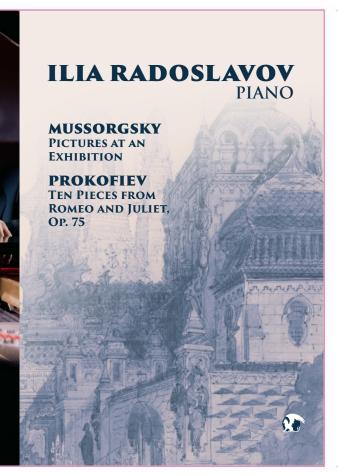
# **Back Cover**

FOLD

# **Front Cover**

MODEST MUS	ORGSKY (1839-1881)	
PICTURES AT A	1/25_33////	
1 Promenade		1.20
2 1. The Gnome		1:30
3 Promenade		2:47
4 2. The Old Castle		0:58
5 Promenade		5:09 0:27
=	- III	
7 4. Bydlo	200111111	0:59
8 Promenade	Vin 305 175 181	3:03
9 5. Ballet of Unha		0:56
		1:06
Promenade		2:3
	Total Chie	1:2
		1:2:
or cutacombac	lingua mortua	4:0
15 10. The Great Gat	100000000000000000000000000000000000000	3:22
- 10. The dreat day	of Rick	5:32
SERGEI PROK	FIEV (1891 - 1953)	
TEN PIANO PII	CES FROM	
ROMEO AND JU	LIET, OP. 75	
1. Folk Dance		3:5
17 2. Scene		1:29
3. Minuet		3:00
19 4. Young Juliet		3:5
20 5. Masks		2:2
6. Montagues a		4:0
7. Friar Laurence	North and American Manager	3:08
23 8. Mercutio		2:1
9. Dance of the	I samel tell	4:1
25 10. Romeo and Ju		6:43
	TOTAL TIME: 1:10	0:28







Mussorgsky's *Pictures at an Exhibition* and Prokofiev's *Ten Pieces from Romeo and Juliet* are wonderful works of programmatic music—i.e, instrumental music associated to a story, painting or some other "outside" referent. They are collections of *tableaux*, which, in the case of Prokofiev, draw meaning from Shakespeare's play and, in the case of Mussorgsky, rely on their titles and the images they conjure.

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They are also some of the most imaginative pieces for the piano. Consistent with the fanciful stories and images that inspired them, they call for sonorities that go from the tender and limpid to the overpowering, awe-inspiring; from the down-to earth to the profoundly reminiscent and evocative; from the everyday to the fantastic; and from the whimsical—through the mesmerizing experience of pure fantastic energy—to the impenetrably robust.

Perhaps nothing brings more into focus the broad array of sonorities in the piano works than their relationship to their orchestral versions. The pieces by Prokofiev were taken from his Romeo and Juliet ballet (although the latter's musical ideas were, at least at some level, pianistically conceived). Pictures at an Exhibition, originally written for piano, has invited several orchestral arrangements—the best-known of which, by far, was commissioned from Maurice Ravel. Naturally, the orchestral versions exploit the works' reliance on sonority through timbre. But the piano versions "carve" a number of ambiances and musical fabrics—within a stability of timbre—that is extraordinarily beautiful and imaginative. They create a novel "piano world" where characters and scenes unfold through intimate and whimsical realms of shades, textures, materialities, and luminosities that were outside the capabilities of the instrument as used up to the time of their composition. Out of this poetic world of expanded pianistic sensibilities to sound character arise the breathtaking worlds of Venetian Renaissance and Slavic folklore; of youthful, innocent Juliet and enigmatic—sometimes terrifying—Baba Yaga; of elegant, entitled knights and Bogatyr heroes; of dances and farewells, ballets of unhatched chicks, castles, and catacombs.

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Pictures at an Exhibition (1874) was inspired by Mussorgsky's visit to a retrospective exhibit of works by his recently deceased friend and painter, Viktor Hartmann, whose images and characters he sought to capture. Interspersed among the pieces, a recurrent movement, "Promenade," represents the composers' strolling in between paintings—now casually, now in a particular mood.

Mussorgsky wrote this piece—and his entire oeuvre—under a wave of nationalism in the late 19th-century, when a group of composers known as the Mighty Handful (Mighty Five) were determined to write truly Russian music. Deeply grounded in his culture and the recipient of an unorthodox music education, Mussorgsky developed a unique language that combined idiosyncratic use of tonality, dissonance, and rhythm, together with modal scales, religious hymns, and innovative figurations and textures. Particularly noticeable in the pieces are passages that, lacking a melody, rely on musical gestures of very pronounced character. The "Ballet of the unhatched chicks," for instance, elicits a sound never heard from a piano before; "Tuilleries" and "Limoges" unfold through bursts of activity that imitate playing children and busy markets; "The Gnome" relies on alternating gestures of fantastic character; and "Baba Yaga" combines the same kinds of gesture with melodic blocks of sounds. The monumentality of the "Great Gates of Kiev" keeps growing well after the theme achieves all the grandiosity it seems capable of in the piano. And, thus, the end of the work seems to mark, for the listener, the end of a truly fantastic journey.

