

Sabbatical Leave Application

Name _____

Department or School _____

Year of Appointment _____ Tenure Granted in /
Contract Renewed in _____

Total Number of Leaves Granted _____ Year of Last Leave _____
(A report on the last leave must be filed in the Thorpe Center before you can apply again.)

Title of Sabbatical Project _____

Request is for (please check one and fill in the year)

____ Full Year ____ Fall ____ Spring of Academic Year _____

If your proposal is awarded, would you be willing for the Thorpe Center to use it as an exemplary submission in the online *Handbook*? ___Yes ___No

Would you like to be considered for the Gardner Faculty Scholars Award? ___Yes ___No

Please complete the following checklist by placing a check mark against each item to ensure that your application is complete. Incomplete applications will be returned to the applicant without further consideration. **Please submit items 1-6 in one combined PDF.**

- 1. Sabbatical Application Cover Sheet
- 2. Summary of the Project (≤150 words)
- 3. Supervisor's letter
- 4. Narrative (≤2,500 words)
- 5. IRB approval notice or verification that approval has been requested
- 6. Curriculum Vitae
- 7. Report of previous Sabbatical or Junior Faculty/Pre-Tenure Leaves, if any
(File separately with the Thorpe Center)
- 8. A separate electronic summary (email Word copy to fdc@iwu.edu)

Please Note: All applicants should notify any relevant interdisciplinary programs of their pending sabbatical application and indicate the courses that will not be offered by the applicant during the sabbatical leave.

Signature _____ *Alia Radoslavov* Date _____

Performing Brahms' Three Sonatas for Cello and Piano
Sabbatical Leave Proposal
Dr. Ilia Radoslavov, School of Music

Project Summary

After a critically acclaimed chamber music project, involving several performances of Beethoven Sonatas and Variations for Piano and Cello in the spring of 2024, I received an invitation from my collaborator, distinguished cellist and conductor Dr. Kenny Lee, to join him in performances of the complete cycle of Brahms' Sonatas for Cello and Piano. I am requesting a sabbatical leave for Spring 2027 to learn, rehearse, and perform these works in three concerts and a live radio broadcast. If approved, the leave will aid in adding yet another important element to my standing as a pianist and will present more opportunities for performance of Brahms' music. Completion of this project will also contribute greatly to my professional development, especially in the arena of chamber music, and will provide the important opportunity further to enhance the reputation of the School of Music and Illinois Wesleyan at large.

Narrative

The planned series of three concerts (two in US and one in Bulgaria), along with a live radio broadcast in Bulgaria, is the objective of this sabbatical leave and it will also constitute the end product of the project. The organizer of the concert in Bulgaria chose to support the project and feature an all-Brahms program based on a proposal submission and CDs of my previous performances of solo and chamber works.

Concert #1 – Westbrook Auditorium, Illinois Wesleyan University

Concert #2 – Voxman Concert Hall, The University of Iowa

Concert #3 (Life Radio Broadcast and Recording) – Russe Concert Hall, Russe, Bulgaria

As pianist, Johannes Brahms began with chamber music and remained devoted to the genre all through his life. The longevity of his music is evident in contemporary chamber venues in which performers and scholars continue to interpret and draw inspiration from his original works. Because of their musical and technical complexity, the three sonatas are not often performed as a cycle, which renders the project less common and unusual.

The research and preparation for the project will begin immediately following my last solo appearance for this season in June, 2026. I am already in continual contact with Dr. Lee to discuss specific performance issues and a proposed timeline for rehearsals.

Proposed timetable for completion of the end product

I have already collected research materials (i.e. various editions of the works, scholarly writings, and reviews of performances) and their analysis is in progress.

Mid-June 2026 (pre-sabbatical preparation)

Begin learning the sonatas, which will be an ongoing process.

September-November 2026 (pre-sabbatical preparation)

Analyze and compare different recordings and interpretive editions.

December 2026 – Late January 2027 (sabbatical)

Work with Dr. Kenneth Drake to explore and rehearse sound production on fortepiano, the original period instrument for which these works were composed.

