

2023 | October & November

# Project 88

MAGAZINE



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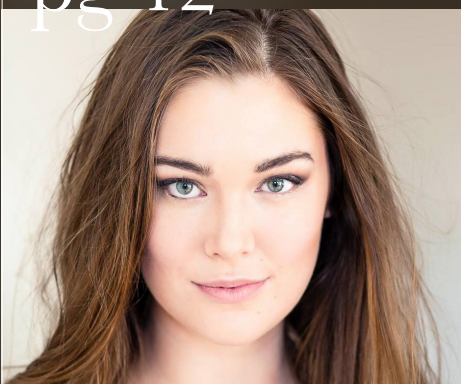
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UNITY LUTHERAN CONCERT

October 14



Rodolfo Faistauer,  
piano



## RECITAL PROGRAM

**Frédéric Chopin (1810-1849):**

Nocturne Op. 55 no. 2 in E-flat major

**L. van Beethoven (1770-1827):**

Piano Sonata in A-flat major Op. 110  
 I: Moderato Cantabile  
 II: Allegro Molto  
 III: Adagio ma non troppo  
 - Fugue: Allegro ma non troppo

## INTERMISSION

**Heitor Villa-Lobos (1887-1959):**

Chôros no. 5, "Brazilian Soul"

**César Guerra-Peixe (1914-1993):**

Piano Sonata no. 2  
 I: Vivace  
 II: Largo  
 III: Allegro

**Brazilian pianist Rodolfo Faistauer**

performs regularly in Europe, North and South America. Recent performances brought him to the Galerie d'honneur of the Brazilian Embassy in Paris, Salle d'orchestre at Conservatoire de Strasbourg, Barnes Hall at Cornell University, as well as the University of Porto Alegre and Conservatório de Pelotas in Brazil. Rodolfo is the recipient of fellowships and scholarships from distinguished musical and cultural institutions such as the Gilmore Piano Festival, Cornell Center for Historical Keyboards, European Union's Erasmus Program, Région Alsace in France and the National Council for Scientific Development in his native Brazil. He has also received the Alvia S. and Helen Cottongim Award for musical and academic excellence from Northwestern University's Bienen School of Music.

Currently based in Chicago, Rodolfo earned his Doctor of Musical Arts degree from Northwestern University as a student of James Giles. Before moving to the United States, he studied with Amy Lin at the Académie Supérieure de Musique in Strasbourg, earning a Performance Diploma and a master's degree in piano. Determined to continue exploring the classical Viennese composers, Rodolfo went on to study with Margarita Höhenrieder at the University of Music and Performing Arts in Munich. While still in Europe, he also received artistic advice from Cristina Ortiz and Débora Halász. His teachers in Brazil were Dirce Knijnik and Cristina Capparelli. Rodolfo's curiosity for

the musical traditions he absorbed from these teachers and mentors led him to develop a variety of projects over the years which complement and enrich his performing activity. These include the first Portuguese translation of a book on F. Liszt written by his pupil L. Ramann; research for the documentary "Artur Schnabel: Composer in Exile" for TV channel ARTE (Berlin); a publication on performance practice in Schubert's piano music for the Ad Parnassum Journal (Italy). Among his future projects is an immersion in the music of Brahms as part of an artistic residency at the composer's house in Baden-Baden invited by the Brahms Gesellschaft.

While the music of Beethoven, Schubert and Brahms holds a special place in his repertoire, Rodolfo is also interested in the music of our time. He has performed works by Kurtág at the Hungarian Institute in Paris for the event in celebration of the composer's 90th birthday. He has also worked with eminent French composer Hugues Dufourt, whose piece Meeresstille he recorded for Coviello Classics (Darmstadt, 2023). Additionally, he performs and promotes the music of Brazilian composers. Rodolfo currently teaches Piano Literature at Northwestern University's Bienen School of Music. He has been invited to give lectures and masterclasses at universities abroad and regularly adjudicates in local and state piano competitions.

# About the music

**RODOLFO FAISTAUER PIANO RECITAL** : OCTOBER 13, 2023

Frédéric Chopin was born in Poland in 1810, and lived in Paris from 1831 until his death in 1849, where he composed many daring and meticulously crafted piano pieces. According to biographer Hippolyte Barbedette, the Nocturnes are Chopin's "most perfect works" due to their "loftiness of ideas, purity of form and ... dreamy melancholy." Chopin's Nocturne Opus 55, No. 2, demonstrates Chopin's marvelous ability to take conventional decorative elements like trills, appoggiaturas, and turns, and use them in original ways to create highly expressive music. Lyrical throughout, the music eschews abrupt contrasts and instead features a continuous melody that unfolds through rising and falling waves of emotional intensity.

Like Chopin, Ludwig van Beethoven was known as a virtuoso pianist, and his visionary 31st Piano Sonata, written in 1820, is a major piano masterpiece. The lyrical first movement is in sonata form but features a diversity of textures that give it an improvisatory feel. It begins with the simplicity of a tender love song and takes on more complex emotional resonance as it develops. The humorous second movement is based on two folk songs; the lyrics of the first proclaim "Our cat did kittens have," while the second declares, "I am dissolute, you are dissolute, all of us are dissolute." In the trio, the music seems to be leaping into the air and tumbling down stairs

simultaneously, and the second movement as a whole brings to mind the merry revelers in Pieter Brueghel's painting *The Peasant Dance*.

In the third movement, which contains one of Beethoven's most radical formal experiments, Beethoven reinvents tradition as he gives traditional forms and techniques new significance. The movement begins with an operatic recitative opening and then takes on the character of a lament as it quotes the aria "Es ist vollbracht" ("It is finished"), from Johan Sebastian Bach's *St. John Passion*. The aria's conclusion leads to a more upbeat fugue, with a theme based on rising fourths, but before the fugue reaches its conclusion, the music unexpectedly loses strength. Now the lament returns in a key a half-step below the tonic, with a broken melody that conveys grief-stricken sobbing. Out of the desolate conclusion of the lament, the fugue returns, this time in inversion, and eventually we return to the original key as the music builds towards an exciting conclusion. According to Charles Rosen, "The second fugue [dramatizes] the return of life and energy after the weakness and despair of the Adagio.... We can see that the drama of this final movement unfolds in one continuous impulse, culminating in the ecstatic joy of the final page."