Prokofiev's *Ten Pieces from Romeo and Juliet*, op. 75 (1937) came into being after two failed attempts at premiering the original Ballet (whose unexpected happy ending was creating much discontent). The bitter resignation of the Kirov Ballet's director and the arrest and execution of that of the Bolshoi's likely thwarted the premieres. In an effort to make its music known, the composer selected and re-arranged ten of its movements in what could be thought of as piano transcriptions.

One of Prokofiev's most "accessible" works, it displays an apparent simplicity and freshness—within a 20th-century language—that comes through, beautifully, in the piano. Like Mussorgsky's, Prokofiev's suite reveals a novel use of texture, tonality, rhythm, and figuration, within a "piano world." But it does it in very different ways. The combination of simple melodic lines with an element of tonal "fracturing"—where lines return to their tonal center as easily as they moved away from it—and an imaginative use of articulation, register, rhythm, and figuration imbue the music with an element of unassuming "defamiliarization" that is uniquely Prokofiev's and that prevents it from ever being simplistic or overly sentimental. Thus, listeners hear an innocent, youthful, dreamy Juliet who does not sound like any Juliet before. They hear elegant, powerful guests entering a ballroom and realize that their elegance and power are somewhat unique—almost naïve—but none the less convincing for that. Ten Piano Pieces from Romeo and Juliet, presents the characters and events of Shakespeare's story refashioned in a language that seems simple and utterly fresh but one that takes a masterful performance to fully come to life. Adriana Ponce

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ILIA RADOSLAVOV PLAYS MUSSORGSKY AND PROKOFIEV | PAGE 5

A native of Bulgaria and hailed by *The Beeld* as a performer who reaches "high levels of purity" and "exquisite, pure sound" with a "soothing, yet elusive power held in check by an unseen emotion that leaves the audience breathless," pianist Ilia Radoslavov began his formal studies at age five in Ruse, Bulgaria and was receiving critical acclaim by the age of fourteen.

Throughout his career, Radoslavov has been welcomed warmly and with accolades by audiences and critics alike, while appearing in numerous solo and chamber performances in prestigious venues in the United States, Bulgaria, Germany, Italy, Serbia, and South Africa. Most notably, he has performed as soloist in Weill Recital Hall at Carnegie Hall, Seattle's Benaroya Hall, Pretoria's Brooklyn Theater, and the National Palace of Culture in Sofia, Bulgaria. Among his festival appearances are the March Days of Music in Ruse, Bulgaria, the Festival for Young European Talents in Potsdam, Germany, Illinois Chamber Music Festival, New Music Festival, Kirksville, Missouri, and the Fairbanks New Music Festival. An enthusiastic and dedicated collaborator, Radoslavov has performed with such prominent musicians as Metropolitan Opera flutist/piccoloist Stephanie Mortimore, Canadain Brass French horn player Bernard Scully, and most recently distinguished South African violinist Zanta Hofmeyr and renowned Bulgaran violinist Stoika Milanova. His performances have been broadcast on Classic FM Radio, Johannesburg, King FM Evergreen Channel, Seattle, WSIU TV 8, Illinois, and the Bulgarian National Radio. His most recent recording with the Blue Griffin recording label features works from one of his most recent chamber projects with Zanta Hofmeyr – the ten Sonatas for Piano and Violin by Beethoven.

As the gold medalist in the 2009 Seattle International Piano Competition, Radoslavov has also served as one of the jurors for its 2010 edition. The list of recognitions

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in his name includes first prizes from the American Protégé International Piano and Strings Competition, the Saint Louis Artist Presentation Society, UW-Madison Concerto Competition, UW-Madison Beethoven Piano Competition, National Mozart Competition, Sofia, Bulgaria, and National Piano Competition, Provadia, Bulgaria, as well as awards from the Missouri International Piano Competition, Joplin, Missouri, and the Hague International Piano Competition, the Netherlands.

Radoslavov holds a Doctoral Degree in Piano Performance from University of Wisconsin-Madison, where he was a Paul Collins Distinguished Graduate Fellow, an award celebrating outstanding performing ability and musicianship. he studied with Christopher Taylor. He has graduated with high distinction and holds degrees in Piano Performance from Southern Illinois University-Carbondale and the State Conservatory of Music, Sofia, Bulgaria. His teachers include Christopher Taylor, Wilfred Delphin, Stella Dimitrova, Ilya Tchernaev. He has also studied with world-renowned Leon Fleisher, Richard Goode, and Ann Schein.

