

PROJECT 88

December 2021
January 2022

EVENTS

Fall 2021 Student
Showcase Recital

Holiday Brass

CONCERT SERIES

Songs of Sorrow
and Hope

Quijote Duo

EXCLUSIVE INTERVIEW

Sixto Franco



PROJECT 88 MUSIC ACADEMY

December 2021 – January 2022

WELCOME TO OUR 4TH SEASON

We are proud to share with you 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!



- 1 **A Note from the Artistic Director**
- 2 **A Note from the Board of Directors**
- 3 **A Note from the Director of Operations**
- 4 **Fall 2021 Student Showcase Recital**
- 6 **About Project 88 Music Academy**
- 11 **Our History**
- 14 **Project 88 Concert Series:
Songs of Sorrow and Hope**
- 18 **Artists Spotlight: Sixto Franco**
- 20 **Holiday Brass: Lakeshore Brass Quintet**
- 26 **Become a Friend of Project 88**
- 28 **Become a Partner**
- 30 **Project 88 Concert Series: Quijote Duo**
- 34 **Upcoming Events**

STAFF

Élida DiPaula,
Executive and Artistic Director

Desirae Diehl,
Director of Operations

Wen Chin Liu,
Music Academy Supervisor

Glenn Connelly,
Music Academy Coordinator

FACULTY

John Heffernan, *violin*

Nayelii Duran, *violin*

David Nakazono, *composition*

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

Grace Peskie

Jordan Thomas

Laura Finnegan

VOLUNTEERS

Bill Calvert, *Photographer*

Sam Dubin, *Internship*

Keith Kennedy, *Data Support*

Lisa Mioduszewski, *Writer/Editor*

Michele Nelson, *Graphic Designer*

Catey Sullivan, *Writer/Editor*



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 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 was 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 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.

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 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



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 we concurrently are preparing to accept new students who are ready to begin 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 will either be 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, there has also been much work going on in the background! We are launching 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, appearing to read 'Desirae Diehl', with a long horizontal line extending to the right.

Desirae Diehl
Director of Operations

FALL 2021 STUDENT SHOWCASE RECITAL

DECEMBER 4
SATURDAY 6:30 P.M.

**GERMAN DANCE WOO 13,
NO. 9**

L. van Beethoven

Preparatory Program Students

Noah Montoya,
Damaris Trujillo, Jorge Salazar,
Maya Little, Ashley Perez,
Petar Simbi, Miodrag Simbi,
Ashley Carrion, Annie Carrion

Nayelii Duran, *conductor*
Keaton Roberts, *piano*

LA CANDEUR

F. Burgmüller

Alexander Padron, *piano*

HUNTERS' CHORUS

C. M. von Weber

Nani Perez, *violin*

FANFARE

Elvina Truman Pearce

Danny Arroyo, *piano*

**BAGATELLE NO. 25
"FÜR ELISE"**

L. van Beethoven

Ally Sugita, *piano*

BOURRÉE

G. F. Handel

Montserrat Islas, *violin*
Patricia Gill, *piano*

RONDO ALLA TURCA

W. A. Mozart

Reinaldo Perez, *piano*

GAVOTTE

J. B. Lully

Lola Perez, *violin*

Patricia Gill, *piano*

ALLEGRO IN A MINOR

James Bastien

Keaton Roberts, *piano*

**CONCERTO NO. 2, OP. 13
3. ALLEGRETTO MODERATO**

Friedrich Seitz

Yun (Wing) Chen, *violin*

Patricia Gill, *piano*

CRADLE SONG

Carl Reinecke

(Arr. by Edmund J. Siennicki)

Violin Ensemble:

Nani Perez,

Montserrat Islas, Lola Perez,

Yun (Wing) Chen

Nayelii Duran, *conductor*

SONATINA OP. 27 NO. 18

Dmitry Kabalevsky

Keaton Roberts, *piano*

SILENT NIGHT

Franz Xaver Gruber

Lola Perez, *violin*

Nani Perez, *violin*

Jorge Perez, *violin*

MUSIC ACADEMY FACULTY

Élider DiPaula, Nayelii Duran,
John Heffernan, David
Nakazono

Patricia Gill is a member
of the Board of Directors



**Applications are now open for the
Project 88 Music Academy Spring Semester!**

Simply complete the *online application form* by
January 10 and Project 88 will contact you.

ABOUT PROJECT 88 MUSIC ACADEMY

BY CATEY SULLIVAN

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.

Élida DiPaula knows that firsthand. 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 firsthand 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. When the pandemic began 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 second semester started in September 2021. 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, woodwinds, 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/



Applications are now open for the Project 88 Music Academy Spring Semester!

Simply complete the [online application form](#) by January 10 and Project 88 will contact you.

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 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 aquired 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 ... 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

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 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

SONGS OF SORROW AND HOPE

JUSTIN HORVATH-ADAIR, BARITONE | DANA BROWN, PIANO

DECEMBER 11

SATURDAY 6:30 P.M.

