



This festival is part of a growing movement whose battle cry is, in John Salmon's words, "to loosen the strictures of perfectionism and literalism that have gradually eviscerated the interpreter's art in this age of 'note-perfect' recordings and competitions, and to reemphasize the beautiful, the imaginative."



CREATIVITY ABOUNDS!

CLASSIC PIANOS Colorado salutes the Denver Festival for Creative Pianists. We are pleased to provide two innovative Yamaha digital pianos for this year's concerts. Our management and staff cordially invites pianists, composers, educators, and students to visit our Denver showroom.

DREAM BIG. PLAY AND AUDITION A WIDE RANGE OF FAMOUS PIANOS.

*Yamaha, Bösendorfer, Schimmel, Estonia, Mason & Hamlin, Pearl River,
Ritmüller, Young Chang, Weber, and Restored Steinway & Sons.
Also showcasing the complete line of Yamaha Disklavier,
Clavinova digital, and AvantGrand "hybrid" pianos.*

(Plus access to over 300 new & used pianos, including restored Steinways.)

Newly-remodeled
Meeting & Recital Room.

Ask about our
Full Lifetime Trade-up Policy.

1332 S. Broadway, Denver
5 Blocks South of I-25

CLASSIC PIANOS

A PASSION FOR PIANOS

(303) 777-2636
classicpianosdenver.com

**All of this year's Festival for Creative Pianists events are held at:
Wash Park Center for Music & Arts, 400 S. Williams St., Denver, CO**

**The Musician's Society of Denver wishes the
Festival for Creative Pianists all the best!**

*MSD's mission of supporting young composers is a
shared focus by both organizations.*

The Musician's Society of Denver is a 501c3 music club under the umbrella of the Colorado Federation of Music Clubs and the National Federation of Music Clubs.

For more information: www.msd-cfmc.org.

*The Musician's Society of Denver and Colorado Composes are sponsoring
a new composition prize category this year:*

Best Composition by a Budding Young Composer (age 12 or under)

– we thank them for supporting creative composition at all ages!

Check out the Colorado Composes website at: www.coloradocomposes.org



**THE COLUMBINE MUSIC TEACHERS' ASSOCIATION
SUPPORTS THE FESTIVAL FOR CREATIVE PIANISTS.**

CMTA is affiliated with the Music Teachers National Association and the Colorado State Music Teachers Association.

The purpose of the Columbine Music Teachers Association is to further the art of music and promote the growth and professional development of its members by providing programs that encourage and support teaching, performance, composition, and research.

For more information about CMTA: kgreenhalgh3@aol.com

A Message from the Artistic Director:

Dear festival participants, teachers, parents/guardians & other attendees:

Welcome to the 13th International Festival for Creative Pianists! We are overwhelmed (in a good way!) with the level of excitement for the 2016 festival. This year we have the highest enrollment in over a decade. We look forward to once again hearing an amazing array of pianistic talents by our accomplished young participants.



Bringing this festival to fruition is very much a team effort. Top on my list of people to thank are Evelyn Billberg, our Project Director (who has taken on an increasingly greater role every year since she began volunteering in 2008), and Luke Rackers, founder of the Denver-based Abundant Silence, a 501c3 non-profit organization whose goals dovetail perfectly with those of the festival. Without their tireless efforts, this festival would not be possible. I also extend a hefty "tip of the hat" to our three world-class judges: Drs. John Salmon, Luke Gillespie and Kevin Olson. Moreover, I would be remiss if I did not acknowledge the support and hard work on the part of all the piano teachers who steadfastly nurture our wonderful contestants. Lastly, kudos and thanks to behind-the-scenes volunteers as well as our students' parents and guardians (what would we do without their unflagging love and daily cheerleading?!)

The 2016 festival marks a historic inaugural turning point, for this novel venue is now officially under the auspices of Abundant Silence. In hindsight, this "marriage" seems inevitable and preordained. Abundant Silence enthusiastically promotes new music, a mission that is also central to the festival. Last year we introduced a new "Written Composition" category, which culminates in the exciting prospect of seeing a young composer's piece getting published.

This year we were so impressed with all the submissions that we decided to confer "Finalist" status to every piece. Congratulations to all these budding composers! Don't miss the Thursday night program; the judges (along with yours truly) will perform these new works and nominate one for publication. This year's festival introduces yet another new composition prize, specifically for very young composers (age 12 or younger), generously sponsored by Colorado Composes with Friends (www.coloradocomposes.org), in partnership with the Musicians Society of Denver.

For those who are new to this event, we guarantee that you will find it uniquely edifying, educational, and one of the most artistically positive experiences of your life. The genesis of this festival began over a decade ago when I began to question whether piano competitions are (as they are typically structured) the ideal framework to motivate, educate, and validate young students. In 2000, I was put in charge of a festival that awarded a First, Second and Third Prize. The judges had a tortuously difficult time deciding on the First and Second Prize winners; it was practically a tie. After the event, I tried to impress upon the Second Prize winner that his performance was truly spectacular. The student, looking glum and devastated, was unconvinced,

especially since he had earned Second Prize in previous festivals. In his mind, he kept falling short of that all-important and singularly validating First Prize. "Will you be returning next year?" I asked. "No," he replied emphatically. His experiences with piano competitions obviously left a bitter scar, despite every effort to convince him that he was not a "loser," and that the difference between First and Second Prize is sometimes virtually meaningless. For me, this was the last straw. I vowed to either abolish that competition or revamp it entirely. A revamp would, I knew, present three huge challenges:

- Could an event be focused more on fostering well-rounded musicianship and less on cutthroat competition between students?
- Could more than one First Prize be offered, for maximum motivation? (The winner-take-all approach works wonderfully for the 'winner,' but what about the vastly outnumbered 'losers'?) Do we need a "second" prize, "third" prize, etc.?
- Could prizes recognize more than one kind of excellence? Could a festival validate more than just note-perfect, autonomic performances? Could we encourage creativity, originality, risk-taking and spontaneity as well?

With a two-page blueprint for just such an event in hand, I attended the 2000 World Piano Pedagogy Fall Conference in Las Vegas and enlisted the enthusiastic support of major piano manufacturers to help spearhead the First Annual Festival for Creative Pianists in 2001. By 2003, prizes had peaked at a total value of \$20,000; this included an acoustic piano, which was awarded to Joshua Archibald Seiffer, a gifted fledgling composer who went on to graduate from Stanford University with a degree in composition in the spring of 2010. Over the years many other "alumni" of this festival have gone on to accomplish great things in the music world. For example, Andrew Vargas, who scooped four First Prizes at last year's festival, made his Carnegie Hall debut in New York City last month. His mother credits this festival to a significant degree for inspiring Andrew and "setting his eyes to the future."