February 2027 (sabbatical)
Begin rehearsals with Mr. Lee.

Mid-March - April, 2027 (sabbatical)
Perform two concerts of the entire cycle on the Illinois Wesleyan University and the University of Iowa campuses.

Mid-May, 2027 (sabbatical)
Travel to Bulgaria for the third concert, live radio broadcast, and recording thereof.

The question to be studied concerns the variety and intricacy of Brahms' sonatas for cello and piano. Each piece and each movement within a piece develop a distinct musical idea with its own unique thematic character and emotional range, embedded within a highly complex framework of harmony, rhythm, and technique. Tackling that level of complexity requires a considerable amount of effort and time commitment. At the center of the proposed project are an analysis of the musical and technical aspects of the works, an examination of their historical context and theoretical implications, and the intricate practical work of transforming a written piece of music into a live performance by translating music from the page to the stage. The ultimate goal of these efforts will be to work out and engender a refined, nuanced, and vivid interpretation that corresponds in adequate measure to the musical, intellectual, and emotional sophistication of the sonatas.

Brahms' three sonatas for cello and piano represent one of the cornerstones in the repertoire for this combination of instruments. They are the very best of what was written in this medium in their establishment of a clearly equal partnership for both instruments and in their combination of profoundly stimulating intellectual ideas, tremendous expressive range, and unexpected and innovative harmonic language. When first performed, these works elicited admiration from both critics and audiences, and the same holds true for performers today. Their position at the apex of the keyboard chamber music literature is firmly established and their far-reaching influence on later composers is undeniable.

Brahms' epic qualities are well known in his symphonic literature. The elements of expressive power, organizational logic, and philosophical breadth are also associated with his violin sonatas and piano quartets. Certainly, these characteristics are present in the expansive Sonata for Piano and Cello No. 2, but equally important are the more intimate and lyrical elements that Brahms infuses in his other cello sonatas. Mr. Lee and I plan to explore Brahms' graceful beauty, majestic orchestral sonorities alternating with self-imposed restraint, the 'democratic' balance between the individual qualities of the two instruments, and the delicate interplay of inspired conversation that the sonatas so perfectly portray. Our goal is to illuminate the multi-layered texture and emotional impact of his music through the presentation of this magnificent cycle.

The methodology used for this performance project involves extensive archival research of recordings, descriptions, and reviews of performances, a comparative analysis of various editions of the works, and a similar analysis of performance issues and practices across historical contexts and musical traditions.

In preparation for the project, I will carefully study the music itself by consulting two main sources – the urtext edition and a set of interpretive editions. An urtext edition is the most authoritative version of the score, considered to reflect most closely the composer's intentions without any additions, deletions, or modifications. On the other hand, interpretive editions constitute an editor's personal interpretation of the original score and include changes, suggestions, and supplements with regard to various musical indications. I am using the urtext as the governing score for my performances and will analyze closely at least three more interpretive editions to broaden and deepen my understanding of the works.

Furthermore, comparing and analyzing differences in sound, articulation, dynamics, and tempo as they relate to specific cultural and material contexts, including hall architecture and historical differences in instrument design, is essential for establishing an informed and insightful interpretive approach to a specific musical work. Brahms' music for piano is abundant with melodies in the extreme low register and thickly-composed accompaniments. This type of musical texture is proof that Brahms could not have intended performance on the modern piano. Piano makers such as Steinway and Bechstein were manufacturing pianos that already exhibited most of the important design innovations that distinguish modern pianos from earlier ones. Performance practice scholars have argued that the increased power and sustain of these pianos produce considerable difficulties of balance and clarity in much of Brahms' music, implying that he was writing for the lighter and more transparent instruments, many of which were still manufactured up until the end of the nineteenth century.