**BY DAVID A. POWERS,**  
PROJECT 88 VOLUNTEER

Born in 1887, the composer Heitor Villa-Lobos brought modern Brazilian music onto the world stage. His 13 Chôros were written between 1920 and 1929, and were inspired by the sound of Rio de Janeiro's serenading street ensembles. According to Villa-Lobos, the cadences of Chôros No. 5 give the "impression of rubato, or of a delayed melodic execution, which is precisely the most interesting characteristic of the serenaders." The work's main theme is based on the modinha genre of love songs, and seems to be tinged with that aura of melancholy Brazilians refer to as saudade ("nostalgic longing"), while the contrasting middle section is more lively and percussive.

Part of a generation of Brazilian composers born after Villa-Lobos, César Guerra-Peixe made a conscious decision as a young man to move away from Rio de Janeiro, where the influence of Villa-Lobos was overly prominent. Guerra-Peixe relocated to the city of Recife, in northeastern Brazil, where he spent many years studying regional music and dances. This research inspired many musical compositions and also formed the basis for an important book on the regional musical genre known as maracatu.

In his second Piano Sonata, Guerra-Peixe brings the richness of Northeastern Brazilian musical culture into the concert hall. Although the sonata follows the long tradition of three movements (fast-slow-fast) established by Beethoven and his predecessors, it features unmistakably Brazilian content. The first movement starts with an obsessive left-hand pattern that alludes to the percussive rhythms of an Afro-Brazilian dance. The same material returns at the end of the third movement, closing the work with a strong sense of unity. This is contrasted with slower lyrical passages that carry the essence of the lesser-known but equally present melancholic and emotional side of Brazilian culture. The highly expressive second movement is filled with profoundly deep emotion. Finally, in the third movement, a series of episodes depicts music and dance from the Northeast of Brazil, as if showing different scenes from a popular celebration in the streets of Recife. As a whole, Guerra-Peixe's second Piano Sonata is both a major 20th century piano work and a complex portrait of Brazilian culture in all its nuances and colors.

November 17



*Media Reviews*

"Powerful stuff"  
*from Dallas Morning News*

"Ambitious, richly layered, wonderfully accessible"  
*Chicago Sun-Times*

"Jaws drop when Saltzman sits at the piano and plays."  
*ChicagolandMusicalTheatre.com*

Peter  
Saltzman,  
piano



RECITAL PROGRAM

**Peter Saltzman**

Improvised Overture to Act 1:  
Aggressively

Two New Blues:

I. Blues in Satie (2007)

II. Seven Gear Blues (2007)

Nocturne 1: Cinematic Scene

I Am the Walrus by John Lennon  
(arr. Saltzman)

Nocturne 2: Brooklyn, 1986, Evening  
(2014)

Two Jazz Standards:

I. 'Round Midnight by Thelonious Monk  
(arr. Saltzman)

II. 13 Variables on a Theme by Coltrane  
(2016-2023) (arr. Saltzman)

INTERMISSION

**Peter Saltzman**

Improvised Overture to Act 2: Pop  
Counterpoint

Prelude, Feud & Vamp in C (2012)

Rewriting Bach, Part 1 by J.S. Bach  
(arr. Saltzman)

Epilogue:

I. Sound of Silence by Paul Simon  
(arr. Saltzman)

II. Rondo Blues (2013)

**It started at age 4, seated at the piano, trying to pick out tunes he heard on the family's stereo, and morphed through the years, becoming Peter's unique musical language.** His organic fusion of

qualities—the distinctiveness and improvisation of jazz, the soul of blues, and the compositional technique of Bach, Beethoven, and other classical composers—led to an emergence of new sounds, a new feel, a new purpose.

Peter's broad career as a composer, pianist, singer-songwriter, music educator, and screenwriter started as a budding teenage jazz musician in Chicago. He studied jazz at the Bloom School of Jazz (Chicago, IL), majored in jazz at Indiana University (Bloomington, IN), and majored in composition and piano at Eastman School of Music (Rochester, NY). Later, he studied film scoring at UCLA-Extension (Los Angeles, CA). Recently, he has completed a full load of courses in screenwriting at various institutions in Los Angeles and New York City.

Over his career, Peter's prolific musical work has run the gamut—solo piano, orchestral, chamber, theatrical/film, choral, and pop. Various ensembles have performed

and recorded his work globally—the Czech National Symphony Orchestra recorded his orchestral dance suite "Walls" (1996), and the Dallas Black Dance Theatre performed "Walls" during the 1996 Atlanta Olympics.

Peter's concert work is published by Oxford University Press; his film and television work is published by Wild Whirled Music. His music has been licensed for television shows, jingles, and industrials, including My Name is Earl (NBC, 2006).

In the mid-to-late 1990s, Peter led the Revolution Ensemble, a group that broke new ground with its adventurous mix of jazz, classical, Latin, and pop genres. Since 2001, he has headed the Peter Saltzman Band as lead singer, pianist, songwriter/arranger—and produced CDs/demos for Chicago-area artists.

From 2006 to 2014, Peter was an adjunct professor of music at Columbia College Chicago, where he developed and taught a series of courses entitled "Technology for Musicians" and taught piano and theory. He continues to teach piano and composition in his own studio and at Project 88 Musical Academy.