The festival was in abeyance from 2005 to 2007; however, in 2008 it found a new home at Mesa State College (Grand Junction), which became Colorado Mesa University in 2011. We deeply appreciate the university's steadfast support; however, we gradually came to realize that a major airport city would help the festival "spread its wings" and – with the help of donors, volunteers and community support – reach its fullest potential. So, in 2015, the festival was moved to its current location here at the Wash Park Center for Music & Arts. Due to the incredible support and enthusiasm on the part of Denver teachers, students and parents, the Abundant Silence board recently voted unanimously to keep the festival at this location indefinitely. We are very grateful for the use of this excellent facility and look forward to next year's festival – June 8-10, 2017 (mark your calendars!).

Sincerely,

Dr. Arthur Houle, Founder & Artistic Director, Festival for Creative Pianists

Thursday, June 9th

9:15–9:45 A.M. Judges' Orientation
9:45–10:45 A.M. Judges and Houle rehearse

Adjudications: PLEASE NOTE:

Adjudication time slots are 20, 25 or 30 minutes depending on the length of programs.

10:45 A.M. #1 Genesee Johannik (teacher: Kellie Johannik) 14:37

My Heart Will Go On (Love Theme from the *Titanic*) by James Homer (1953-2015)
solo and lead sheet work 3:50

Sweet N' Sassy by MELODY BOBER (Contemporary FEMALE) 1:12

Minuet in G Minor BWV Anh. 115 from *Notebook for Anna Magdalena Bach*,
attr. to Christian Petzold (1677-1733) 1:35

Fur Elise by Ludwig van Beethoven (1770-1827) 4:30

Improv 3:00-3:30

11:15 A.M. #2 Lilly Meyer (teacher: Kellie Johannik) 13:11

Sonata in C, K. 545 by Wolfgang Amadeus Mozart (1756-1791)

i. Allegro 2:29 ii. Andante 3:25 iii. Rondo Allegretto 1:47

Nocturne in C# Minor ("Lento con gran espressione") Op. Posth. by Frederic Chopin (1810-1849) 4:07

Gavotte from French Suite in G Major, BWV 816 by Johann Sebastian Bach (1685 -1750) 1:06

11:40 A.M. Judges' lunch break – students may practice on stage pianos

1:15 P.M. #3 Megan Johnson (teacher: Kellie Johannik) 13:32

Nocturne d'Esprit by JENNIFER LINN (Contemporary FEMALE) 5:10

i. Adagio sostenuto 7:12

Sonata in D Minor K. 64, L. 58 by Domenico Scarlatti (1685-1757) 1:10

Sonata in C# Minor Op. 27, No. 2 ("Moonlight") by Ludwig Van Beethoven (1770-1827)

1:45 P.M. #4 Samantha Johnson (teacher: Kellie Johannik) 13:52

River Flows in You by YIRUMA (b. 1978) (contemporary FEMALE) 3:22

Prelude in C Minor, BWV 934 by Johann Sebastian Bach (1685 -1750) 1:56

Fantasy in D Minor, K. 397 by Wolfgang Amadeus Mozart (1756-1791) 5:47

Polonaise in G Minor, Op. Posth. by Frederic Chopin (1810-1849) 2:00

Bagatelle in A Minor, Op. 119 No. 9 by Ludwig van Beethoven (1770-1827) 0:47

2:15 P.M. #5 Andrew Markel (teacher: Kellie Johannik) 7:16

Sonatina in A Minor by Georg Anton Benda (1722-1795) 1:15

Musette in D, BWV Anh. 126 from *Notebook for Anna Magdalena Bach* (anon.; G. Ph. Telemann?) 1:05

Ceremony for Peace by NANCY & Randall Faber (contemporary) 0:56

Elfin Dance Op. 12 No. 4 by Edvard Grieg (1843-1907) 1:05

Progress Op. 100 No. 6 by Johann Burgmuller (1806-1874) 0:50

The Great Escape by Randall Hartsell (contemporary) 0:43

Appalachian Air and Dance by Bernard Shaak (contemporary) 1:22

2:35 P.M. #6 Kyle Markel (teacher: Kellie Johannik) 10:35

Morning at Moraine Park by MARTHA SHERRILL KELSEY (Contemporary FEMALE) 2:00
Tulip, Op. 11 No. 4 (1829-1898) by Heinrich Lichner 2:00
Sonatina in C, Op. 36, No. 1 by Muzio Clementi (1752-1832)
i. Allegro 1:28 ii. Andante 1:11 iii. Vivace 0:56
Waltz in A Minor, Op. Posth. (publ. 1955) Frederic Chopin (1810-1849) 3:00

3:00 P.M. #7 Abby Mullaney (teacher: Anne Svigel) 11:00

Maple Leaf Rag by Scott Joplin (1867-1917), arr. by Faber (contemporary) 1:00
Cruella De Vil from Walt Disney's *101 Dalmatians*, words & music by Mel Leven (1914-2007) 2:00
Study in A flat, Op. 47, No. 23 by Stephen Heller (1813-1888) 3:00
Solfeggietto in C Minor by Carl Phillip Emanuel Bach (1714-1788) 5:00

3:25 P.M. #8 Eliza Keating (teacher: Luke Rackers) 8:00

Bright-Eyed and Bushy-Tailed [from *Cowboy Jazz II*] by Arthur Houle (b. 1955) 3:00
Sounds of Madrid by Derek Vann, (contemporary) 2:30
Dance of the Wind by Timothy Brown (b. 1946) 2:30

3:45 P.M. #9 Connor Watz (teacher: Heather Woll) 12:50

Bourrée from Suite in E Minor, BWV 996 by Johann Sebastian Bach (1685-1750) 1:50
Sonatina in C, Op. 55, No. 1 by Friedrich Kuhlau (1786-1832) 5:00
i. Allegro ii. Vivace
German Dance in F Minor, D. 783, No. 14 by Franz Schubert (1797-1828) 1:00
Idylle, Op. 126, No. 1, by CECILE CHAMINADE (contemporary FEMALE) (1857-1944) 1:35
Sonatina in A Minor, by Russell Jacoby (b.1949) 1:15
Danza Spiccato by Dennis Alexander (contemporary) 1:00
Sally Saddle [from *Cowboy Jazz*] by Arthur Houle (b. 1955) 0:50

4:10 P.M. #10 Rebecca Olsen (teacher: Carolyn Shaak) 6:00

Fables, Op 21 #9 by Robert Muczynski (1929-2010) 1:05
Sonatina in C, Op. 55 No. 1 Vivace by Friedrich Kuhlau (1786-1832) 2:05
Brinquedo de Roda (The Toy Wheel) by H. Villa-Lobos (1887-1957) 2:50
Soldaten March (Soldier's March), Op. 68, No. 2 by Robert Schumann (1810-1856) 0:55

4:25 P.M. #11 Aidan Lindstrom (teacher: Lois Sollenberger) 10:30

La Puerta Del Zino (The Gate of Wine), Preludes Book 2 by Claude Debussy (1862-1918) 3:30
Romance, Opus 24, No. 9 by Jean Sibelius (1865-1957) 3:30
Freddie Freeloader – Transcription of Wynton Kelly's Solo [from Miles Davis album, *Kind of Blue*]
(Wynton Kelly: 1931-1971) 3:30

4:50 P.M. Judges rehearse on stage pianos if needed, followed by dinner

[Students may practice on stage pianos after judges are finished]

Optional attendance -- highly recommended:

- **7:00 P.M. Musica Verto Novo and Student Written Compositions Program**
- **Musica Verto Novo performing new works from the Abundant Silence catalog**
- **Judges Performance of Student Composition Finalists**

Judges & Artistic Director perform the compositions by the finalists for the new **Written Composition** category.