GESÙ BAMBINO

Pietro Yon, arr. Mark Hayes

I WAS THERE

(Five Poems of Walt Whitman)

Lee Hoiby

1. Beginning My Studies
2. I Was There
3. A Clear Midnight
4. O Captain, My Captain!
5. Joy, Shipmate, Joy!

SONGS FROM ANOTHER TIME

Élida DiPaula

1. The More Loving One
2. The Quarry
3. Stop All the Clocks

INTERMISSION

FROM OLD AMERICAN SONGS

arr. Aaron Copland

Simple Gifts
The Dodger
At the River

“MIGRATORY V”

from Myths and Hymns

Adam Guettel

“HERO AND LEANDER”

from Myths and Hymns

Adam Guettel

“LOVE TO ME”

from The Light in the Piazza

Adam Guettel

“MERRY CHRISTMAS, DARLING”

Frank Pooler and Richard Carpenter

“COUNTING YOUR BLESSINGS”

Irving Berlin

“HAVE YOURSELF A MERRY LITTLE CHRISTMAS”

from Meet Me in St. Louis

Hugh Martin and Ralph Blane



DANA BROWN Piano

American pianist **Dana Brown** is highly regarded for both his solo and collaborative performances. As a pianist, he has been heard many times on 98.7 WFMT Radio as a collaborator and soloist, in addition to performances at the Ravinia Festival, the Tanglewood Festival, Light Opera Works, the Chicago Cultural Center and the Chicago Humanities Festival. His concerto appearances have been in the works of Beethoven, Brahms, Gershwin, Grieg and Mendelssohn, including a performance of the “Emperor” Concerto with the Beethoven Society Pops Orchestra of Washington, DC. In November 2018, he appeared as soloist with Orchestra Seattle in the Ravel Left Hand Concerto.

A nationally prominent vocal coach, he has coached at the Ryan Opera Center at Lyric Opera of Chicago, where he also played lessons and masterclasses of Marilyn Horne, Renata Scottò, Renée Fleming and Sir Andrew Davis. He has also coached at Northwestern University, the Intermezzo Young Artists Program, the Opera and Music Festival of Lucca, Italy, and the Taos Opera Institute. He was the coach for the 2008-2011 seasons of the Metropolitan Opera National Council auditions, Wisconsin District *Support Our Singers* Program.

He supports young singers through his work at the Chicago College of Performing Arts at Roosevelt University, where is former Chair of the Music Faculty and Associate Professor of Opera and Vocal Coaching. He has musically directed over fifty operas at Roosevelt University, most recently *King Arthur*/Henry Purcell, *Three Sisters Who Are Not Sisters*/Ned Rorem, and *Riders to the Sea*/Ralph Vaughan Williams. For seven summers, he was the Co-Artistic Director of a mind-body-voice program for emerging young talent, the UpNorth Vocal Institute (UNVI) in Boyne, Michigan. He was also the Head of Collaborative Piano in the new Vocal Art Program at the Master Players Festival held at the University of Delaware in summer, 2018.

He is the Collaborative Piano liaison to the Central Regional Board of the National Association of Teachers of Singing, and played the Renée Fleming masterclass at the recent national NATS Convention held in Chicago. He is also a member of the Collaborative Piano Committee of the National Conference on Keyboard Pedagogy. A graduate of the University of Michigan, he studied with renowned pianist Martin Katz. He currently studies with Mary Sauer, the former principal pianist of the Chicago Symphony Orchestra. Website: danabrownmusic.com.



JUSTIN HORVATH-ADAIR Baritone

Justin graduated from the College of DuPage in Glen Ellyn, IL with an Associate in Fine Arts – Music degree in 2007 and from Roosevelt University’s Chicago College of Performing Arts with a Bachelor of Music in Vocal Performance in 2009. Since then he has been blessed to perform in a diverse collection of venues and styles spanning classical music to musical theater. Highlights include Anthony Turnage’s *Greek* (Eddy) with the former Chicago Opera Vanguard, *The Light in the Piazza* (Fabrizio) with Theo Ubique Cabaret Theatre, and *Guys and Dolls* (Sky Masterson) with Music Theater Works. Justin has worked with DuPage Opera Theatre, Griffin Theater, Drury Lane Theatre, BoHo Theatre, and more. In addition, Justin has the privilege of being married to Amanda Horvath-Adair, and they enjoy performing in musicals, cabarets, and even the Midwest’s #1 ABBA tribute band, Dancing Queen: An ABBA Salute (www.abbasalute.com), together (Justin sings back-up and plays guitar as Björn)! It is a privilege to perform with his good friend Dana Brown, a talented pianist, professor, and musical interpreter, and an honor to be singing the music of Élider DiPaula. Justin thanks God for this opportunity to sing for you and for the beauty and power of music and lyrics. “Merry Christmas and Happy Holidays to you and your loved ones!”

ABOUT THE MUSIC

BY LISA MIODUSZEWSKI

Unconditional love and rejoice are portrayed in the Italian Christmas carol, *Gesù Bambino*. Celebrating the birth of Jesus, the tender lullaby’s lush melodies wash over our ears like a warm embrace. Embedded in the song is a familiar melody, the refrain of a more well-known carol, *Adeste Fideles* (O Come, All Ye Faithful).