# From the artist

**PETER SALTZMAN PIANO RECITAL : NOVEMBER 11, 2023**

**Article is a result of an interview with Peter Saltzman about his upcoming Project 88 concert.**

**There are references to a variety of classical forms in your program, as well as to improvisation. How do you combine improvisation with elements of classical music, and in what sense are you “Rewriting Bach”?**

While growing up I studied the Chopin’s etudes and preludes, Beethoven’s sonatas, and so on. That music made a huge impression, and classical forms and structures have informed my compositional thinking, but it’s more than that: there is a tremendous amount of improvisation in this concert, and the forms I use are derived from my unified approach to composing and improvising. As a teenager, I started out playing jazz, but now I believe my approach is closer to the improvisations of Beethoven, Bach, Mozart, Debussy or Chopin than it is to mainstream jazz. The Prelude, Feud & Vamp in C, and Nocturne 1 (“Cinematic Scene”) are the only works on the program that are almost entirely written, while the others are partially written, partially improvised in varying degrees.

Regarding the “rewriting of Bach”, I am not attempting to improve on Bach: it’s a simple acknowledgment that Bach’s music is still alive. It’s universal and fundamental to the way we still make music. Other people can perform the original music better than I can; my interest is in seeing what I can do with what he gave us and taking it

into other realms. In this case, I improvise on the structure of the first prelude from the Well-Tempered Clavier, and then I improvise on themes from the following first fugue. Incidentally, the Feud is my take on the fugue idea; I think of it as a fugue with a groove and with modern harmony and melody.

**How do you view the different genres that you work with?**

From jazz I not only got the impetus to improvise but an entire modern language that includes blues. From pop, I learned how to write lyrically. In song forms. From classical music, I learned to write in large-scale structures. But remember, Mozart could write a pop tune as could Schubert. There is no distinction; either you’re a composer or you’re not. A composer should be able to write a simple song or an extended sonata.

**Your program includes pieces and improvisations based on material from classical composers (Erik Satie, J. S. Bach), major jazz performers (John Coltrane, Thelonious Monk), and pop songwriters (John Lennon, Paul Simon). Could you tell us a little about what these different artists mean to you, and why you chose to work with their material?**

“Blues in Satie” feels like it’s in the style of Satie’s Gymnopedies, and French composers have a strong connection to early Jazz. Regarding Bach, along with Beethoven, he is my greatest influence as a composer.





**BY DAVID A. POWERS,**  
PROJECT 88 VOLUNTEER

From a modern point of view, no musician touched me more than John Coltrane. I think of him as my spiritual musical father. Paul Simon has always been one of my favorite songwriters.

Finally, the Beatles are the greatest pop group of all time. As an 8-year-old, I listened to the Magical Mystery Tour album over and over, and was obsessed with “I Am the Walrus.” It’s not really a pop song, it’s a fully developed complex composition, and it’s pure genius.

**How has cinema influenced your approach to music, and what led you to go beyond music and venture into screenwriting?**

I have done a little bit of scoring for film and TV, and Nocturne 1 was written for a movie scene, although it didn’t get picked up. Also, over the past seven years, I’ve been studying screenwriting and have written two television pilots and just completed a second draft of a thriller feature. All of my screenplays are about musicians – The hero is always a composer!

The structure of cinema and modern serialized television has influenced my recent compositional structures, including the structure of this entire program, as each half begins with an overture. Studying screenwriting solidified my approach to composing dramatically; act structure, scene structure, and character development all occur in different ways in musical compositions. Like all dramatic

structures, compositions and improvisations must always have a beginning, a middle, and an end.

**\* This program has an interesting structure, almost like a large-scale composition. Why did you choose to structure the concert in this way?**

The program underwent many iterations, and in some ways putting it together was a composition in itself, although I wasn’t thinking that way when I started. Things just fell into place. When I’m composing, I use some well-known structures, but I don’t know exactly how things will work out. That’s the creative process: finding the story, the narrative.



CANDLELIGHT CONCERT JAZZ VOICE AND PIANO

October 27

Avery Felton,  
voice

OCTOBER  
CANDLELIGHT CONCERT  
**JAZZ VOICE AND PIANO**

**Featuring**

**Avery Felton, voice and  
Lizzie Trumbore, piano**

**Mezzo-soprano Avery Felton recently graduated with her Master's degree in Vocal Performance from the Chicago College of Performing Arts.** Ms. Felton was recently seen as Dido and Carmen in Chicago Summer Opera. At the Chicago College of Performing Arts, she was seen as la tasse chinoise and l'écureuil in L'enfant et les sortilèges and as Don Ettore in Haydn's La Canterina. She received her Bachelor's degree from the University of Oklahoma, where she performed in several operas and had the honor of performing for Marilyn Horne in multiple masterclasses. While living in Oklahoma, she was a semi-finalist in the International Crescendo Music Awards. Originally from Texas, Ms. Felton also has an extensive musical theatre background, having performed in over 20 musicals and plays. She also had the honor of performing for Kelli O'Hara as a participant in Making it on Broadway. Ms. Felton currently resides in Chicago, where she teaches voice and continues to study under Isabel Leonard and Alexandra Walker LoBianco.



October 27

CANDLELIGHT CONCERT JAZZ VOICE AND PIANO



Lizzie Trumbore,  
piano

OCTOBER  
CANDLELIGHT CONCERT  
**JAZZ VOICE AND PIANO**

**Featuring**

**Avery Felton, voice and  
Lizzie Trumbore, piano**

**Lizzi Trumbore is an acclaimed jazz musician, composer/arranger, and educator based out of Chicago.** She has been praised for her authentic and unique piano and vocal stylings, which blend her love for all things jazz, folk, classical improvised music, Brazilian samba, and more.

Lizzi started her professional music career in high school, gigging throughout the San Diego jazz scene with musicians including Peter Sprague, Matt Falker, and Jennifer Leitham. She continued her music education as a Jazz Vocal performance major from the University of North Texas, where she graduated from in 2018. It was at UNT where she got to perform and/or work with artists including Bobby McFerrin, Danilo Perez, Jo Lawry, Sara Gazarek, Josh Nelson, Rosana Eckert, and Jennifer Barnes.

Lizzi's original compositions have been performed by high school, collegiate, and professional vocal groups throughout the country and at the JEN (The Jazz Education Network) and ACDA (American Choral Director's Association) conferences. Her songs have been described as "world class," "sincere and intelligently crafted," and "full of beautiful surprises."