Radoslavov is in high demand as a master teacher, adjudicator, and clinician both in the US and Europe. He has taught master classes at University of Chicago, Missouri State University, University of Wisconsin-Madison, Drake University, Kansas State University, Cornish College of the Arts, Seattle, Xavier University of Louisiana, State Conservatory of Music, Sofia, Bulgaria, and State College of Music, Ruse, Bulgaria. As a member of the Music Teachers National Association (MTNA), he is a frequent presenter and adjudicator for MTNA events. He is a regular adjudicator at the Illinois State Music Teacher Conference and is presently Co-President of Bloomington Normal Music Teachers Association.

Ilia Radoslavov is currently Associate Professor of Piano and Head of the Keyboard Department in the School of Music at Illinois Wesleyan University.

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Ilia Radoslavov, Piano Miroslav Hristov, Violin Marta Simidtchieva, Cello

ONE HUNDRED YEARS OF **BULGARIAN PIANO TRIOS** 



🥋 Works by: Pipkov, Zlatev-Cherkin, Al-Ahmad



"This album of piano trios represents one hundred years of Bulgaria's diverse and colorful history, enchanting audiences with haunting melodies, joyous rhythms, and the deeply rooted sentiments of a proud people." - M. Nathalie Hristov Nestled in the Balkan heartland of Eastern Europe, the region now occupied by modern Bulgaria has long been a crossroad for countless civilizations, illustrating a unique blend of European and Asian cultures and heritages. Since the Christianization of Bulgaria in 864 AD, distinct musical traditions developed and prospered in the region that have survived to the present day. Foremost is the folk music, often characterized by oriental sonorities and asymmetrical meters, and includes a vast body of vocal as well as instrumental works. Reflecting the diverse composition of the Bulgarian people, the folk music contains elements originating from the tribes that form the present-day populace, primarily the Thracians (Indo-European tribe), the Bulgars (Turkic tribe from Central Asia), and the Southern Slavs. Through the mixture of these diverse cultures, unique musical forms were born, distinctively Bulgarian.

After the Bulgarian liberation from the Ottomans in 1878, Bulgarians placed great emphasis in restoring their national identity, particularly through efforts to preserve their cultural and artistic traditions. Meanwhile, they also sought to integrate Western European influences into their art, literature, music, and culture, perhaps as a way to break from their Ottoman past. In the late 19th and early 20th century, it was not uncommon for the wealthier classes of to send their children off to school in Western and Central Europe where they would receive the highest recognized levels of education.

The growing influence of the Western world gave rise to a generation of prominent Bulgarian musicians and composers, marking a new age of enlightenment for the Bulgarian people. Coupled with deeply rooted folk traditions, the product of Bulgaria's blended history is a highly expressive musical style, juxtaposing the indigenous Bulgarian folk style with nineteenth-century Western Art traditions. From the early period of the Bulgarian Renaissance to the present-day, this album of piano trios represents one hundred years of Bulgaria's diverse and colorful history, enchanting audiences with haunting melodies, joyous rhythms, and the deeply rooted sentiments of a proud people.

# **Lubomir Pipkov: Piano Trio (1930)**

It is only fitting that Bulgaria's National High School of Music is named after one of its most revered composer and public figures, Lubomir Pipkov (1904-1974). The son of Panayot Pipkov, a founding member of Bulgaria's classical music tradition, Lubomir sought to organize and promote Bulgaria's musical talent on an international scale. Considered an elite member of Bulgaria's intelligentsia, he used his status and profile to advocate for greater government support of the arts, calling for measures to preserve Bulgaria's rich musical heritage. In 1948, Lubomir Pipkov was appointed Professor of Vocal Ensembles at the State Academy of Music. That same year, he founded the magazine Music (later renamed Bulgarian Music) that addressed and discussed developments in the education, composition of, and performances of Bulgarian classical music. Having studied composition in Paris under Paul Ducas and Nadia Boulanger, Lubomir Pipkov produced a vast and varied collection of musical compositions, adding Bulgarian flavors to western musical forms.

Heavily influenced by ancient Bulgarian folk sonorities, Lubomir Pipkov's Piano Trio enthralls listeners with dark and brooding passages, creating a sense of yearning, sorrow, and nostalgia. Even the most callous listener would find it difficult not to be moved by the profound sentiments expressed throughout this masterpiece. The first movement (agitato), as the title describes, introduces a short, syncopated motif that drives the tempo forward to generate an unmistakable sense of agitation. The second movement is a set of five episodes (theme and variations) based on a Bulgarian folk song, each representing a distinct character, albeit with a familiar vein running through all five episodes. While there are joyous moments interspersed in these episodes, the overall mood of this movement is one of reflection and mourning, quietly dissipating into silence. While listening to this work, sentiments of love, drama, loss, and regret are vividly expressed.