Beginning My Studies explores themes of happiness, nature, and interconnectivity. The opening of the poem depicts the overwhelming joy for the speaker to step into nature.

I Was There takes a turn to describe heroic suffering, hardship, and death. The accompaniment is characterized by a repetitive and descending ominous texture creating an atmosphere of turbulence and fear.

A Clear Midnight depicts a speaker’s desire to free his soul from the confines of day-to-day life. The speaker directly addresses their soul, telling it that now it is the time to leave the world behind and ponder themes of life such as life, death, and the stars.

O Captain! My Captain! is an elegy to commemorate the death of Abraham Lincoln. Lincoln is compared to the captain of a ship,

a ship that is symbolic of the United States and the Civil War. The poem juxtaposes the joyful victory of the end of war with the tragic loss of Lincoln by contrasting images of celebration beside the lifeless body of the captain.

Joy, Shipmate, Joy! compares death and the soul's journey into the afterlife to a ship's voyage into the open sea. The soul's human existence is symbolic to a ship at anchor, and the lifting of the anchor portrays emancipation to a higher point of existence.

Songs from Another Time revolve around the search for resolution and recovery from our painful life experiences. The text is poetry from W.H. Auden. *The More Loving One* is about closing ourselves in order to protect our own emotions.

The Quarry involves two characters, one aware of the truth and one who's completely naive. Despair and dismay take over when the truth is revealed and one character is left alone.

Stop All the Clocks revisits the lifeless memories, the anger, and the hope from a broken relationship. Although it represents an irreparable unconformity, it is also a farewell.

Simple Gifts celebrates the Shaker principles of simplicity and humility.

A campaign song linked with the 1884 election, *The Dodger* was based on allegations of political corruption against Republican James Blaine by supporters of Democratic candidate Grover Cleveland. The tune satirizes several figures including "The Candidate," "The Preacher," and "The Lover."

At the River is a gentle hymn dating from 1865 by the Reverend Robert Lowry. At the River was sung at memorial concerts for Copland and for Leonard Bernstein.

A Horse With Wings speaks to our wishes and hopes for a brighter future.

Hero and Leander recounts the tragic Greek myth of two lovers who live on opposite sides of a strait. In love with Hero, Leander swam across the strait every night to be with her. Hero would light a lamp at the top of her tower to guide his way. One stormy winter night, the wind blew out Hero's light and Leander lost his way and drowned. When Hero saw his dead body, she threw herself across the edge of the tower to be with him.

Love to Me reimagines the first meeting between two lovers. It conveys a message that one's insecurities may be what is seen as beautiful to their partner.

Set during the holiday season, *River* is about the breakup of a romantic relationship. The speaker wishes that they could "skate away" from their pain as they "made my baby say goodbye". The piano accompaniment borrows from *Jingle Bells* adding another festive touch to the song. *River* reminds us of how the holidays can be bittersweet. It is a time of celebration with loved ones but also a time when you are reminded of those that are no longer with us.

Count Your Blessings is best known for the 1954 movie, *White Christmas*. The song surfaced from a personal experience of Berlin when his doctor suggested he try to "count his blessings" as a way to deal with insomnia brought on by stress. The sentimental melody reminds listeners to remember how much they are blessed instead of dwelling on short-term problems.

Have Yourself a Merry Little Christmas manages to be happy and sad at the same time, hopeful but full of melancholy as we may be away from loved ones.

ARTISTS SPOTLIGHT

SIXTO FRANCO

BY CATEY SULLIVAN

In Miguel Cervantes' epic novel "Don Quixote," the titular hero remains undaunted in his ability to find beauty, goodness and romance in a harsh, often unforgiving world.

A similar mission drives the musicians of the Quixote Duo, only instead of roaming the countryside on horseback spinning stories as they go, violist Sixto Franco and cellist Juan Horie travel with music, spinning stories with strings.

Both composers and devotees of new music as well as canonical classics, the duo makes its *Project 88 debut* January 8. They took Cervantes' iconic, enduring literature as inspiration for their ongoing collaboration.

"When we chose our duo name, we were focusing on unlikely super-heroes," says Franco. "Don Quixote faces anything – head on. He uses his imagination and goes for it, as crazy as that might seem to others."

"That strong, strong sense of believing in your capabilities? That inspires us. That's what we try for."

Franco and Horie grew up roughly 4,000 miles and an ocean apart, Franco in Spain and Horie in Venezuela. They met in Chicago. Franco arrived here in 2012 after earning an MFA and spending four years concertizing in Los Angeles. Horie came here about five years later, after touring Europe and Asia with the Teresa Carreño Symphony and studying at the Simón Bolívar Conservatory, Latin American Cello Academy and the Academia Latinoamericana de Música Antigua.



Like Franco, Horie began gravitating toward chamber music when he arrived in Chicago; the pair found themselves travelling in similar circles and quickly learned they shared similar aesthetics — including a passion for collaboration and composition.