Her debut album "Lifelines" has been described by progressive jazz publication NEXTBOP as "a stunning and deeply refined overture to what we can only assume will be a long and fruitful career."

Lizzi can be found teaching vocal, piano, and composition students of all ages and backgrounds throughout the Chicago area, as well as all across the globe via virtual lessons. Her love of teaching and using the gift of music to connect with other people is a driving force in her life.





CANDLELIGHT CONCERT PIANO FOUR HANDS

November 18

Éliider DiPaula,  
piano



NOVEMBER  
CANDLELIGHT CONCERT

**PIANO FOUR HANDS:  
Works by Rachmaninoff,  
Schubert, and Liszt.**

**Featuring**

**Élido DiPaula, piano  
and Elif Allenfort, piano**

**Élido DiPaula, a Brazilian classical musician of exceptional talent, has captivated audiences with his virtuosity on the piano, innovative compositions, and dedication to musical education.**

His journey in the world of music began when he achieved victory at the Orestes Farinello National Piano Competition at a young age.

Esteemed by the Chicago Tribune as a “highly personable, exceptionally talented pianist,” DiPaula’s musical path has been marked by a series of notable achievements. He earned his conservatory diploma at Escola de Música de Anápolis and was soon invited to join the institution’s esteemed music faculty at the age of seventeen.

Concurrently, DiPaula pursued advanced piano studies at the Universidade Federal de Goiás under the guidance of Dr. Ana Flavia Frazão. During his undergraduate years, he was selected for the CAPES/ FIPSE program, which provided him with the opportunity to participate in a transformative student exchange program at Marshall University.

Upon completing his undergraduate studies, DiPaula assumed a pivotal role at the Instituto Basileu França, the largest conservatory in central Brazil. Here, he served as a distinguished piano professor, lecturer, and coordinator of both the Chamber Music Department and the International Artist Exchange program.

Beyond his impressive musical and pedagogical accomplishments, DiPaula founded the Catartístico Society, was instrumental in the creation of the Escola de Músicos, coordinated the 8th National Composers Conference at the Federal University of Goiás, and co-created the Contemporary Music Exhibition Som

de Minuto. While maintaining an active performance schedule, he premiered and recorded works by several prominent Brazilian and American composers.

DiPaula’s dedication to musical excellence led him to pursue a Master of Music degree in piano performance at James Madison University, where he studied under the tutelage of mentors Dr. Paulo Steinberg and Dr. Gabriel Dobner. Subsequently, his artistic journey led him to the Chicago College of Performing Arts at Roosevelt University, where he attained his Artist Diploma in Piano Performance, mentored by the renowned Dr. Ludmila Lazar, who was a student of Rudolph Ganz.

In 2018, DiPaula launched Project 88, a remarkable initiative where he serves as the Executive Director. Additionally, in his role as Artistic Director, he leads the sixth season of Project 88’s Concert Series in 2023, a testament to his unwavering dedication to making classical music accessible to the community. Recognizing his exceptional contributions, DiPaula received the Center for Arts Leadership Seed Grant from the Chicago College of Performing Arts in 2019 and the Social Justice Alumni Award from Roosevelt University during its 75th Anniversary Celebration in 2020. DiPaula is deeply committed to music education. He is a member of the Chicago College of Performing Arts Advisory Board at Roosevelt University where he previously served as Chairman.

Currently, DiPaula is a faculty member at Project 88 Music Academy, teaching both piano, composition, and performance classes. Moreover, he is the director at Beacon Arts & Music in Uptown, Chicago, where he nurtures the talents of musicians through piano and composition instruction.





November 18

CANDLELIGHT CONCERT PIANO FOUR HANDS

Elif Allenfort,  
piano



NOVEMBER

CANDLELIGHT CONCERT

**PIANO FOUR HANDS:****Works by Rachmaninoff,  
Schubert, and Liszt.****Featuring****Élida DiPaula, piano  
and Elif Allenfort, piano**

**A Native of Turkey, Elif Allenfort demonstrated her substantial musical talent at an early age.** She began her lifelong study of piano at the age of seven. Her precocious talent earned her early admission to the Hacettepe University Ankara State Conservatory in Ankara, Turkey at the age of nine. Elif remained at the conservatory until she was nineteen years old, studying under the noted teacher Banu Perk.

Elif's performance career began when she gave her first major concert with the symphony orchestra in Ankara at the age of thirteen, in which she played the Mozart Piano Concerto K.488. While at the Ankara conservatory, Elif performed throughout Turkey, appearing on stage, on the radio and on television. Elif graduated from Ankara Conservatory in 1993, earning the rare honor of being the

top graduate in the conservatory and the University at large. Her accomplishments at the conservatory also earned her the distinguished "Ihsan Dogramaci Highest Artistic Achievement" award. She was one of the youngest graduates ever from Ankara State Conservatory at age 19, having finished her studies one year ahead of the usual time.

Elif continued her education in Brussels, Belgium, moving there immediately after her graduation in 1993. Utilizing a private scholarship (Zeki-Figen Cakmak), she studied at the Royal Conservatory of Brussels until 1995 under Jean-Claude Vanden Eynden and Teresa Escudero. Elif left the Royal Conservatory when she won a full scholarship to the prestigious Queen Elisabeth Musical College where she continued her studies with Jean-Claude Vanden Eynden. She continued to perform solo and chamber music recitals during her stay in Belgium and participated in numerous master classes with the leading pianist in Europe such as Radu Lupu and Idil Biret.

Elif first visited America in July of 1996. Upon her decision to remain in America, she was admitted to Roosevelt University Chicago Musical College in 1997 where she received the "Ruth Ramis Music Fund Scholarship" as well as Roosevelt university Graduate Scholarship. Elif's instructor and mentor at Roosevelt University was Dr. Ludmila Lazar, a former student of the legendary

pianist, Rudolph Ganz. Elif completed her Master's Degree with honors in the spring of 2001. She was immediately admitted to Roosevelt's Artist Diploma program, in which she completed her post-graduate degree in the winter of 2005.