# Georgi Zlatev-Cherkin: Piano Trio No. 1 in C major (1944)

A contemporary of Lubomir Pipkov. Georgi Zlatev-Cherkin (1905-1977) followed a different career path, primarily studying vocal performance in Vienna while privately studying composition with Joseph Marx. Having performed numerous programs of operatic arias and songs, Zlatev-Cherkin went on to serve on the voice faculty of the State Academy of Music in his native Bulgaria, eventually serving as Dean of Opera Studies until his retirement in 1974.

As a singer and vocal pedagogue. Zlatev-Cherkin naturally penned several works for voice, vocal ensembles, and operas, Nevertheless, he also seemed to have an affinity for string instruments, particularly the violin, as many of his most famous compositions, including the beautiful and melodic Bulgarian violin "swan song," Sevdana, were written for this instrument. String players often enjoy performing Zlatev-Cherkin's pieces because of the lyrical quality of the melodies that are well-suited for their instruments. This talent for creating enchanting melodies and motives is heard throughout Zlatev-Cherkin's Piano Trio No. 1 in C Major (1948).

Zlatev-Cherkin's Piano Trio captures the multicultural identity of Bulgarian music with a majestic and proud opening theme, simply and

emphatically stated, before branching out into different musical episodes throughout the first movement (allegro energico). While loosely written in sonata form, the trio's first movement adopts a rhapsodic quality, rich with a multitude of distinct motives and themes that initially do not seem connected. Towards the end of the movement, variations of some of the themes return with an exuberant acceleration to the end. The somber second movement (lento) of this reflects a change in character, offering pensive moments and a seriousness that contrasts the frivolity of the outer movements. An interesting feature of this work is the amount of unison between the violin and cello lines necessitating complete agreement in the phrasing and execution between the two string players. Rounding out the piano trio, the third movement (allegro con fuoco) of Zlatev-Cherkin's trio marks a return to his composer's roots with a festive and energetic dance-like form, fully incorporating the Bulgarian affinity for asymmetrical patterns with combinations of irregular meters that constantly change in an almost humorous fashion.

Zlatev-Cherkin's musical style is as broad and diverse as the makeup of the Bulgarian people. In addition to elements from folk musical traditions (strongly present in the third movement), the melodic lines and harmonies within this trio create textures and sonorities reminiscent of music from the wide gamut of the Western Art forms, with hints of Renaissance, Romantic, and French Impressionism.

"Irminden: A Century of Bulgarian Piano Trios represents a diversity of Bulgarian musical styles over the last one hundred year. While common threads can be discerned through the three works in this album, the distinct personalities and wide-spread influences of the three composers offer an eclectic, yet wondrous journey to the ancient lands of Bulgaria." - M. Nathalie Hristov







# Lora Al-Ahmad: Irminden: Trio for Piano, Violin, and Cello (2021)

**Notes from the composer, Lora Al-Ahmad (1995-): Irminden** in Bulgaria, celebrated in May, is associated with snakes and lizards, and, more importantly, the rituals the locals have to perform to protect people from them. Irminden is also known as Zamski den (or Zmeiski den), which roughly translates as "The Snake Day".

Zmei is the Bulgarian version of serpent, which is often related to negative (evil) forces in our folklore. Old Bulgarians believe that snakes come out on the days of Annunciation, and on Irminden their king comes out. Hence, if people work in the fields on May 1 they will almost certainly be bitten by a snake in the summer. To prevent this from happening, various rituals were performed for centuries and nowadays commemorated at various folklore festivals around the country.

Here are some of them, which are musically described in this work. You will hear the movements connected with "Solo Episodes", a musical phrase that represents a snake, and later several snakes, until it finally becomes a movement of its own- when at last the Serpent King arrives in the last movement.

The Episode phrase is also used as a tool to prepare the following movement, as it hints at some of its musical content.

I. In some villages, the rite of "chasing a serpent" is performed on this day. People believe that if there is a dragon in the village, it stops the clouds and there is no rain. That's why men perform its expulsion. This is done at night when several men, stark naked, armed with sticks start from the east end of the village and end up at the west end, poking and thrashing indiscriminately to drive out the hiding dragon. After going around the village, the men bathe in running water and believe that rain will no longer circumvent their settlement.