Donations at the door will be much appreciated!

Opening Concert

Thursday, June 9th, 7:00p.m.

Featuring Musica Verto Novo & Student Composition Finalists

1st half:

Musica Verto Novo* performing new works from the Abundant Silence catalog

*Musica Verto Novo, translated as "New Music Exchange," is a chamber ensemble focused on performing new musical works of art by 21st Century composers. MVN performs for concerts, festivals, educational programs and house concerts worldwide.

Chichi (piano trio).....	Andrés Soto
Elegy (violina & piano).....	Emerson Eads
Nocturne in D Minor, Op. 19, No. 4 (1873).....	Peter Ilyich Tchaikovsky (1840-1893)
Arr. piano trio 2016 by Houle	
Canto de la Ave Rapiiega (piano trio).....	Ivan Božičević (b. 1961)
i. Chacona	
ii. Fandango	
Cape Roca (cello & piano).....	Ayumi Okada
Piano Trio No. 1.....	Ayumi Okada

Luke Rackers, Piano Kari Clifton, Cello Lannie Shelton, violin

5-Minute Intermission

2nd half:

Performances of 7 student compositions by the judges and Luke Rackers

All works are Finalists in the new [Best Written Composition\(s\)](#) category

Nomination(s) & decisions re: publication will be announced at the Saturday evening Awards Ceremony

Night Eagle Nocturne.....	Desi Silverman-Joseph (b. 2004)
Animal Suite.....	Rebecca Olsen (b. 2007)
i. The Tiger ii. Marionettes iii. Dolphins iv. The Elephant vi. Walking on the Beach vii. The Gazelle viii. Chirping	
Luke Rackers	

The Summit.....	Jacob Hon (b. 2000)
Side Saddle Sonata.....	Greta Thoresen (b. 2003)
i. Howdy Hoedown ii. Peaceful Prairie iii. Rootin' Tootin' Rondo	
John Salmon	

Midnight.....	Mason Marcy (b. 2004)
John Salmon and Kevin Olson	

What They Say in Space.....	Maria Ali (b. 1998)
Dreaming.....	Mark Worthington (b. 1999)
Kevin Olson	

Please join us for a light reception immediately following the concert

Judges' Workshops -

Educational Opportunity for Students, Teachers & the General Public

Friday, June 10th, 9:30 a.m. – Optional Attendance (Highly Recommended!)

- **9:30-9:55 A.M.: Keyboard Harmony, Dr. John Salmon, presenter**

During this 30-minute presentation, Dr. Salmon will summarize the two-semester Keyboard Harmony course he teaches at the University of North Carolina at Greensboro. Once considered fundamental but nowadays largely ignored among piano teachers, these basic skills include the realization of diatonic cadences, secondary-dominant progressions, and harmonization of the major scale, using SAT-B textures (soprano-alto-tenor in the right hand and bass in the left hand).

- **10:00-10:25 A.M.: Jammin' with Johann: Creating Fantastic Fantasias on Existing Repertoire, Dr. Kevin Olson, presenter**

This presentation will summarize historical traditions of classical improvisation, and, through student videos and demonstration, illustrate ways contemporary musicians can use repertoire from a variety of styles as a jumping-off point for their own improvised creations.

- **10:25-10:55 A.M.**

Applying Classical (and related) Textures to Jazz

Dr. Luke Gillespie, presenter



Festival Praise:

Leila Viss, Centennial, CO private piano teacher, wrote (email):

"My student had a great time (good feedback from his parents, too) and of course was so happy with his award. Thought I'd share a post I wrote about the event. Please share if you are so inclined."

<http://88pianokeys.me/improvise/finally-a-festival-for-creative-pianists>

2015 Alumni Spotlight • Andrew Vargas

Andrew Vargas engages audiences with his virtuosic and confident command of the piano. He has achieved First Place in numerous competitions in Oklahoma and Colorado, including: the Young Artist Piano Festival and Competition; Oklahoma Music Olympics sponsored by the Oklahoma Philharmonic; OMTA District and State Competition; Festival for Creative Pianists (Classical, Romantic, Contemporary Divisions and Artistry Award); and was a semi-finalist in the Kuleshov International Piano Festival and Competition. Recently selected to participate in Piano Texas International Academy and Festival, he looks forward to learning from master teachers from around the world. In May 2016, Vargas placed first in the Bradshaw and Buono International Piano Competition and will have the honor to play in Carnegie Hall.

Vargas has had the privilege to perform in Petree Recital Hall–Oklahoma City University, Moss Performing Arts Center–Colorado Mesa University, Radke Hall–University of Central Oklahoma, and Seretean Center for the Performing Arts–Oklahoma State University. During the past year he has had master classes with Stephen Beus, Sergio Monteiro, and Lori Sims. *The Oklahoman* newspaper has featured his piano accomplishments twice and several articles have appeared in *Mustang Times* and *Mustang News*. Vargas credits Dr. Arthur Houle and Evelyn Billberg with the Festival for Creative Pianists for their genuine interest in helping him realize his potential in piano and for nurturing his creative gifts.

Utilizing his God-given creativity to compose fresh and adventurous piano music, his work has been recognized and applauded. Andrew's composition, *Phantasms*, was among the finalists for the 2015 Festival for Creative Pianists "Written Composition" category. In 2016, *Phantasms* was National First Place Composition winner for the National Federation of Music Clubs (NFMC); the piece was also a finalist in the ASCAP Morton Gould Young Composer Competition.

This past year Vargas has overcome life-threatening health challenges. As he was in the hospital and after release, Andrew's piano practice greatly aided in his recovery. He was also granted a wish from the Make a Wish Foundation – and decided to give his wish away by blessing his teacher with a brand new Steinway grand piano! Andrew enjoyed planning the wish with his Wish family and helped to organize a huge surprise reveal during one of his teacher's performance classes. It was a night to remember!