She has been a faculty member at Sherwood Conservatory at Columbia College, the Metropolis Performing Arts Center in Arlington Heights, Illinois where she was the head of the piano department, and the Music Institute of Chicago. In 2013 Ms. Allenfort founded her piano studio where she nurtures young pianists and helps them to achieve their potential in music.

An active chamber and solo performer, in America, Ms. Allenfort has continued to develop her performance career through a regular schedule of recitals, orchestral appearances, special engagements and collaborative efforts with musicians such as the members of The Music of the Baroque, the Rembrandt Chamber Players, members of the Chicago Symphony Orchestra, Chicago Lyric Opera and performed with the Roosevelt University Orchestra. Elif also has been performing extensively 4-hand and 2 piano recitals with notable Chicago pianists. In addition to her performances in Chicago, Elif has performed as a soloist with Adana and Antalya State Symphony Orchestras.



# A note from the



## Artistic Director

It feels a bit surreal that we are celebrating the 6th season of our Concert Series!



I am filled with profound gratitude as I reach out to express my heartfelt appreciation for your unwavering support. As we embark upon our 6th Season, I find myself reflecting upon the incredible journey that Project 88 Music Academy has undertaken. It is with great pride that I acknowledge the pivotal role each of you has played in shaping our success. Whether serving on our esteemed board of directors, offering guidance on our board of advisors, contributing your time as dedicated staff, faculty, or volunteers, fostering young talents as parents, students, or individual donors, or collaborating as cherished partners, your collective efforts have been instrumental.

This season marks a significant milestone in our story as we expand not only in terms of enrollment but also geographically. Our new home at St. Nikola Serbian Orthodox Church in Lyons represents our commitment to extending exceptional music education to a broader and more diverse community. Simultaneously, our Project 88 concert series at Unity Lutheran Church of Berwyn and the Candlelight Concert Series at Beacon Arts & Music in Uptown Chicago have become beacons of artistic expression, casting the radiance of our mission and musical artistry far and wide. One of the most gratifying developments

this season is the maturation of our student body. It is with immense pride that we showcase a growing number of our exceptionally talented students during our professional concert series. This not only highlights the exceptional talents nurtured at Project 88 Music Academy but also underscores our mission to bridge the gap between established musicians and the rising stars of tomorrow.

What truly distinguishes Project 88 Music Academy is our steadfast commitment to providing transformative opportunities through music education. We go beyond mere instruction; we create a platform for our audiences to experience the profound magic of music, in the company of both renowned musicians and emerging virtuosos. Our concert venues serve as stages upon which our future students can envision themselves, not merely as spectators in the short term, but as esteemed guest artists in the grand tapestry of classical music. We empower our students with opportunities that transcend financial limitations. On average, our students receive an exceptional 2.5 hours of weekly instruction, encompassing a comprehensive range of musical disciplines, from composition to performance classes, and private tutelage in piano, violin, or cello.

It is noteworthy that every one of our students is a recipient of a full scholarship, a testament to your steadfast support. We aspire to broaden this significant opportunity, extending its reach to more students and communities. We yearn to expand our horizons and ensure that the transformative power of music remains within reach for those who might otherwise be deprived.

In memory of our beloved founder and supporter, Lucile Evans, who passed away a few months ago, we dedicate this season of concerts to her memory. Lucile was not only esteemed but held a special place in my heart personally. We extend our heartfelt condolences to her family.

At Project 88 Music Academy, our impact is not solely measured by the music we create but by the expansive scope of our mission. We stand steadfast in our commitment to reinvigorate classical music by diversifying our audiences, amplifying performance opportunities for musicians, and nurturing a vibrant new generation of artists. Through your enduring generosity, we have been able to dismantle barriers and carve a more inclusive realm of music, where talent knows no bounds.

As we warmly welcome the 2023/2024 season, I invite you to celebrate our collective journey and look forward to a brighter future. Your continued support is an invaluable asset, and together, we can continue to craft a profound impact on the world of music and education. I extend my deepest gratitude for your indispensable role in Project 88 Music Academy's extraordinary narrative.

With heartfelt appreciation,

**Élida DiPaula**

Executive and Artistic Director





# A note from the

*Branka Matevich*

President,  
Board of Directors



What a joy it has been to watch how Project 88 has grown and flourished since its inception.

We now serve over 50 students at the academy and have a concert schedule filled with amazing talent, thus continuing our mission to provide musical education to children, while giving access to the community with our concert series, all of which are funded by donations.

This semester we moved to a new facility, thanks to a partnership with St Nikola Serbian Orthodox Church in Lyons, Illinois. The new site is larger, giving us more room for expanding our academy. I would like to thank St Nikola for this opportunity.

I want to thank Élider DiPaula, Desirae Contreras, the staff, our parents, volunteers and Board of Directors for all that they have done and continue to do for Project 88.

In order for Project 88 to continue with its mission as well as to be able to grow and provide for more students at the academy, please donate at our concerts, go online and donate, or join Friends of Project 88. We are also in need of volunteers to help out with a variety of tasks.

Our 2023/2024 year will hopefully be another year of growth for the academy and a year of fabulous music. Thank you to all of you who support us.

**Branka Matevich**  
Past-President, Board of Directors



## Director of Operations

Welcome to the sixth season of the Project 88 concert series!



Our magazine has received a visual refresh, and in many ways, that represents the energy that is present at Project 88 this year.

Building off of our past success, we have had many changes occur over the past few months, and we are excited to see what this holds for our organization in the coming year. This season, we are offering an expanded concert series, with a set of candlelight concerts added to the line-up. We are excited to offer our traditional concerts series, with concerts in the suburbs, along with these candlelight concerts in the city of Chicago. Please read through this magazine to see the slate of artists scheduled to delight your ears, minds, and hearts this season.

Our Music Academy has also moved locations; we are still close by, but at a new facility in Lyons. We thank St. Nikola Serbian Church for partnering with us to offer

a larger-capacity space to house our ever-growing body of students. We celebrated with a very successful Open House event at the end of August, and classes began in September. Families are loving the new facility, and our teachers are happy, too!