"And we both speak Spanish. So that helped," Franco says.

Both artists have experience performing in Chicago's endlessly burgeoning theater scene (there are roughly 200 theater companies within city limits) which Franco compares Chicago's new music ecosystem.

"There are so many opportunities. So many new ideas, and places to try them out," Franco said. "In Los Angeles, I found that TV and movies are the driving force – and performing is mostly about export. In L.A., it's about making things for people who are somewhere else can see. I feel like that influences everything."

"In Chicago, I feel like we're working for the people here. We're relying on each other. We can look our audiences in the eye. And there's much more room for experimenting and trying new things," he says.

Franco resisted studying music as a kid. And when his father finally convinced him to apply for a spot in Barcelona's municipal music conservatory program, Franco wasn't especially interested in the viola, until he was handed one. By 15, he was all in.

"The viola is earthier, a little darker in tone than a violin," Franco explains. "It feels a little closer to your inner soul. It's gentle, but singular at the same time." Violas are also generally outnumbered by violins at least two-to-one in full orchestras the latter instrument being slightly smaller and with its four strings set to a higher tone.

"The viola, I learned, is the heart of the orchestra. It's right in the middle. You don't really see it from the audience. You don't hear it as well as the other (voices), but it fuels what's happening. It connects the lower voices with the higher voices."

With the Quixote Duo, Franco and Horie found an outlet for connecting cello and viola voices via new pathways. Their collaboration has yielded the intriguing piece "*Outdifferencing*." That piece makes use of "microtones," which can basically be described as the notes between the notes. The smallest space between conventionally scored pieces is a half step – on a piano, that's the distance between a white key and its adjacent black key (The "Jaws" theme is perhaps the most famous half-step composition). Strings allow for quarter tones (and smaller) that shrink that space further, as in the theme to "Psycho."

"Creating new music always has challenges so composers tend to stick together – that's how the scene grows. It doesn't depend on how popular the music is. That would be a mistake," Franco says. (He's right. If music relied solely on immediate popularity to survive we'd have neither "*Rite of Spring*" or, arguably, *Stephen Sondheim*.)

"We need to be creating all the time so art and society moves forward," Franco says. "You stick to a rigid canonical system — whether its music or politics — and you get stuck in one place. You always need to make space for new ideas."

None of which is to say the Quixote Duo won't throw down some Beethoven or Bach or other canonical greats for Project 88.

"We love classical music, Baroque music, all of it. But we feel like musicians should be pushing boundaries. Advocating for new things. And we want the audience to be surprised sometimes," Franco says.

The audience is key to that.

"Every time I think about concerts, the word 'experience' comes to mind. It's not only us who creates the music. If it doesn't get to the audience, our goal hasn't been reached. It's a two-way street. As a person on the stage you can feel when that connection is working. And when it's not," Franco says.

"Every reaction is valid," he added. "I once had a doctor tell me after a performance. 'I hated it, it made me feel uncomfortable.' I'd rather have that than no engagement at all.

"We're going to have a variety in our program for Project 88," he finishes. "We know that each member of the audience comes from a different background, brings a different set of experiences to the concert. So we offer contrasting pieces, to touch different people in different ways."

To hear more about the Quixote Duo go to <https://www.sixtofranco.com/quijote-duo>.

HOLIDAY BRASS: LAKESHORE BRASS QUINTET

DAVID NAKAZONO, TRUMPET | JOHN WAGNER, TRUMPET |
FIONA CHISHOLM, HORN | MATT FLANAGAN, TROMBONE |
JACOB TAITEL, TUBA
DECEMBER 19
SUNDAY 7:00 P.M.

COVENTRY CAROL – CAROL OF THE BELLS

Traditional
arr. Robert Elkjer

CHANTS DE NOEL TRADITIONAL CAROLS

arr. Greg Danner

1. Un flambeau, Jeannette, Isabella
2. Noel Nouvelet
3. Il Est Ne
4. Ding Dong Joyeusement en Haut

HANUKAH TRILOGY TRADITIONAL

arr. Chris Hajian

1. Sevivon
2. Maoz Tzur
3. Dreydl

LO HOW A ROSE E'RE BLOOMING

Michael Praetorius
arr. Christopher Dedrick

MONDE JOYEUX

Traditional
arr. Timothy Higgins

INTERMISSION

LITTLE FANTASY ON THE 12 DAYS OF CHRISTMAS

from Christmas Vespers
John Harbison

'TWAS THE NIGHT BEFORE CHRISTMAS

Charles Decker
Desirae Diehl, narrator

MERRY CHRISTMAS DARLING

Richard Carpenter & Frank Pooler
arr. Greg Danner

RUDOLPH THE RED-NOSED REINDEER

Johnny Marks
arr. Luther Henderson

HAVE YOURSELF A MERRY LITTLE CHRISTMAS

Hugh Martin & Ralph Blane
arr. Luther Henderson

WE WISH YOU A MERRY CHRISTMAS

Traditional
arr. Robert Elkjer



FIONA CHISHOLM Horn

Fiona 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, to name a few. She recently won the 3rd horn position with the Central Wisconsin Symphony as well as Principal Horn with the Racine Symphony Orchestra. Fiona is currently pursuing a Doctor of Musical Arts degree at the University of Wisconsin – Madison where she was awarded a Graduate University Fellowship. 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.”