Originally from Florida, Andrew currently resides in the Oklahoma City area and serves his community by sharing his love for classical music, experiencing great joy as he bestows his gift in senior centers, museums, student groups, churches and as a guest performer for non-profit organizations including the Gaylord-Pickens Heritage Museum, Make a Wish Foundation, and Integris Hospital. When not pursuing his passion at the piano, Vargas reads biographies, skis backcountry trails, and enjoys learning about vintage cars.



Biographies

Kevin R. Olson is an active pianist, composer, and member of the piano faculty at Utah State University, where he teaches piano literature, pedagogy, and accompanying courses. In addition to his collegiate teaching responsibilities, Kevin directs the Utah State University Youth Conservatory, which provides weekly group and private piano instruction to more than 200 pre-college community students. The National Association of Schools of Music has recently recognized the Conservatory as a model for pre-college piano instruction programs. Before teaching at Utah State, he was on the faculty at Elmhurst College near Chicago and Humboldt State University in northern California. A native of Utah, Kevin began composing at age five. When he was twelve, his composition, *An American Trainride*, received the Overall First Prize at the 1983 National PTA Convention at Albuquerque, New Mexico. Since then he has been a Composer in Residence at the National Conference on Keyboard Pedagogy, and has written music commissioned and performed by groups such as the American Piano Quartet, Chicago a cappella, the Rich Matteson Jazz Festival, Music Teachers National Association, and several piano teacher associations around the country. Kevin maintains a large piano studio, teaching students of a variety of ages and abilities. Many of the needs of his own piano students have inspired more than 100 books and solos published by the FJH Music Company, which he joined as a writer in 1994.

An active performer of jazz and classical piano music, **Luke Gillespie** is the recipient of numerous awards, including best performance from the *Indianapolis Star* in 1993, the 1990 Copland Piano Concerto Competition at Indiana University, and the 1994 Indianapolis Jazz Festival Competition. He has recorded with the Arts Center Jazz Collective, David Baker, Bruce Bransby, Buselli-Wallarab Jazz Orchestra, James Campbell, Steve Davis (drums), Everett Greene, Sylvia McNair, Dan Perantoni, Eugene Rousseau, Dominic Spera, Wanda Stafford, and Tom Walsh (with whom he toured Europe in May 2002-03, Japan in May 2004-05, and China in May 2009).

He has performed with Jamey Aebersold, Eric Alexander, Ron Blake, Benny Golson, Wycliffe Gordon, Bunky Green, Jimmy Heath, Steve Houghton, Ingrid Jensen, Kelley Johnson, Pat LaBarbera, David Liebman, James Moody, Ed Neumeister, Chris Potter, Rufus Reid, Arturo Sandoval, Jim Snidero, Rodney Whitaker, the Smithsonian Jazz Masterworks Orchestra and Pablo Ziegler. Gillespie is included in *Jazz Play-Along, Vol. 76, 'How to Learn Tunes,'* by David Baker (Aebersold). He has published articles on the aesthetics of jazz and classical music as well as a book, *Stylistic II/V7/I Voicings for Keyboardists* (Aebersold, 2000, second printing, 2006), endorsed by Danilo Perez, Geoff Keezer, David Liebman, David Baker, and Frank Mantooth. His solo jazz piano CD, *Footprints*, was released on RIAJ records (2003), and he has released two trio CDs, *Live at the Station* (2010) and the new *Third Base Line* (2011), both on Watercourse records.

John Salmon has distinguished himself on four continents as both a classical and jazz pianist. He has given recitals for the Dame Myra Hess Series in Chicago, the Discovery Series in Indianapolis, the Van Cliburn Foundation in Fort Worth, and a Busoni Gala at Symphony Space in New York. His recordings are frequently broadcast on radio stations in the U.S., including WNYC in New York, WFMT in Chicago, and KUSC in Los Angeles, and on the national radio stations of Australia, Brazil, Canada, Finland, Germany, Holland, Hungary, Italy, Moldova, New Zealand, Norway, Spain, Sweden, Switzerland, and the Ukraine. He is particularly noted for his recordings and editions of the music of Dave Brubeck. His latest publication is *Add On Bach*, called "playful, creative, and unique" (Clavier Companion, March/April 2015). Salmon is Professor of Piano at the University of North Carolina at Greensboro and is the only person to serve as a judge for every Festival for Creative Pianists event since it was founded in 2001.

Arthur Houle is Professor of Music & Director of Keyboard Studies at Colorado Mesa University as well as founder & director of the Festival for Creative Pianists. Dr. Houle was the only pianist to be invited to perform twice, to critical acclaim, in the 1995 International Chopin Music Festival. He gives coast-to-coast lecture/recitals and master classes and also presents often for professional conferences. A critically acclaimed performer and recipient of a 2011 MTNA Fellow Award, Houle has written for numerous periodicals. In 2008, Hal Leonard Corp. published Houle's *Cowboy Jazz*. Houle's new publisher, Abundant Silence, is issuing *Cowboy Jazz II* and other original compositions/arrangements for students and serious concert pianists. A private teacher since 1968, Houle taught previously at New England Conservatory, Boston Conservatory, the College of Idaho, and the Universities of Iowa, North Dakota and Texas-Austin.

Friday, June 10th

Educational Workshops with Judges – 9:30a.m. (free admission, attendance highly encouraged)

Adjudications:

11:00 A.M. #12 Kenneth Fleenor (teacher: Janet Ali) 8:30

March by Daniel Gottlieb Turk (1756-1813) 1:00
Gentle Mountain Stream by MARTHA MIER (contemporary FEMALE) 2:00
Mother Said by JULIA and Kevin Olson (contemporary) 1:00
A Rainbow in the Sky by JEANNE COSTELLO (contemporary FEMALE) 1:30
Summer Breeze by Kevin and JULIA Olson (contemporary) 1:00
Take Me Out to the Ballgame (duet with Thomas DeGraw) by Albert von Tilzer/Edwin McLean (contemporary) 2:00

11:20 A.M. #13 Thomas DeGraw (teacher: Janet Ali) 6:00

Pirate Song by Kevin Olson (contemporary) 1:30
Bunny with No Name by NANCY FABER (contemporary FEMALE) 2:00
Old German Dance by Michael Praetorius (1571-1621) 1:00
Allegro No. 4 in C (from *24 Short and Easy Pieces*) by Alexander Reinagle (1756-1809) 1:00
Double Trouble (duet with Kenny Fleenor) by Kevin Olson (contemporary) 2:00

11:35 A.M. #14 Bethany Kempe (teacher: Janet Ali) 10:00

Albumleaf by Claude Debussy (1862-1918) 2:30
Only a Wish Away by ELEANOR ALBERGA (b. 1949 FEMALE) 2:00
Visions Fugitives, Op. 22, No. 1 by Sergei Prokofiev (1891-1953) 2:00
Anitra's Dance (duo with Monica Ochoa*) by Edvard Grieg (1843-1907) arr. by Simm 3:30
**not a festival contestant*

11:55 A.M. – 1:30 P.M. Practice sessions on stage pianos for students. Lunch for judges & directors.