II. On this day, maidens and lads tread mud for clay pots. They dig up the clay together, trample it with their bare feet, and then each makes their own clay pot. The ground is believed to have magical powers and participants in the ritual that step on the clay from which it is made, will be protected from being bitten by a snake. When they are done, they go to the fields picking wild garlic to take it home to protect them from evil magic and serpent looks.

III. In some villages in the Rhodope mountains, Irminden is perceived as a celebration, aiming to protect the people from wolves. Hunters on this day capture baby wolves from their lairs and go around with them, visiting many different households. In return, the hosts reward them with wool, flour, beans and some money.

IV. According to Bulgarian folklore, bonfires are lit on this day, which is symbolic of the Sun. This tradition is meant to scare the snakes and help the Hero in his battle against the Serpent King. People will jump through the fire as a way to cleanse and protect themselves from the evil spirits.

V. In the morning of the feast, the mistress of the house, along with the other women of the household daughters and in-laws- and the kids. grab pokers, iron bars and tin cans, jingle them, and circle the yard from "sunrise" to "sunset", chanting "run away, snakes and lizards, 'cos it is Jeremiah's day today! He'll tie you up with straps and skin you with flints!" Women go down the cellar and around the barns, stables, and threshing floor believing that no reptile will plague them during the summer.

VI. The last movement is the culmination of this work, combining musical motives used in the previous movements and developing the episode phrase to its fullest potential.

As a listener, you might find the character of this movement to be ominous, but also very humorous and playful at times. Is the Serpent King only an evil creature after all? That is up to you to decide!

> \*Program notes excluding the notes from the composer of *Irminden*: Trio for Piano, Violin, and Cello are supplied by M. Nathalie Hristov.

### ILIA RADOSLAVOV



A native of Bulgaria and hailed by *The Beeld* as a performer who reaches "high levels of purity" and "exquisite, pure sound" with a "soothing, yet elusive power held in check by an unseen emotion that leaves the audience breathless," pianist llia Radoslavov began his formal studies at age five in Ruse, Bulgaria and was receiving critical acclaim by the age of fourteen. Throughout his career. Radoslavov has been welcomed warmly and with accolades by audiences and critics alike. while appearing in numerous solo and chamber performances in prestigious venues in the United States, Bulgaria. Germany, Italy, Serbia, and South Africa. Most notably. he has performed as soloist in Weill Recital Hall at Carnegie Hall. Seattle's Benarova Hall. Pretoria's Brooklyn Theater, and the National Palace of Culture in Sofia, Bulgaria. Among his festival appearances are the Johannesburg's Olde'n'New Recital Series. March Davs of Music in Ruse, Bulgaria, the Festival for Young European Talents in Potsdam. Germany. Illinois Chamber Music Festival. New Music Festival. Kirksville.

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As the gold medalist in the 2009 Seattle International Piano Competition, Radoslavov has also served as one of the iurors for its 2010 edition. The list of recognitions in his name includes first prizes from the American Protégé International Piano and Strings Competition, the Saint Louis Artist Presentation Society, UW-Madison Concerto Competition, UW-Madison Beethoven Piano Competition, National Mozart Competition, Sofia, Bulgaria, and National Piano Competition, Provadia, Bulgaria, as well as awards from the Missouri International Piano Competition, Joplin, Missouri, and the Hague International Piano Competition, the Netherlands.

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Ilia Radoslavov is currently Associate Professor of Piano and Head of the Keyboard Department in the School of Music at Illinois Wesleyan University.

### **MIROSLAV HRISTOV**



Violinist Miroslav Hristov was hailed by Fanfare Magazine for his "razor sharp technique" and a "full palette of tonal colors." He presents master classes and performs extensively throughout the United States, Europe, Latin America, and Asia. As a soloist and chamber musician, he has performed in several international festivals and concert series, including the Musical Treasures series in Carnegie Hall, the Interharmony

International Music Festival in Arcidosso. Italy. the Sofia Music Weeks International Festival, the Balabanov House Music Davs. the Big Arts Concert Series in Florida, and the Fredell Lack Series in Houston, Texas, Recent performances include solo and chamber performances in the national recital halls of Taiwan and Singapore. Hristov was First Prize winner of the International Violin Competition "Dobrin Petkov," and a prizewinner for the MTNA Collegiate String Performance Competition.

Hristov has recorded for Centaur Records, Romeo Records, Blue Griffin Records, the Divine Arts Record label, Bulgarian National Radio and WUOT Knoxville. His recordings are broadcast on NPR stations across the United States and abroad. As part of the internationally-acclaimed Kaleidos Duo with pianist, Vladimir Valjarevic. Hristov's recordings and performances have received rave reviews from The Strad Magazine, Fanfare, DUMA (Sofia, Bulgaria), and Lucid Culture (New York).