JACOB TAITEL Tuba

Jacob Taitel is currently pursuing a DMA in Tuba Performance at the University of Michigan in Ann Arbor. As an active orchestral musician, he has played with numerous regional orchestras, including the Ann Arbor Symphony, Erie Philharmonic, and the Akron Symphony. Jacob is a passionate teacher and works hard to ensure his students’ success!

Jacob received an MM in Tuba Performance and Chamber Music from the University of Michigan in Ann Arbor, MI and a BM in Orchestral Instrument Performance with a focus in Tuba from Illinois Wesleyan University in Bloomington, IL. He has maintained an active solo presence, most recently winning second prize in the Tuba Artist division of the Leonard Falcone Euphonium and Tuba Competition in 2021. He was also a featured soloist with the University of Michigan Symphony Band in 2020 and a featured soloist in the University of Michigan’s Collage Concert where he performed with dance, also in 2020. Jacob was a winner of both the Illinois Wesleyan Concerto-Aria Competition and Illinois Wesleyan Wind Ensemble solo competition in 2016, a semifinalist in the National Collegiate Solo Competition hosted by the United States Army Band “Pershing’s Own” in 2018, and was named first prize winner at the MWERTEC Solo Competition in the Tuba Student division in 2015.

Jacob published *Beyond the Scale* for tuba, trombone/euphonium, horn, and trumpet with Encore Music Publishers, working in collaboration with Adam Unsworth (horn) and Joon Park (trumpet) for adaptation. He is continuously looking for new and exciting ways to improve upon the current pedagogical literature.



JOHN WAGNER Trumpet

John Wagner is an active trumpet player in 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 spring he was named a regular member with the Civic Orchestra of Chicago, one of the nation's premier training orchestras and performs with them at the symphony center in downtown Chicago. While not playing the trumpet, you can find John working as a specialty coffee barista at Coffee Lab – Evanston where he makes craft espresso drinks and perfects his latte art. John currently resides in Evanston, IL with his wife, Holly.

ABOUT THE MUSIC

BY LISA MIODUSZEWSKI

Carol of the Bells was composed originally by Ukrainian composer Mykola Leontovych in 1914. The song is based on a Ukrainian folk chant called *Shchedryk*. The song is recognized by a four note ostinato motif. It has been arranged many times for different genres and styles of singing including classical, metal, jazz, country music, rock, and pop.

Un flambeau, Jeannette, Isabella (Bring a Torch, Jeanette, Isabella) originated from the Provence region of France during the 17th century. The song was originally not meant to be sung at Christmas; it was considered dance music for French nobility. The song is about two female farm hands who have found baby Jesus and his mother in a stable. Excited by this discovery, they run to a nearby village to tell the inhabitants, who rush to see the new arrivals. Visitors to the stable are urged to keep their voices quiet, so the newborn can enjoy his dreams.

Noel Nouvelet (New Christmas) celebrates the figures in the crèche, the handmade nativity scenes found throughout France, where they are part of the Christmas celebration in homes and in town squares. This song would be sung by families at home and at community gatherings rather than as part of the liturgy in Roman Catholic churches at the time it was written.

Il Est Ne (He is Born) is a traditional French carol published originally in 1862. The carol details the birth of Jesus and the wait of 4000 years for this event, as foretold by the prophets. It both observes the humility of Christ's birth in a stable and calls on the Kings of the Orient to attend the child.

Ding Dong Joyeusement en Haut (Ding Dong Merrily on High) first appeared as a French secular dance tune known under the title *Branle de l'Official* in *Orchésographie*, a dance book written by Jehan Tabourot (1519–1593). The lyrics are from English composer George Ratcliffe Woodward (1848–1934), and the carol was first published in 1924. Woodward took an interest in church bell ringing, which no doubt aided him in writing it.

A popular Hebrew Hanukkah song, *Sevivan* is Hebrew for “dreidel”, where dreidel is the Yiddish word for a spinning top. This song is very popular in Israel and by others familiar with the Hebrew language.

Ma'oz Tzur is a Jewish liturgical poem or *piyyut*. It is usually sung on the holiday of Hanukkah, after lighting the festival lights. Its six stanzas correspond to five events of Jewish history and a hope for the future.

Well associated with the festival of Hanukkah, *Dreydel*, is a simple song about making a dreidel and playing with it.

Lo, How a Rose E're Blooming is a Christmas carol of German origin. The rose in the German text is a symbolic reference to the Virgin Mary. The hymn makes reference to the Old Testament prophecies of Isaiah, which in Christian interpretation foretell the Incarnation of Christ, and to the Tree of Jesse, a traditional symbol of the lineage of Jesus.

Monde Joyeux is better known to us as the traditional carol, Joy to the World. Joy to the World was written in 1719 by the English minister and hymn writer Isaac Watts. The carol is based on a Christian interpretation of Psalm 98, Psalm 96, and chapter 3 of the Book of Genesis.