1:30 P.M. #15 Kyla Gardner (teacher: Maria Ali) 8:00

Blues in the Closet by Oscar Pettiford (1922-1960) 2:00
I Like Rainbows by Kevin Costley (contemporary) 2:00
Moonlit Shores by KATHLEEN MASSOUD (contemporary FEMALE) 2:00
Making Sand Castles by Kevin Costley (contemporary) 1:00
Coconut by Kevin and JULIA Olson (contemporary) 1:00

1:50 P.M. #16 Mark Worthington (teacher: Bonnie Early) 15:00

Magic (original composition) 8:00
Zen Ball Master (from the *Kung Fu Panda 2* movie soundtrack), by Hans Zimmer and John Powell (contemporary); transcription by the contestant 7:00

2:20 P.M. #17 Jacob Hon (teacher: Bonnie Early) 9:00

Frankie and Johnny – Anonymous Blues Ballad arr. by William Gillock (1917-1993); this arrangement by GLENDA AUSTIN 1:40
Autumn Leaves by Joseph Kosma (1905-1969) arr. by NANCY & Randall Faber 2:20
Misty by Erroll Garner (1923-1977) arr. by NANCY & Randall Faber 2:00
Solace by Scott Joplin (1868-1917) arr. by NANCY & Randall Faber 2:00
Take the "A" Train by Billy Strayhorn (1915-1967) arr. by NANCY & Randall Faber 2:00
Arabesque by Johann Burgmuller (1806-1874) 1:00

2:40 P.M. #18 Zachary Freeman (teacher: Bonnie Early) 15:00

Bright-Eyed and Bush Tailed [from *Cowboy Jazz*] by Arthur Houle (b. 1955) 3:00
Nocturne in E flat Major, Op. 9, No. 2 by Frederic Chopin (1810-1849) 5:10
Faithful Perseverance (original composition) 4:20
Spontaneous Improvisation 2:30

3:05 P.M. #19 Bridgid Dix (teacher: Jeremy Dittus) 7:00

Prelude in C Minor ("Little Prelude"), BWV 999 by Johann Sebastian Bach (1685-1750) 3:00
Sonata in C Major (Partita/Divertimento, 1750-55?), Hob XVI:I by Franz Joseph Haydn(1732-1809)
i. Allegro 4:00

3:25 P.M. #20 Elizabeth Gerber (teacher: Jeremy Dittus) 5:00

Twenty-Four Little Pieces, Op. 39: #6 (A Little Scherzo) by Dimitry Kabalevsky (1904-1987)
Twenty-Four Little Pieces, Op. 39: #9 (Dance) by Dimitry Kabalevsky
Twenty-Four Little Pieces, Op. 39: #13 (Waltz), by From Dmitry Kabalevsky
Twenty-Four Little Pieces, Op. 39: #12 (Scherzo) by From Dmitry Kabalevsky
Musette from *The Alphabet*, Op. 17, No. 5 by Félix Le Couppey (1811-1877)

3:40 P.M. #21 Mason Marcy (teacher: Jodie Jensen) 9:00

Pastushok na svireli igraet by V. I. Rebikov (1866-1920) 1:00
Melancholy Reflections by Mike Schoenmehl (contemporary) 1:00
Free Improvisation 7:00

4:00 P.M. #22 Alissa Rokes (teacher: Carol Jilling) 14:38

Gigue from Partita No. 1 in B-Flat Major, BWV 825 by Johann Sebastian Bach (1685-1750) 2:42
Sonata in G, Op. 49, No. 2 by Ludwig van Beethoven (1770-1827)
i. Allegro ma non troppo 4:40
In the Hall of the Mountain King, Op. 46, No. 4, by Edvard Grieg (1843-1907) 3:13
Gymnopedie No. 1 by Erik Satie (1866-1925) 2:40
Fantastic Dance No. 1 by Dmitri Shostakovich (1906-1975) 1:10

4:30 P.M. #23 Greta Thorensen (teacher: Drea Wagner) 15:00

Sonatina in A Major, K322/L483/P360 by Domenico Scarlatti (1685-1757) 2:00
Spanish Dance by Enrique Granados (1867-1916) 4:00
Snowbird's Journey by KATHLEEN MASSOUD (contemporary FEMALE) 2:30
Prairie Gary [from *Cowboy Jazz*] by Arthur Houle (b. 1955) 1:30
Tumbleweed by Paul Bliss (Contemporary) 2:30
Improvisation (Fugue); by the contestant 2:30

5:00 P.M. Practice sessions on stage pianos – dinner for judges

**• Mandatory Attendance for Participants:
7:00 P.M. Judges and Director Recital**

Suggested donation at the door: \$15 for adults, \$10 for seniors & \$5 for students

Judges & Director Program
Friday, June 10th, 2016 - 7:00 P.M.

Suggested donation: \$15 for adults, \$10 for seniors & \$5 for students

Chopin Improvisations

Luke Gillespie

Variations sérieuses, Op. 54 in D Minor (1841).....Felix Mendelssohn (1809-1847)
Spontaneous Improvisation on a Random Theme from the Audience.....John Salmon (b. 1954)

John Salmon

Impressions on Color (publ. 2013).....Kevin R. Olson (b. 1971) i.

Impressions on Red
ii. Impressions on Green
iii. Impressions on Blue
iv. Impressions on Indigo v. Impressions on Yellow

Kevin Olson

Intermission

Jazz Fantasy (1976, with later revisions).....Arthur Houle (b. 1955)

Arthur Houle

Autumn Leaves (1945).....Joseph Kosma (1905-1969)

Luke Gillespie and John Salmon

Fughetta on 'Brother, Can You Spare a Dime?'.....John Salmon

Buckaroo Blues (2004; from *Cowboy Jazz II*).....Arthur Houle

Arthur Houle and John Salmon

Salmon Is A Jumpin'.....John Salmon

John Salmon, Luke Gillespie, Kevin Olson and Arthur Houle

CDs by John Salmon* can be found online:

www.albanyrecords.com www.naxos.com

We need and appreciate your generous support!

**Donations have tax benefits. Please see Luke Rackers, Executive Director of Abundant Silence
to make a donation in-person during the festival**

If you would like to make a donation to the 2017 festival online, please see:

<https://abundantsilence.kindful.com/?campaign=237427>

☞ Festival participants: Please don't forget to sign in before and after this program!

