. Desyatnikov includes percussive sounds from the string ensemble such as hitting strings with the wood side of the bow and playing on the wrong side of the bridge (imitating the guiro). He also includes echoes from Vivaldi's *Four Seasons* to reflect the southern-hemisphere seasons of Buenos Aires with those that would occur simultaneously in the northern-hemisphere of Italy. For example, quotes from Vivaldi's *Summer* are heard in Piazzolla's *Winter* and vice versa.





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 concerts

VIVACE



\$25/MONTH
\$300 Annually

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



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 contact us at ***contact@project88musicacademy.org***
or via phone at (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 is our main fundraiser. 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 with more supporters like you!

ENGAGE WITH US ON SOCIAL MEDIA!



UPCOMING EVENTS

DECEMBER 2021 SEASON

04

**STUDENT AND FACULTY
SHOWCASE RECITAL**

11

Concert Series
SONGS OF SORROW AND HOPE
Justin Horvath-Adair, baritone
Dana Brown, piano

19

Holiday Special
HOLIDAY BRASS
Lakeshore Brass and friends

All concerts are available via livestream on our website at
www.project88musicacademy.org/concerts/watchnow.

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

Contact Michele Nelson at michelenelson@project88musicacademy.org for more information.



Vision Statement

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

Mission Statement

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

Our mission is threefold:

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

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

CONTACT INFORMATION

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