Composed in 1988, *Little Fantasy on The 12 Days of Christmas from Christmas Vespers* was written under unique circumstances. The composer, John Harbison, owed money to a law firm due to his involvement with a chamber music ensemble. He offered to pay off his debt with a short composition. The attorneys agreed and asked him to write something for their annual holiday cocktail party.

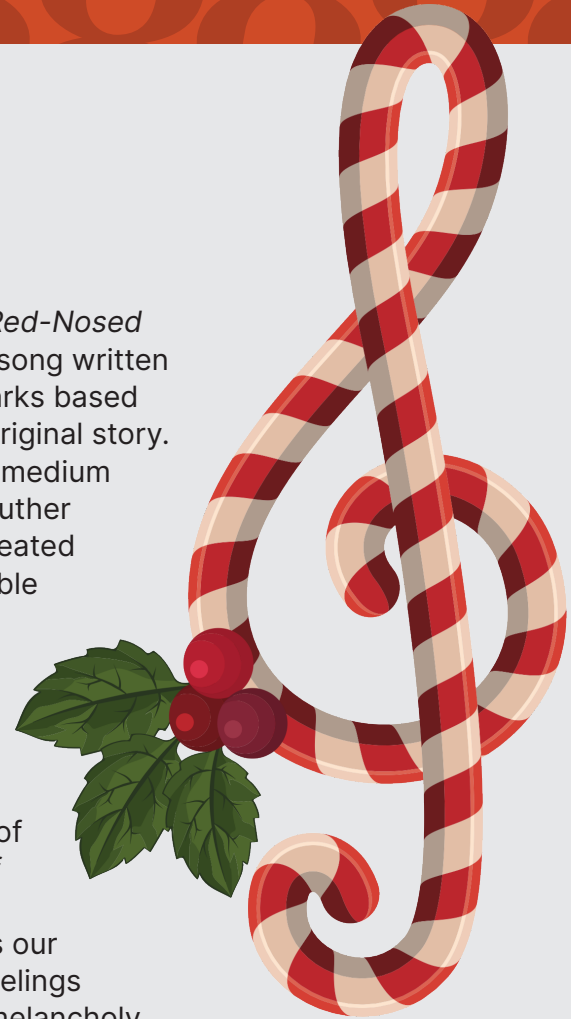
'Twas the Night Before Christmas is a clever setting for brass quintet with a narration of Clement Moore's classic Christmas poem. It entertains and amuses young and old with imaginative scoring and special brass effects to tell the endearing story of Santa's annual visit.

Merry Christmas Darling was originally recorded in 1970. The lyrics were written in 1944 by an 18-year-old Frank Pooler, about a love interest he had at the time. 22 years later, when he was choral director, two of his aspiring music students, Karen and Richard Carpenter, who were beginning to have success as a local band, asked him if he had any ideas for holiday songs. Pooler gave them the lyrics of the song he had written from years before.

Rudolph the Red-Nosed Reindeer is a song written by Johnny Marks based on the 1939 original story. Set in a jazzy medium swing style, Luther Henderson created an unforgettable setting of the famous reindeer's theme.

Henderson's arrangement of *Have Yourself a Merry Little Christmas* fills our hearts with feelings of hope and melancholy.

We Wish You a Merry Christmas originates from the English tradition where wealthy people of the community gave Christmas treats to the carolers on Christmas Eve, such as "figgy pudding".





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](https://www.project88musicacademy.org) 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!