Upcoming:

• Celebration of Students' Best Recital & Awards Ceremony

Tomorrow evening, Sat., June 11, 5:00 P.M., same location (\$15/\$10/\$5).

Program Notes

*Adapted from online sources

* For Kevin Olson, colors suggest specific moods and emotions: red is energetic; orange is joyful; blue is peaceful; yellow is happy; green is balanced; indigo is intuitive; and violet is inspirational. **Impressions on Color** is an imaginative collection in a modern improvisational style that includes three titles that were chosen as NFMC 2014-2016 selections.

* Mendelssohn's **Variations sérieuses, Op. 54** consists of a theme in D minor with 17 variations. It was written as part of a campaign to raise funds for the erection of a large bronze statue of Ludwig van Beethoven in his hometown of Bonn. The publisher, Pietro Mecchetti, asked Mendelssohn to contribute to a 'Beethoven Album', published in January 1842, which also included pieces by Liszt, Chopin, Moscheles and others, of which the proceeds would go to the monument. (Schumann's *Fantasia in C* was the final result of a work originally intended for the same purpose). Mendelssohn is known to have written three sets of piano variations, but only this one was published during his lifetime. Many of the variations require a virtuoso technique. Mendelssohn's good friend Ignaz Moscheles stated, "I play the Variations sérieuses again and again; each time I enjoy the beauty again." Ferruccio Busoni also liked the work very much. Many pianists have recorded it, including Vladimir Horowitz, Sviatoslav Richter, Rena Kyriakou, Vladimir Sofronitsky and Murray Perahia.

Houle's **Jazz Fantasy** was written at the age of 21. It was one of two selections that took First Prize in a New England Conservatory Pi Kappa Lambda Scholarship Competition. Like so many so-called "fantasies" in the classical repertory, its taut construction and thematic unity belie the feeling of spontaneity it engenders. Listen for the recurring boogie-woogie and walking bass lines. Don't try to figure out what key it's in – you'll just hurt yourself. It has more keys than a locksmith. It could have been subtitled "Modulations Gone Wild!"

* **Autumn Leaves** is a much-recorded popular song, originally published in 1945 in French as, "Les feuilles mortes" (literally "The Dead Leaves"), with music by Hungarian-French composer Joseph Kosma and lyrics by poet Jacques Prévert. The Hungarian title is "Hulló levelek" (Falling Leaves). Yves Montand (with Irène Joachim) introduced "Les feuilles mortes" in the film *Les Portes de la nuit* (1946). The American songwriter Johnny Mercer wrote English lyrics in 1947, and Jo Stafford was among the first to perform this version. *Autumn Leaves* became a pop standard and a jazz standard in both languages, both as an instrumental and with singers.

Fughetta on 'Brother, Can You Spare a Dime?' is as much a response to Dave Brubeck's fugal treatment of E. Y. "Yip" Harburg's and Jay Gorney's well-known 1931 Depression-era song, as to the original *Brother, Can You Spare a Dime?* Dr. Salmon's piece does borrow harmonies from the Harburg/Gorney song and the melody appears briefly (about three minutes in), but his rendition is cast in Brubeck's distinctively imitative counterpoint.

Houle scored the original version of **Buckaroo Blues** for piano and Fender bass in 1975, with a much different bass line for both instruments. This newer 2004 version is fondly dedicated to a former student, Jason Buckalew, whose last name conjured up the image of a buckaroo, or cowboy, who embraces the cowboy life with a carefree nonchalance borne of experience, contentment and unassuming confidence. The piece is written for solo piano, but Houle cajoled Salmon into improvising on this E-flat blues tune.

Salmon Is A-Jumpin' would have been grammatically incorrect if referring to the fish. But, as an autobiographical statement, it is correct, especially when Salmon gets in a B-flat blues swinging mood! This fun piece is written for two pianists, but Drs. Gillespie and Olson will courageously jump into the fray for this partly-scripted, partly-spontaneous rousing closer. (Any improvisations that smell "fishy" are purely intentional!)

A huge thanks to the directors of the festival, Arthur Houle and Evelyn Billberg
and the board members of Abundant Silence
for making this year's festival a huge success!

**The Festival for Creative Pianists would not be possible without the generous support
of our program sponsors, prize sponsors, advertisers and donors:**

Program Sponsors:

Dr. Arthur Houle
Evelyn Billberg
Luke Rackers
Darius Houle
Janet Ali

Donors:

Jodi Danforth
Kathy Rackers
Eileen Abbattista
Tonya Rackers
(Starbucks at Mississippi & Abilene)
Karen Combs

Prize Sponsors:

Evelyn Billberg
Luke Rackers
Susan Torgrude
Carol Rankin
Drea Wagner
Karen Greenhalgh
Jenny and Bijan A. Houle
Columbine Music Teachers Association
Denver Area Music Teachers Association
Mary Leah Chavies
Dr. Carl & Michele Feghali
Esther Boetler

***A special thanks to the Columbine Music Teachers Association for organizing
and providing food for our Saturday Celebration Potluck!!!***



Questions about the Festival for Creative Pianists?

Please Contact:

Evelyn Billberg Project Director ev.billberg@gmail.com phone: 303-629-9209	Dr. Arthur Houle Artistic Director arthurhoule@cableone.net phone: 208-343-4320
--	--

Luke Rackers, Executive Director of Abundant Silence
luke@abundantsilence.org

Saturday, June 11th

Adjudications:

9:40 A.M. #24 Rory Devin (teacher: Janet Ali) 13:15

Sonata in G, Op. 14, No. 2, by Ludwig van Beethoven (1770-1827) i. Allegro 5:00
Lyric Nocturne by CATHERINE ROLLIN (Contemporary FEMALE) 3:00
Cowboy Karen [from *Cowboy Jazz*] by Arthur Houle (b. 1955) 1:15
Rooster – 1992 song by Jerry Fulton Cantrell, Jr. (b. 1966), lead guitarist of the band
Alice in Chains; arr. for piano by contestant 3:00
Invention No. 8 in F Major, BWV 779, by Johann Sebastian Bach (1685-1750) 1:00

10:05 A.M. #25 Maria Ali (teacher: Janet Ali) 15:00

Prelude, Op. 6, No. 1 by Robert Muczynski (1929-2010) 1:00
Harpichord Concerto No. 1 in D minor, BWV 1052 by Johann Sebastian Bach (1685-1750)
ii. Adagio 5:00
Afternoon in Paris (jazz standard) John Lewis (1920-2001) 2:00
Prelude for a New Day – Quartet by Kevin Olson (contemporary), performed by
Maxwell Kempe, Maria Ali, Alex Miceli*, and Rory Devin 3:00
**not a festival participant*
Spontaneous improvisation on anything 4:00