Operationally, our staff is a small, but mighty group, and we are proud of the services we are able to provide to the community. Our Board members have service hearts, and they support us in our visions and endeavors. Our Academy families are helpful and grateful, and they are the reason we do all of this. To you, our patrons, we thank you for continuing to support Project 88 Music Academy. You, too, are part of the impact we are having on the community. I look forward to seeing you at many events this season!

**Desirae Contreras**  
Director of Operations









“*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.*” **Élider DiPaula**

# About Project 88

**BY CATEY SULLIVAN,**  
PROJECT 88 VOLUNTEER

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

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

*about project 88 is continued on next page*



*about continued*

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

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

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

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

Students are making their way back as we, like everyone in our community, work to rebuild. At present, there are roughly 16

students in the Project 88 Music Academy Preparatory Program. The students meet with their instructors via zoom and in person. There is a formal curriculum in place for Academy Operations Director Desirae Diehl's team of string, and keyboard artists. Students follow it, but it can be tailored to individuals as needed.

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

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

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







# Our history

BY TIFFANY ROBERTS,  
PROJECT 88 BOARD MEMBER, SECRETARY

**Project 88 began with Élider DiPaula's vision to provide top-tier classical music concerts to the community** and to make high-quality, comprehensive music education accessible to students at all income levels. Today, that vision is a reality as the organization marks its fifth anniversary. Here are some of the major mile markers on Project 88's road to success.



August

2017

**Élider DiPaula moves to Chicagoland** to serve as music director at Unity Lutheran Church in Berwyn.



September

2018

**Through support from Unity Lutheran Church Pastor Julie Boleyn, DiPaula receives approval to turn the church sanctuary into a concert hall on Saturday nights.** DiPaula & Boleyn form a board for the fledgling non-profit, negotiate the use of a state-of-the-art Steinway Grand and launch the True Unity Concert Series. 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.



November

2018

**Project 88 amps up its offerings with the first Lucile Evans Music Festival.** Named for one of Project 88's most ardent, early supporters, the festival includes 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.



March

## 2019

With Desirae Diehl joining as operations manager, Project 88's second season begins with a multimedia 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, which is directed by Élider DiPaula, conducted by Kyle Dickson, and the scenery designed by Mike Garon, is praised by the Chicago Tribune as "whimsical and fanged."



Fall

## 2019

Project 88 continues its trend of featuring artists from across the globe in its concert series. In October, it hosts Turkish pianist Eren Yahsi. In November, violinist Lúcia Barrenechea and cellist Hugo Pilger travel from Brazil to open the second Lucile Evans Music Festival. And in December, a joyous brass concert celebrates the holidays with Project 88's program of ecumenical hits. In all, Project 88 hosts 20 events in its first 16 months of existence, including concerts, masterclasses and youth programs.



January-March

## 2020

In January, Patricia Gill joins the organization to serve as Program Coordinator for the Project 88 Music Academy. In February, a series of open house meetings for interested parents and students yields a wealth of applications. In March, the COVID-19 pandemic brings all events and programming to a halt.



*our history continued*



2020

In response to the ongoing pandemic, the third season of Project 88 concerts is shifted online, starting with an August performance of American composers, and continuing with a celebration of Beethoven's 250th birthday. The Music Academy curriculum is fine tuned and in September launches predominantly online with the first cohort of 16 students learning piano and violin in what will become known as the apprentice program.



2021

Project 88 kicks off its fourth season with a new live-stream format for concerts and an expansion of the Music Academy to include an entry-level preparatory program for students in grades 1-2.



2022

In celebration of 200 years of Brazilian independence, Project 88 forges a partnership with the General Consulate of Brazil in Chicago that includes the sponsorship of performances highlighting Brazilian music. The first concert of this commemoration features Brazilian guitarist Pedro Rogerio Aguiar performing the works of influential composers from his native country.



January–April

## 2023

In the midst of its fifth season, **Project 88** celebrates the **150th birthday of Russian composer Sergei Rachmaninoff** with a series of concerts featuring his works. The academy, now with 44 students at various levels of study, continues to grow with the addition of cello to its instrument offerings.



May

## 2023

Three students from the first cohort of the academy complete the **three-year apprentice program**, marked by the premiere of the annual **Rising Stars** concert featuring one of its graduates. **Project 88** launches the **Candlelight Concert** fundraising series in partnership with **Beacon Arts and Music** in Chicago.



September

## 2023

To kick off its sixth season, in partnership with **St. Nikola Serbian Orthodox Church**, **Project 88 Music Academy** moves to the church's facility in Lyons, IL. The academy, now at 52 students, adds a new **Developing Artist Program**, a four-year advanced course of study. On the concert side, **Project 88** hosts its inaugural fundraising **Skyline Concert** on a rooftop terrace in downtown Chicago.







# from parents and students

“I like the fact that Project 88 gives you a challenge while still being fun.”

Lola, *student*

“Project 88 music academy affected me by inspiring me to compose music.”

Nani, *student*

“The thing I most like about Project 88 is how they are able to teach and share how to show my passion for music by playing an instrument. As well as showing their own ways of how they show their passion for music.”

Maggie, *student*

“My favorite part of music class is playing games. My favorite game is jump on the staff. It’s soooo much fun!”

Evelyn, *student*

“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, *student*

The biggest effect that Project 88 has had on my children is that they learned how to read music which has opened up an entire world of opportunities. They no longer have to rely on YouTube tutorials, they can look up any song and learn to play it from standard notation.”

Angela, *parent*

“I appreciate the time that you have been spending teaching my children there. Another thing that I love about Project 88 is the quality of professionalism that every person has, and the way how they interact with the kids [which] results in the children’s engagement. Project 88’s work will change the future of many children in our community. One more time THANK YOU PROJECT 88 for everything.”