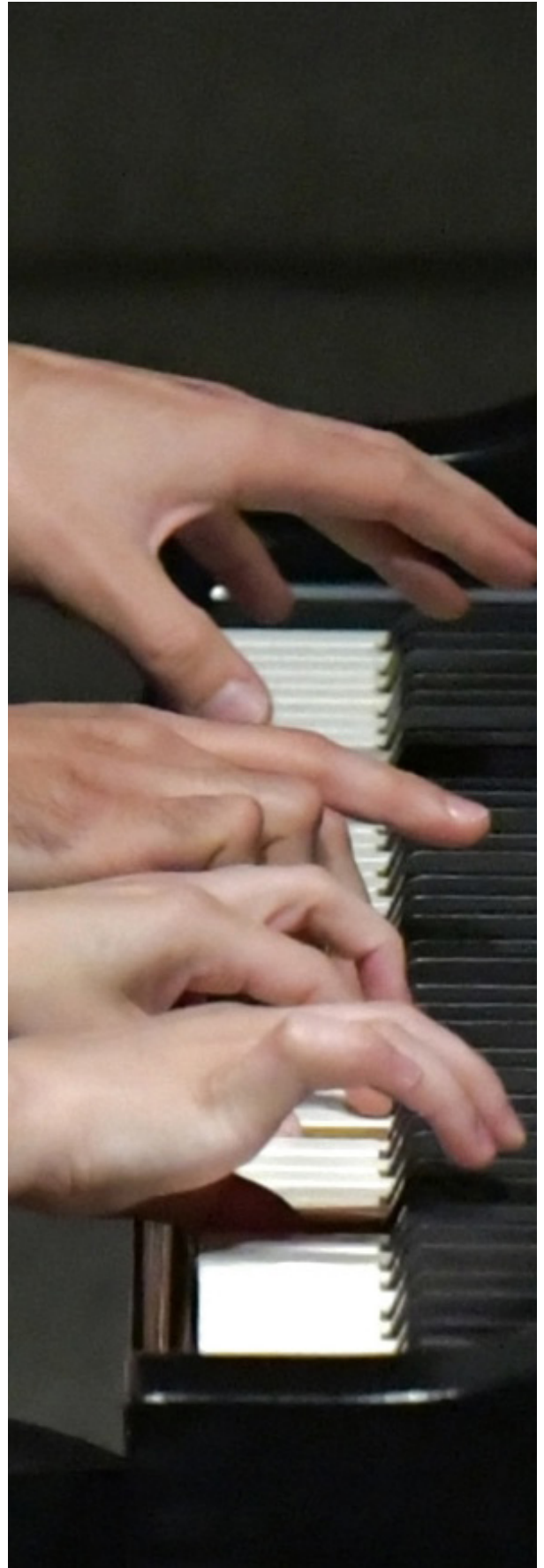
VOLUNTEER

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!



QUIJOTE DUO

SIXTO FRANCO, VIOLA | JUAN HORIE, CELLO

JANUARY 8

SATURDAY 6:30 P.M.

Dédicases

KJELL MARKUSSEN

Outdifferencing

BEN ZUCKER

Scherzino

R. LAMOTE DE GRIGNON

2021 commission by Quijote Duo

Eyeglasses

L. V. BEETHOVEN

arr. by Sixto Franco

INTERMISSION

Available Light

IGOR SANTOS

2021 commission by Quijote Duo

Mechanics

SIXTO FRANCO

Nana

MANUEL DE FALLA

American Haiku

PAUL WIANCKO



New music enthusiasts and chamber music specialists, Juan Horie and Sixto Franco have joined forces to form the Quijote Duo, a formation that strives to create spaces for innovation and experimentation through collaboration.

With a combined experience in many fields, including theater, education, composition, concert music, and arts management, the Quijote Duo has been expanding the limits of the performative arts and the relationship between artist, performance, and audience, as well as expanding the repertoire for the viola and cello duet.

Based in Chicago, Quijote Duo is committed to supporting emergent composers in the Chicago area and beyond. As a result of this effort, the Quijote Duo has already given numerous premiers in its short existence, including Ben Zucker's "*outdifferencing*" and Igor Santos, 2021 Rome Prize awardee, "*Available Stops*" for viola and cello.



JUAN HORIE Cello

Juan Horie is a Venezuelan/American Cellist trained in Venezuela's acclaimed SISTEMA. Studied Cello in the Academia Latinoamericana de Violoncello with Maestros Leandro Bandres and William Molina Cestari. Following his passion for Baroque Music, he entered the Latin American Academy of Ancient Music (ALMA) and studied baroque cello with Maestro Manuel Hernandez. His international engagements as member of the Teresa Carreño Youth Symphony Orchestra include playing at the Beethoven Fest in Bonn, Salzburg Festspiele, Teatro Alla Scala of Milan, Berlin Philharmonie, Queen Elizabeth Hall in London, Concergebouw in Amsterdam, among other halls in Europe and Asia.

In 2017 Juan is forced to emigrate from Venezuela to escape from the political/economic/social situation and moved to the United States. He now resides in Chicago and works for Ravinia Festival as Associate String Conductor in the Lake County Nucleo of Sistema Ravinia. Juan also teaches cello at Midwest Young Artists Conservatory and enjoys performing chamber music as a freelance musician in the Chicago Land area. Playing often with Ensemble Dal Niente, of Unsupervised Orchestra, Quijote Duo, Music of the Americas Ensemble.



SIXTO FRANCO Viola

Sixto is a music and performing arts enthusiast and a composer. He is enjoying an active career as a performer, teacher, and composer, having concertized in Europe, the United States, Mexico, and Uruguay. Sixto Franco is passionate about chamber music and has had the honor to perform with Eighth Black Bird, International Chamber Artists, Symbiosis Ensemble in L.A., the Kaia String Quartet, Chicago Chamber Orchestra, the Chicago Chamber Music Festival, and the Geshar Music Festival in St. Louis, MO. Recently, Sixto has made an appearance in "Broadcast from home", an highly collaborative project created and developed by composer and community-maker Lisa Bielawa.

Soloist appearances include the Camerata Musicalis, Chamber Orchestra of Salamanca, the Lira Castellonera Symphonic Band, Spain, and the Thornton Music School Chamber Orchestra, He has also served in the Santa Barbara Chamber orchestra, the Barcelona Symphony, Chicago Chamber Orchestra, the Elgin Symphony, and the Chicago Philharmonic, in addition to having performed with artists such as Paquito D'Rivera, Fareed Haque, Ernie Adams, Robert McDuffy, Mike Mills, Steve Larson, and Austin Wintory.