10:35 A.M. #26 Maxwell Kempe (teacher: Janet Ali) 14:00

Bulgarian Dance No. 6 (from *Six Dances in Bulgarian Rhythm*, Mikrokosmos No. 153,
book 6) by Béla Bartók (1881-1945) 2:00
La Chapelle by EUGÉNIE ROCHEROLLE (contemporary FEMALE) 2:30
Prelude in C-Sharp Minor, Op. 3, No. 2 by Sergei Rachmaninoff (1873-1943) 4:00
Prairie Gary [from *Cowboy Jazz*] by Arthur Houle (b. 1955) 1:30
Prelude by Dave Brubeck (1920-2012) (duo with Alex Miceli *) 4:00
**not a festival participant*

11:05 A.M. #27 Harrison Payne (teacher: Janet Ali) 9:20

Counting by DIANE GOOLKASIAN RAHBEE (b. 1938 FEMALE) 2:00
Sally Saddle [from *Cowboy Jazz*] by Arthur Houle (b. 1955) 1:30
Blues by Five by Red Garland (1923-1984) 2:00
Two-Piano Rondo (duo with Maria Ali) by Howard Pancoast (contemporary) 3:50

11:25 A.M. #28 Maxwell Aitken (teacher: Anne Svigel) 9:00

Medieval Kingdom by MELODY BOBER (contemporary FEMALE) 3:00
Sonata in C Major, K.545, Rondo by Wolfgang Amadeus Mozart (1756-1791)
iii. Rondo Allegretto 5:00
Toccatina from *Thirty Pieces for Children*, Op. 27 by Dmitri Kabalevsky (1904-1987) 1:00



DENVER
GRAPHIC
WEBSITE
DESIGNS

11:45 A.M. #29 Desi Silverman-Joseph (teacher: Joyce Li) 12:00

Sinfonia No. 2, BWV 788 by Johann Sebastian Bach (1685-1750) 2:00
Svundne Dage (Vanished Days) Op. 57, No. 1 by Edvard Grieg (1843-1907) 7:00
Untitled, Original Composition 3:00

12:10 P.M. #30 Sarahi Burciaga (teacher: Carol Rankin) 8:18

Tu Tu Maramba - Brazilian Folksong, arr. by Bernard Shaak (contemporary) 0:40
Set by Béla Bartók (1881-1945):
Unison Divided, from *Mikrokosmos*, Book II 0:20
Allegro Moderato from *For Children*, Volume I 0:38
Old Hungarian Tune from *For Children*, Volume I 0:55
Homage to Chopin by William Gillock (1917-1993) 1:05
Study from *Album for the Young* by Robert Schumann (1810-1856) 2:00
Melody from *Enfantes* by Ernest Bloch (1880-1959) 2:35

**12:30 P.M. Judges have "working" lunch and begin deliberations
Deliberations continue after lunch
Students may practice on stage pianos**

Tuning your whole self through the Feldenkrais Method®

Led by Practitioner & Musician Bethany Cobb

Saturday, June 11th at 3:45pm



As well as tuning our instrument, we can tune the movement of our body that plays the instrument. We can tune our mind that learns, remembers, and creates. We can tune our senses that hear, see, and feel, so that we can adjust what we are doing. We will be working with movement, attention, and imagination. Find out how your whole body can support what you are doing with your hands. Discover ways to release tensions, and have greater ease in your shoulders, arms, hands, and back.

• Mandatory attendance for participants:

• 5:00 P.M. Celebration of Students' Best Recital – part one (mandatory)

Participants perform their best selection (chosen by the judges at adjudications). Suggested donation at the door: \$15 for adults, \$10 for seniors & \$5 for students

• 6:00 P.M. Intermission/Celebration Potluck

• 7:00 P.M. Celebration of Students' Best Recital – part two (mandatory)

Participants perform best selection (continued).

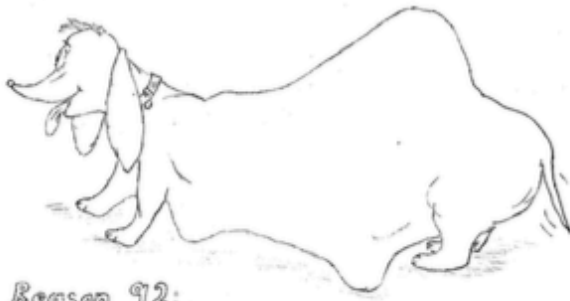
• 8:15 P.M. Group Photo & Awarding of Participation Certificates (mandatory)

• 8:30 P.M. Awards Ceremony (mandatory)

First Prizes and Honorable Mentions are announced and awarded.

Students MUST be present to be awarded prizes; absent students forfeit all prizes.

37 1/2 Reasons: "Why I Didn't Practice My Piano"



Reason 92: "My Dog Ate The Piano"



Festival Praise:

sent by letter:
June 12, 2002

Dear Dr. Houle:

John Salmon [your perennial judge]...has all the ingredients – background and knowledge, a sense of adventure, and performance skills of such a wide range that I find him quite incredible.

What you are attempting to do in your festival is most laudable, especially in eliminating as much as possible the "winner take all" dynamic, and encouraging improvisation in both jazz and classical music.

Yours sincerely ,

Dave Brubeck
renowned composer & jazz artist Wilton, CT

88 Creative Keys
workshops
webinars
competition
88creativekeys.com

Leila Viss
Bradley Sowash
Debra Perez

88
Creative
KEYS

break
from the page
Building creative confidence at the keys

Denver, July 6-13, 2016

Celebration of Students' Best Program & Awards Ceremony

Saturday, June 11th, 2016

Suggested donation: \$15 for adults, \$10 for seniors & \$5 for students

- **5:00 P.M. Celebration of Students' Best Recital – part one (mandatory attendance)**
Participants perform their best selection (chosen by the judges at adjudications).
- **6:00 P.M. Intermission/Celebration Potluck**
- **7:00 P.M. Celebration of Students' Best Recital – part two (mandatory attendance)**
Participants perform best selection (continued).
- **8:15 P.M. Group Photo & Awarding of Participation Certificates (mandatory attendance)**
- **8:30 P.M. Awards Ceremony (mandatory attendance)**
First Prizes and Honorable Mentions are announced and awarded.
Students **MUST** be present to be awarded prizes; absent students forfeit all prizes.

***IMPORTANT:** Please be patient regarding processing of prize award checks;
it may take a number of weeks for your check to be mailed to you.*

We celebrate the achievements of all our outstanding contestants!

Congratulations to everyone!

- **5:00 P.M. Celebration of Students' Best Recital – part one**

Students will announce and perform the one selection chosen by the judges as their best.