Adriana, *parent*

“In the three years we’ve been a part of Project 88, I’ve seen tremendous growth in my son. He has become passionate about practicing the piano every moment possible. He has discovered enjoyment and confidence in playing before others. And he has developed a deep knowledge of music theory and the skill to compose award-winning pieces.”

Tiffany, *parent*





our people

staff



Élider DiPaula  
Executive and Artistic  
Director



Desirae Contreras  
Director of Operations



Wen Chin Liu  
Music Academy  
Supervisor



Rick Torres  
Music Academy  
Program Coordinator

faculty



Élider DiPaula  
Piano and Composition  
Faculty



Nayelii Duran  
Violin



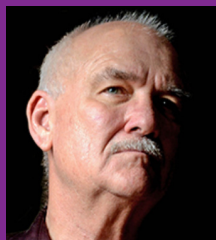
Miguel Fabian-  
Sauceda  
Ensemble and  
Performance



Peter Saltzman  
Piano

Not pictured:  
Ingrid Schimnoski,  
Violin

volunteers



Bill (William) Calvert  
Volunteer, Photographer



Catey Sullivan  
Volunteer, Writer



David A. Powers  
Volunteer, Writer

# *board of directors*



Andrew Halverson  
President



Branka Matevich  
Past-President



Mike DeLonay  
Vice President



Jonathan Adamczewski  
Treasurer



Tiffany Roberts  
Secretary



Janna Fiester



Carol Lin-Murphy



David Olson

Not pictured:  
Karaline Feller  
Mary Kitzberger





*In memoriam*

# Lucile Evans

BY CATEY SULLIVAN,  
PROJECT 88 VOLUNTEER



**Even in a room of hundreds, Project 88's founding godmother Lucile Friese Evans was impossible to miss.** It wasn't just her outward sense of style, which was impeccable whether she was sporting a floor-length golden gown or a snappy suit.

Lucile carried her own light, and it illuminated every room she entered. She could be deceptively soft-spoken, but when she became passionate about something she wanted to make happen in her beloved community, she found a way to make it happen. Her legacy to Project 88 will reverberate indefinitely. Lucile died August 6, 2023, at 94, in her sleep, in her Berwyn home of over 70 years. We hope to honor her through our music.

Lucile's crucial involvement in Project 88 dates back to September 17, 2017, when she attended an informal piano recital at her longtime house of worship, Berwyn's Unity Lutheran Church. In what seems, in retrospect, like a fateful coincidence, the concert happened to occur on the very same Sunday Project 88's Artistic Director Élider DiPaula reported for his first day of work as Unity's new music director.

The church was reasonably full, and Lucile — ever a passionate supporter of the local arts community — sat in the fourth row, avid and beaming. When DiPaula broached the wildly ambitious idea of a local music academy, she listened carefully. The amateur concert, he pointed out, had drawn close to 100 people. Think of what a concert from world-class musicians could create.

DiPaula's vision for the academy was two-fold: Establish an academy that provided top-tier music instruction to children regardless of their ability to pay, and be a producing entity that would bring world-class talent to concertize Berwyn.

Lucile believed in it from the start. Her support took many forms. She helped in a myriad of ways. She talked Project 88 up and brought friends to the concerts. She helped establish a fund for scholarships. She was a one-woman marketing team, sharing about Project 88 at grocery stores and city council meetings. Early on, she opened her home for epic Project 88 holiday parties. The Dunham House, as it's officially known on the National Registry of Historic Places, was the perfect place for the kind of 'everyone-around-the-piano' sing-a-longs reminiscent of a Judy Garland movie. Everyone who could play did, and those who didn't sang. Participation was mandatory, Lucile gleefully insisted. It was also raucous and wonderful.

Lucile attended every Project 88 concert and event right up until the pandemic. We weren't alone in benefiting from her generosity. Her largesse toward Project 88 was indicative of her deep roots in the community.

As DiPaula and Director of Operations Desirae Contreras were taking Project 88 from dream to reality early in its very first season, Lucile was awarded one of Berwyn's highest honors – the Robert Teeter Award, bestowed annually for remarkable service to the community. She invited DiPaula and made sure he met everyone she knew, talking up his musicianship and Project 88's goals with all of them.

As Lucile's obituary noted, she went to high school locally, a graduate of Morton. She left town to earn two college degrees, first a bachelor's in education from Carroll College and then a master of education from Chicago State University. She returned to marry Arthur Dunham in 1952 and then taught P.E. in Berwyn for decades. It didn't matter where you went with Lucile in Berwyn. She'd run into friends, whether at a tiny railroad station café or in line to renew vehicle stickers at city hall. She served on too many civic boards and committees to list here, including libraries, parks, after-school programs, and local arts organizations. When Lucile decided she was behind something, you could be sure it would get done. She'd link elbows with you, pull you in, and make you believe. She had an indomitable vision and was a profound influence.

We'd like to believe that now she can hear the music of the spheres.