Miroslav Hristov is Professor of Violin at the University of Tennessee. He is also Founder and Director of the University of Tennessee's Ready for the World Music Series, which brings renowned artists to perform and talk about musical styles and literature from diverse regions around the world, emphasizing each region's contribution to western classical music.

# **MARTA SIMIDTCHIEVA**

Bulgarian born cellist Marta Simidtchieva is an accomplished string



educator, a passionate performer with uncompromising artistic integrity, and an important advocate for the music of her native country. Her award winning 2018 album of 20th Century works for cello by Bulgarian composers titled "Bulgarian Sketches" is an important contribution to the field and she was recently awarded a grant to record several piano

trios by Bulgarian composers, including a new commission by composer Lora Al-Ahmad.

Marta has been a member of the orchestral faculty at the Eastern Music Festival since 2004 and is a member of the Musici Piano Trio. She is also a regular performer with Chamber Project of St. Louis, presenting innovative concerts of contemporary programming. Past performances include a notable performance of the Vivaldi Concerto for two cellos with vocalist Bobby McFerrin as well as performances with the Eppes String Quartet, Illinois Symphony, Orlando Philharmonic, Tallahassee Symphony, and the New Symphony Orchestra in Sofia, Bulgaria.

A noted cello pedagogue, Marta is the Professor of Cello at Southern Illinois University Edwardsville where she teaches cello, chamber music, string methods, and courses in general music. She is a frequent presenter at the American String Teachers Association national meeting where she has presented sessions on cello teaching and the music of Eastern Europe. Marta also directs the annual SIUE Cellobration cello festival that builds community by bringing together teachers, students, and guest artists to perform and celebrate the art of cello playing.

Marta completed her undergraduate studies at the Bulgarian State Academy of Music in Sofia before emigrating to the United States. In 2005 she earned her doctoral degree in cello performance from Florida State University where she studied with Lubomir Georgiev.



# LORA AL-AHMAD

Lora Al-Ahmad is a pianist and a composer from Sofia, Bulgaria.

She graduated from Mannes College with honors. Lora holds a BM degree in Piano Performance, a Double Major Master's degree in Piano Performance and Composition, and a Professional Studies Diploma

in Composition. She has studied piano with Pavlina Dokovska and Vladimir Valjarevic and composition with Lowell Liebermann.

The last concert of the 2019 series "Musical Treasures from Bulgaria" at Carnegie's Weill Recital Hall was dedicated to Lora as a composer and a pianist. In May 2020, her "Two Skazkas", published by Theodore Presser Company, won the First Prize in the Solo Flute category of the 2020 Newly Published Music Competition by the National Flute Association in the United States. In November 2021, Lora was a Guest Composer and Lecturer at Southern Illinois University Edwardsville, where the premiere of her Piano Trio "Irminden" took place; this commissioned work is featured in this album, aiming to explore Bulgarian piano trios written in the last one hundred years.

Lora's music has been performed by internationally distinguished musicians such as Stefan Ragnar Hoskuldsson, the principal flute player of the Chicago Symphony Orchestra, Billy Hunter, the principal trumpet player of the Metropolitan Opera in New York, Wolfram Koessel, the cellist of the American String Quartet, among others.

Lora is based in New York City, currently pursuing a Piano Performance DMA at the CUNY Graduate Center, actively performing, composing and teaching piano at the Preparatory Division of Bard College Conservatory of Music. She is an active advocate for new music, often focusing on works by women composers.

For more information, interviews and music, please visit https://www.loraal-ahmad.com

## **LUBOMIR PIPKOV (1904-1974)**

### Trio for Piano, Violin and Cello

1		Agitato	00:01
2	II.	Five Episodes 1. Lento	00:02
3	III.	Five Episodes 2. Andante	00:03
4	IV.	Five Episodes 3. Marcia	00:04
5	V.	Five Episodes 4. Molto allegro ed energico	00:05
6	VI.	Five Episodes 5. Lento, recitativo	00:06

# **GEORGI ZLATEV-TCHERKIN (1905-1977)**

### Trio for Piano, Violin and Cello in C Major

7		Allegro energico	00:07
8	II.	Lento	00:08
9	III.	Allegro con fuoco	00:09

# LORA AL-AHMAD (b. 1995)

### Trio for Piano, Violin and Cello "Irminden" (2021)

		Solo Episode: Snake	00:10
11	II.	1. The Chase of the Serpent: from East to West	00:11
12	III.	Solo Episode: Snake	00:12
13	IV.	2. Digging for Clay	00:13
14	V.	Duo Episode: Snakes	00:14
15	VI.	3. The Baby Wolf's Lullaby	00:15
16	VII.	. Piano Episode: Snakes	00:16
17	VIII	I. 4. Crossing Over Fire	00:17
	IX.	5. Women's Morning Incantations	00:18
19	X.	Trio Episode: Snakes	00:19
20	XI.	6. The Arrival of Serpent King	00:20