#1 - Genesee Johannik

#2 - Lilly Meyer

#3 - Megan Johnson

#4 - Samantha Johnson

#5 - Andrew Markel

#6 - Kyle Markel

#7 - Abby Mullaney

#8 - Eliza Keating

#9 - Connor Watz

#10 - Rebecca Olsen

#11 - Aidan Lindstrom

#12 - Kenneth Fleenor

#13 - Thomas DeGraw

#14 - Bethany Kempe

#15 - Kyla Gardner

- **6:00 P.M. Intermission/Celebration Potluck**

• 7:00 P.M. Celebration of Students' Best Recital – part two

Students will announce and perform the one selection chosen by the judges as their best.*

#16 - Mark Worthington

#17 - Jacob Hon

#18 - Zachary Freeman

#19 - Bridgid Dix

#20 - Elizabeth Gerber

#21 - Mason Marcy

#22 - Alissa Rokes

#23 - Greta Thorensen

#24 - Rory Devin

#25 - Maria Ali

#26 - Maxwell Kempe

#27 - Harrison Payne

#28 - Maxwell Aitken

#29 - Desi Silverman-Joseph

#30 - Sarahi Burciaga

• 8:15 P.M. Group Photo & Awarding of Participation Certificates (mandatory attendance)

• 8:30 P.M. Awards Ceremony (mandatory attendance)

First Prizes and Honorable Mentions are announced and awarded.

Students MUST be present to be awarded prizes; absent students forfeit all prizes.

**please see the complete schedule from the adjudications for each student's complete repertoire information*

A HUGE thanks to all the teachers, students and family members who participated
in the 2016 Festival for Creative Pianists!

Mark your calendars:

The 2017 festival will be at the same location, June 8-10!

"I'm O.K. - You're Okra"



By Arthur Houle

Published in the March 2006 issue of the College Music Society Newsletter

It has come to my attention that music is now being *produced* by vegetables. No, this is not a dig at musicians - they're **PLAYING** the vegetables! According to the "Vegetable Orchestra" website (www.gemueseorchester.org), "the First Viennese Vegetable Orchestra consists exclusively of vegetable-based instruments, although where necessary, additional kitchen utensils such as knives or mixers are employed. This creates an autonomous and totally novel type of sound which cannot be achieved with conventional musical instruments."

Having listened to the sound clips on this website, I must say that I find this music strangely compelling (or compellingly strange?). Kind of like alien rap music, but without the lyrics. Nevertheless, I feel it is my solemn duty as a CMS member to point out that this "ground-breaking" new veggie-logical breakthrough brings up a number of important, serious musicological questions for all of us to ponder (apologies to Dave Barry):

1) *Do the musicians use period instruments, organically grown according to joint EPA/AMS standards?*

2) *How do they keep it so alive and fresh? No, not the music - the instruments! ("Sorry my intonation is so bad today - the AC is on the fritz and my kumquat just wilted all over my tux!")*

3) *When players strenuously object to the interpretation, do they yell, "Food fight!!!"?*

4) *Do the performers get paid according to onion scale? If not, how else can they demand an increase in celery?*

5) *When they use Chinese vegetables, does it make listeners crave more music soon after the performance?*

6) *Do audiences "eat up" this kind of music? And even if they do, will the music stand the test of thyme, or will it be discarded like yesterday's stale leftovers?*

7) *Are critics "chomping at the bit"? ("A sizzling performance, particularly by the orchestra's caloricatora, whose creative juices brought forth a feast of aural delights for those with insatiable taste.")*

And lastly,

8) *Why only vegetables? I have some great ideas on using fruit. If you're interested, just drop me a lime sometime.*

In conclusion, it should be noted that the performances are quasi-improvisatory, so the music definitely gives a whole new meaning to the age-old concept of balancing "good taste" with "freedom."

Bon appétit!

We All Need a VACATION!

Take Yours in Estes Park at
one of the beautiful
Ali Vacation Rentals

Immaculate, Riverside,
1920s' Seashell Cabin:
www.vrbo.com/90045

Prince George Cottage:
www.vrbo.com/67504

Or Call Janet:
720-334-5469



Hello, my name is Andrey Botyarov,
owner of "Piano Setup".

**I'm a full-time Piano Tuner /
Technician and I offer many
services including:**

PIANO TUNING

ACTION REGULATION

PIANO REPAIRS

PIANO HUMIDITY CONTROL
SYSTEM

PLAYER PIANO SYSTEM
INSTALLATION

Call Today: 720-329-7048

PIANOSETUP.COM

Your donation to Abundant Silence ensures the continuation of our programs, including the Festival for Creative Pianists.

Thanks for your generosity, for supporting this amazing festival and for helping Abundant Silence create a culture of uplifting new music!

We are searching for additional board members and program directors for our other programs: Annual Composition Contest, New Works Concert, Featured Composition Artist & Educator, Compose for a Week and Composer Mentors (our newest program, in partnership with the MusicLink Foundation).

Contact Luke Rackers at 303-952-0268 or luke@abundantsilence.org for more information.

Be sure to check out Dr. Arthur Houle's sheet music on our website:
www.abundantsilence.org



DONATION RECEIPT

THANK YOU FOR YOUR GIFT!

Donation Amount:

Date:

Donor Information

Donation type: Check# CC Cash Paypal

Name:

Please apply my donation to:

Address:

Composition Contest & New Works Concert Featured Composition Artist & Educator

Festival for Creative Pianists Compose for a Week Composer Mentor (MusicLink)

General Budget or Wherever Most Needed

Phone:

I would like to make an in-kind donation of:

E-mail:

_____ Estimate Value: _____

I would like to make a donation Pledge of _____ to be given by: _____

please sign me up for your e-mail newsletter

Company/Organization (optional):

All donations of \$500 or more are considered Sponsors

We are contributing as a:

New Music Partner (\$10,000+ Sustaining Sponsor (\$2,500+)

Supporting Sponsor (\$1,000+) Program Sponsor (\$500+)

In Memory of:

In Honor of:

Business name if corporate sponsorship:

ABUNDANT SILENCE IS A 501(C)3 ORGANIZATION

EIN: 81-0787626 - DLN: 26053757002635

Abundant Silence is a non-profit public benefit organization and is operated exclusively for educational and charitable purposes within the meaning of the Internal Revenue code. Abundant Silence will always retain control over contributed funds and will provide the relative information regarding its activities on its website: www.abundantsilence.org. Abundant Silence is not organized and shall not be operated for the private gain of any person.
Your contribution may have tax benefits.

Find our Mission Statement: www.abundantsilence.org

Please keep this receipt for your records.



WWW.PIANOFESTIVAL.ORG

WWW.ABUNDANTSILENCE.ORG/FESTIVAL-FOR-CREATIVE-PIANISTS

THE FESTIVAL WILL BE RETURNING TO DENVER IN
2017