*Thank you, Lucile.*



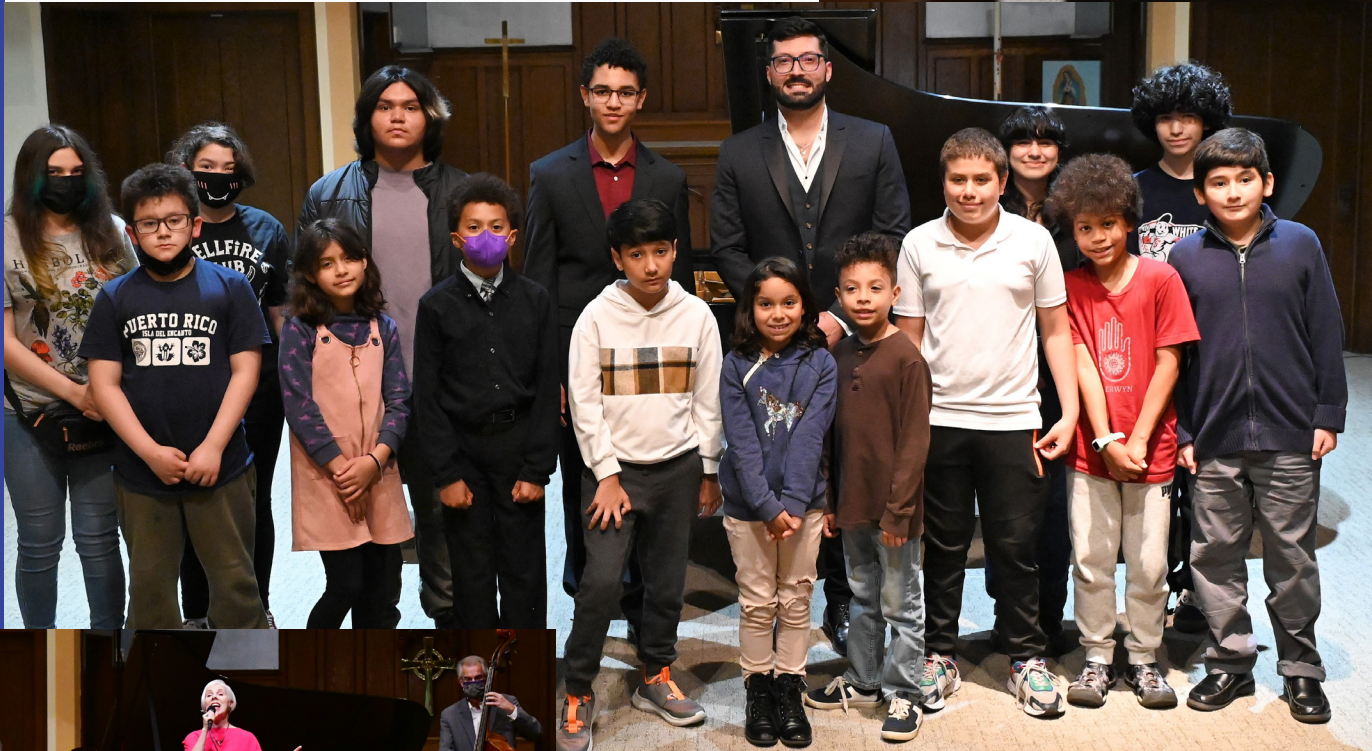


ways to give

# Become a friend

**By becoming a Friend of Project 88, you will play a critical role in helping sustain our mission and make our work possible.**

Your support ensures that we can continue our mission of making classical music accessible to our community through our free Concert Series and Music Academy. By becoming a Friend of Project 88, you will play a critical role in helping sustain our mission and make our work possible.



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

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

### Allegro

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

---

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

---

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

### Vivace

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

---

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

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

### Presto

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

---

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

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

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



ways to give

# Become a partner

## Your Support Matters

The support of the local business community is critical to our vitality and stability. By partnering with Project 88 through a corporate sponsorship, local businesses help sustain our mission and play an essential role in enriching and inspiring our community through the power of music.

As a valued sponsor, your company will receive exposure across multiple platforms that will allow you to expand your reach and build brand recognition in the community—all while supporting a worthy cause.

### Your Brand Exposure By the Numbers

- ✓ **Over 1,000 followers** on social media
- ✓ **Email distribution list of 355** individuals and growing
- ✓ On average, **1,267 website page views each month**
- ✓ **133 magazine reads** (digital magazine) in last month
- ✓ Our **concert series caters to an audience of about 1,000 people per season**, allowing your brand to be associated with well established and top emerging artists
- ✓ Our concert series has featured **artists from 16 different nations, including several Grammy award winning artists and the first American finalist in the Chopin International Competition**
- ✓ Our productions have been featured in the **Chicago Tribune, Chicago Sun-Times, Suburban Life**, and have been sponsored by the **Consulate General of Brazil in Chicago**

## Corporate Sponsorship Opportunities:

**Project 88 Music Academy offers a diverse range of sponsorship opportunities** to meet your business and philanthropic objectives:

- 1. Sponsor an individual concert**
- 2. Support student** educational initiatives
- 3. Participate as a Community Business Partner by offering a discount** to Friends of Project 88

OR

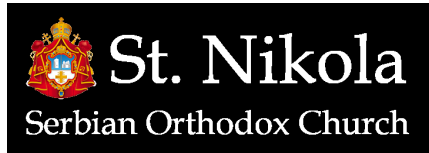
- 4. Maximize your impact by becoming a Season Sponsor** of our Concert Series that runs from September–May

Your sponsorship of our Concert Series or individual concerts helps showcase renowned artists from all over the world and keeps the concerts free to the community!

**For more information**, or if you have questions on a corporate sponsorship investment, please email [contact@project88musicacademy.org](mailto:contact@project88musicacademy.org) and your message will be directed to the appropriate individual.

# our partners

We are grateful for our current partners who help us achieve our mission within the communities we serve.



[St. Nikola](#)



[Unity Lutheran Church](#)



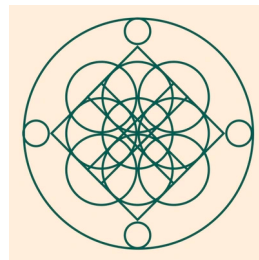
[Atlas Arts](#)



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# Upcoming Project 88

UPCOMING UNITY LUTHERAN CONCERT

## *concerts*



December Student Showcase

12/09/23

UPCOMING ST. NIKOLA CONCERT



January Special Concert – Lakeshore Brass at St. Nikola

1/27/24

[Get your tickets](#)

UPCOMING SOIRÉE CONCERT SERIES

# *soirée concerts*



Élider DiPaula,  
piano and  
Elif Allenfort,  
piano

**Piano Four Hands**

11/18/23

SOLD OUT



Hailey Cohen,  
voice and  
Matthew  
Lorenz, piano

**Voice and Piano**

12/16/23

Get your tickets



# 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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contact@project88musicacademy.org  
(630) 708-4247  
project88musicacademy.org

Find @project88musicacademy  
on these social channels



October–November, 2023

Project 88 Music Academy is a 501(c)(3) organization.