# This album was made possible through funding from the

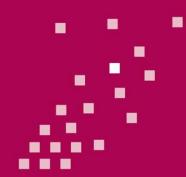
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COUNCIL
AGENCY

Produced and engineered by Sergei Kvitko. Recorded at \_\_\_\_\_\_\_ on month-day-year. Photography: \_\_\_\_\_\_\_ Program Notes: M. Nathalie Hristov Graphic design: Eleonora Machado. © @ 2022 Blue Griffin Recording, Inc. PO Box 15008 Lansing, Michigan 48901-5008 RPIs 157-256 2874 www.bluegriffin.com/ unauthorized copying, reproduction, hiring, lending, public performance, and broadcasting prohibited. BGR000

# knysna plett concert series



# **Bravo Brahms!**



# MONDAY, 9 MARCH

3 Sonatas by Johannes Brahms

Zanta Hofmeyr - Violin

llia Radoslavov - Piano

Dutch Reformed Church HALL, FICHAT STREET, KNYSNA. 19:30 Adults R150.00 / Scholars R50.00 Tickets at the door from 18:45



# BRAHNS COMPLETE VIOLIN SONATAS ZANTA HOFMEYR - VIOLIN ILIA RADOSLAVOV - PIANO





Vrydag 6 Maart 19:00

Barbara Pretorius Konsertsaal, Parkview Laerskool Jan Celliers Kaartjies slegs by die deur R150 per persoon R100 skoliere en pensionarisse



# КОНЦЕРТ

С музиката на Менделсон КАМЕРЕН ОРКЕСТЪР ХАСКОВО

Диригент:

Цанислав Пеков

Солисти:

Стойка Миланова - цигулка Илия Радославов - пиано



06.06.2017 г. /вторник/ 19.00 ч. ДКТ "Иван Димов" Хасково

# Categories

All News

Press Releases

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# Illinois Symphony Orchestra's Virtual Around the Town Free Concert Series Featuring Schubert's Exuberant Trout Quintet

Press Releases March 04, 2021

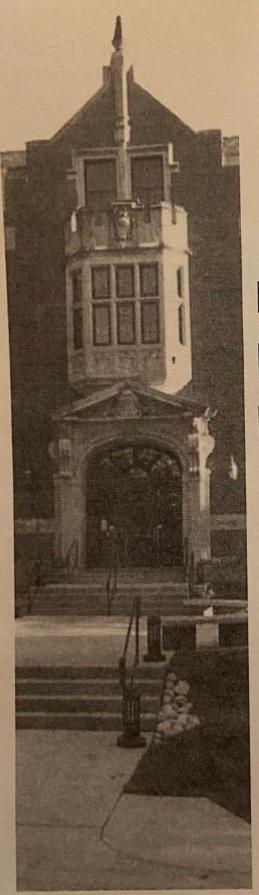
The Illinois Symphony Orchestra's Piano Quintet performs Franz Schubert's famous Trout Quintet on **Saturday, March 13**, **2021 at 7:00 PM**, broadcast live from the UIS-PAC's Studio Theater. The ensemble features Concertmaster Roy Meyer, Principal Viola Erin Rafferty, Principal Cello Nomin Zolzaya, Principal Bass Nicholas Adams and Pianist Ilia Radoslavov. Go to <a href="mailto:ilsymphony.org">ilsymphony.org</a> for a direct link to the performance. The performance is co-presented by the UIS- Performing Arts Center.

# ISO Around the Town Virtual Concert and Coda Conversations

Saturday, March 13, 2021 | 7:00 PM

Link to virtual performance broadcast at ilsymphony.org

Co-presented by UIS-PAC



# Ilia Radoslavov piano

Faculty Recital Series
Westbrook Auditorium
October 9, 2022
3:00 PM



# **GUEST ARTIST RECITAL**

Ilia Radoslavov, piano

Thursday, September 29, 2022 at 5:30 p.m.

Sandra G. Powell Recital Hall Natalie L. Haslam Music Center



**Upcoming Events** 

Past Events



UW OSHKOSH DEPARTMENT OF MUSIC presents



# Guest Artist ILIA RADOSLAVOV PIANO

Music by Sergei Prokofiev & Modest Mussorsgky APRIL 6, 2022 7:30 p.m.