ABOUT THE MUSIC

BY SIXTO FRANCO

Kjell Markussen — “Dédicases”

“Throughout the years I have been composing smaller pieces as gifts for special occasions: weddings, baptism, anniversary....

They are dedicated to my friends, hence the title. The pieces are just meant to be beautiful music as to show my deepest appreciation for my dearest friends and family”

Ben Zucker — “Outdifferencing”

“My ‘difference’ series of compositions have all tried to set small repetitive musical motions in close relation to each other, and revel in the details of timing and tuning. Here, the focus of those details is a sort of analog/digital metaphor: a series of gestures where one string instrument moves by continuous glissando, and another traverses the same space in steps. Viola and cello move in and out of resonance in the time-space continuum. Where the “-ing” in this one’s title comes in may have more to do with the fact that this process is itself discontinuous, trying to seamlessly divide and rejoin various textures throughout. Not quite organic, not quite mechanical, just... constantly questioning itself.”

Ricard L. de Grignon — *Scherzino* — arr. By Sixto Franco

Ricard L. G. is well known for his works on the traditional Catalan music genre called Coblà. He focused his compositional efforts to develop an independent style that drifts away from the reigning postmodernism and it is closer to expressionism. His *Scherzino* for viola and piano is a playful work displaying neoclassicism mannerisms with folkloric tints.

L. V. Beethoven — “Eyeglass Duet”

The duet in E-flat Major, WoO 32, is an early piece that wasn’t published during Beethoven’s lifetime. The two-movement work came to light only in the past century: the opening Allegro was published in 1912. The concluding Minuetto was not discovered until the 1940s. The duet bears the sobriquet given by the composer, “With Two Eyeglasses Obligato.” Beethoven frequently played viola and wrote the Duet for him to perform with his friend, amateur cellist Nikolaus Zmeskall who, like Beethoven, wore spectacles. In a letter to Zmeskall, Beethoven jestingly referred to their poor eyesight, noting that two eyeglasses were needed to play the piece “...because my eyes are also weak, and thus we are brothers in affliction.”

Igor Santos — *Available stops*

available stops is a work that takes art of organ registrations—with all of its possibility for timbre variation—as a point of departure. This is heard in the constant change of color for the hocketing unison notes and figurations, as well as an extended “mixture” stops section, with its constant parallel motion voicing and orchestration. Finally the “organ” reference is almost literal in that I use performer vocalization as another kind of registration/color palette—a technique explored in much of my recent work.

Sixto Franco — *Mechanics*

In *Mechanics*, you'll hear hints of frustration or even anger. The first movement starts with a fast, descending chromatic motif that develops into extreme ranges in dynamic and pitch in both instruments. The melody on the middle section of this movement is also constructed on chromatic notes, ascending this time. The second movement has a mysterious character, questioning perhaps the reasons why we get ourselves in situations that might not bring us much of a positive outcome. Restlessness and anxiety come back with the third movement. Written as a perpetual motion, both instruments seem to tirelessly chase each other until exhaustion.

Manuel de Falla — *"Nana"*

from Seven popular songs

Musical Paris was bubbling with things Spanish at the time Falla arrived. Debussy was composing *Ibéria*, Ravel was working on *Rapsodie espagnole* and *L'heure espagnole*, and Falla's compatriot Albéniz had just completed the fourth book of his *Iberia* for piano.

Using a combination of authentic and "retouched" folk melodies, Falla succeeded in elevating what were simple, popular tunes to a higher artistic level by crafting truly integrated and original piano accompaniments, bringing to life the infectious melodies and rhythms inherent in the folk songs.

Nana is a brief Andalusian lullaby, which uses oriental modal inflections, placing it somewhere between E major and E minor.



Paul Wiancko — *American Haiku*

Growing up in California, Paul Wiancko's Japanese American heritage became increasingly important to him as he grew both as a man and musician. Wiancko was enchanted with Appalachian music as well as Japanese folk music. His *American Haiku* is an attempt to reconcile these different esthetics. It offers its listener an elegant rapprochement of two cultures all the while delving into the emotional depths of the three-part Haiku in its three movements: I. Far away, II. In Transit, III. Home. Each movement brings with it percussive rhythms coupled with rich, spacious chords recalling vast, rugged mountain ranges. The blending of viola and cello also play a crucial role in the composition's harmoniousness, with the instruments overlapping in range and texture. In many ways, *American Haiku* is a treatise on the life of Wiancko and his journey into his own roots, showing that the universal language of music is perhaps the clearest way to translate the depths of Haiku.

UPCOMING EVENTS

FEBRUARY – MARCH 2022

FEB
12

Concert Series
EMBRACEABLE YOU!
Dana Brown, piano

MARCH
12

Concert Series
THE COMPLETE CHOPIN ÉTUDES
Yuri Tanaka, piano



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

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

Contact Janna Fiester at jannafiester@project88musicacademy.org 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

6720 31st Street Berwyn, IL 60402

contact@project88musicacademy.org

(630) 708-4247

project88musicacademy.org

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