Arts and Communication MUSIC HALL

# **TICKETS**

\$10.00 General Admission \$7.00 Non-UWO Students \$5.00 Senior Citizens (Age 62+) \$3.00 Children 12 and Under FREE UWO Students from all three campuses with TitanCard



Master Class with

Dr. Radoslavov

Saturday, Feb. 19, 2022 9:30 - 11:30 a.m. Ophelia Parrish Performance Hall featuring Truman Piano Majors

# Final Auditions/Truman Piano Fellowship Awards

Saturday, Feb. 19, 2022 • 1:30 p.m. Ophelia Parrish Performance Hall

# Truman Piano Fellowship Awards for High School Seniors

# Full Four-year Piano Scholarship to Truman State University

including fultion, room, and board (The room and board rate is calculated using the standard two-person room rates in Truman's available residence halls, excluding West Campus Suites.)

# Partial Truman State University Piano Scholarship

\$1,000 renewable for four years

# Repertoire Requirements

Two solo pieces in contrasting styles (all music must be memorized) plus sight reading

# **Suggested Program**

One Baroque or Classical Work **and**One Romantic, Impressionistic, or Contemporary Work

# **Preliminary Auditions**

- All students in the Piano Fellowship Competition must submit a digital recording (for example, an mp3 or mp4 file, YouTube upload, etc.) of the required repertoire, emailed or postmarked by January 15, 2022. The repertoire performed in the final auditions must be the same as the preliminary audition repertoire that is included on the digital recording. Finalists will be chosen to perform on campus Saturday, Feb. 19, 2022.
- Entrants will be notified of the exact time of their audition no later than February 1, 2022.

# For Complete Information and Application, visit music.truman.edu/piano

or contact

Dr. David McKamie, Coordinator of Piano Truman State University Piano Festival 2022 Department of Music 100 East Normal Avenue Kirksville, MO 63501 dmckgmle@truman.edu FEB. 18-19, 2022 KIRKSVILLE, MO

**FEATURING** 

# DR. ILIA RADOSLAVOV

**Guest Artist** 

Friday, Feb. 18, 2022 7:30 p.m. Ophelia Parrish Performance Hall

> featuring Truman Piano Majors

Watch live stream at truman.edu/concerts

Illinois Central College

# PIANO RECITAL

2.11.2022 9 am

> Recital Hall 127F

RADOSLAVOV



# THE UNIVERSITY OF TENNESSEE KNOXVILLE

SCHOOL OF MUSIC

**A Century of Bulgarian Piano Trios** 

Ilia Radoslavov, piano Miroslav Hristov, violin Marta Simidtchieva, cello

Sunday, November 21, 2021 at 8 p.m.

Sandra G. Powell Recital Hall Natalie L. Haslam Music Center

# A CENTURY OF BULGARIAN PIANO TRIOS



FEB. 15-16, 2019 KIRKSVILLE, MO

**FEATURING** 

DR. ILIA RADOSLAVOV

**Festival Guest Artist Piano Recital** 

Beethoven Op. 31 Sonatas Friday, February 15, 2019 • 8:00 p.m. Ophelia Parrish Performance Hall

Master Class with Dr. Radoslavov

Saturday, Feb. 16 • 9:30 a.m. - 11:30 a.m.
Ophelia Parrish Performance Hall
featuring Truman Piano Majors

Final Auditions/Truman Piano Fellowship Awards

Saturday, February 16 • 1:30 p.m.
Ophelia Parrish Performance Hall

# Truman Piano Fellowship Awards for High School Seniors

Full Four-year Piano Scholarship to Truman State University

including tuition, room, and board (at the two-person rate)

Partial Truman State University Piano Scholarship

\$1000 renewable for four years

# **Repertoire Requirements**

Two solo pieces in contrasting styles (all music must be memorized) plus sight reading

# **Suggested Program**

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  mp4 file, YouTube upload, etc.) of the required
  repertoire, emailed or postmarked by January
  15, 2019. The repertoire performed in the final
  auditions must be the same as the preliminary
  audition repertoire that is included on the digital
  recording. Finalists will be chosen to perform on
  campus Saturday, February 16, 2019.
- Entrants will be notified of the exact time of their audition no later than February 1, 2019.

# For Complete Information

and Application, visit online:
pianofestival.truman.edu

Dr. David McKamie, Coordinator of Piano Truman State University Piano Festival 2019 Department of Music 100 East Normal Avenue Kirksville, MO 63501 dmckamie@truman.edu

Applications must be emailed or postmarked by January 15, 2019 MILLIKIN UNIVERSITY SCHOOL OF MUSIC PRESENTS

# GUEST PIANIST ILIA RADOSLAVOV

# **Masterclass**

Featuring Millikin Piano Students 2:00-4:00pm in PMC 110

# Recital

Beethoven's Piano Sonatas Opus 31 6:00pm in Kaeuper Hall

Saturday
FEBRUARY 9, 2019

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**BOTH EVENTS ARE FREE AND OPEN TO THE PUBLIC**