In connection with this particular branch of the research, I will spend a considerable amount of time practicing the sonatas on a pianoforte – an instrument similar to the one the composer would have known. The clarity of the fortepiano teaches concentration on an expressiveness that is easily lost in the sonority of the modern piano. With a modern piano and a fortepiano side by side, I will be able to transfer different interpretations in sound (i.e. exploiting dynamic range), touch, articulation, and tempo. The rehearsal sessions will take place at the house of Dr. Kenneth Drake, one of the leading scholars of the period in the US with whom I have an established relationship and who has a unique private collection of a variety of period instruments. I plan to work with Dr. Drake as part of another project focused on performances on period instruments for which I was just awarded an ASD grant and which will precede and serve as a foundation for my sabbatical leave project. This extended experience will be of enormous benefit as my task and responsibility as a performer are to find creative ways in which to employ the characteristics of modern instruments in interpreting music that was ahead of its time and yet composed almost two centuries ago for qualitatively different instruments.

The artistic context and significance of the project concerns placing my own and my chamber music partner's interpretation of the sonatas within the long history of interpreting, in performance, Brahms' music at large and these works in particular. Mr. Lee's and my shared goal is to add another voice to the symphony of thoughtful interpretations that would heighten awareness of and appreciation for the musical, emotional, and intellectual qualities of these specific works.

Of utmost significance in this process is the balance among equally valid artistic considerations, namely, freedom of interpretation, respect for original markings for dynamics, tempo, and articulation, as well as regard for the historical and material context as it relates to types of venues, instruments, and style of performances. The principal issue in any

interpretive process in music performance concerns the extent to which the original score is (and can be) recreated, and the degree to which artistic license plays a defining role in its rendition. Our shared interpretation will grow out of and contribute to the ongoing conversation about these specific intersections of authorial intention, context, history, performance practices, and originality of approach.

In terms of the project's artistic significance, it is worth noting again that the sonatas are not commonly performed as a cycle. Such a performance constitutes a challenge in itself when it comes to musicianship and stamina, as well as a highly stimulating intellectual and emotional experience for both performers and audiences. The cycle will take a series of two concerts here in the United States, one taking place on the Illinois Wesleyan University campus and the other one at the University of Iowa. Mr. Lee and I will also travel to Bulgaria for a third concert and a live radio broadcast and recording. The resulting recording will offer continued access to our interpretation and become a part of the larger corpus of recorded historical and contemporary renditions of the sonatas.

My professional development as an artist will be impacted in significant ways. This project will further enhance my concertizing career and reputation nationally and internationally. It will contribute to extending my networking contacts within the classical music field. Moreover, there is a wealth of pedagogical insights that can be gained from the process to deepen and stimulate my work as a teacher, especially in the field of chamber music. Personally, this project represents the possibility to fulfill a life-long goal and it will involve work on an ambitious and highly stimulating program. Because of its challenging nature, it will also present me with the distinct opportunity to grow as both a performing artist and music scholar.

The time afforded by the Sabbatical Leave will enable me to complete the project and, more specifically, the process of preparation for the concerts and recording, which will involve extensive analysis of the collected research materials and a rigorous process of rehearsing.

IRB Approval

N/A

My record of accomplishment on previous IWU-funded grants and leaves

Artistic and Scholarly Development (ASD) Grants

Fall 2023, ASD: Beethoven Complete Sonatas and Variations for Cello and Piano in Performance

- End Product: A series of six concerts of the complete set of five sonatas and the complete set of the three variations.

Fall 2021, ASD: CD recording of Mussorgsky's *Pictures at an Exhibition* and Prokofiev's *Ten Pieces from Romeo and Juliet, Op. 75*

- End Products: Preparation and production of a CD recording of Mussorgsky's *Picture at an Exhibition* and Prokofiev's *Ten Pieces from Romeo and Juliet* for *Blue Griffin Recording*.

Fall 2019, ASD: **Performing Brahms' Three Sonatas for Violin and Piano**

- End product: A series of concerts of the complete set of three sonatas in South Africa. Violinist Zanta Hofmeyr and I performed in a wide range of venues, including very prestigious ones such as the Brooklyn Theatre in Pretoria.

Fall 2015, ASD: **Beethoven's Complete Sonatas for Piano and Violin in Performance**

- End Products: Performing the complete set of Beethoven's ten sonatas for piano and violin in a series of concerts (eleven in total) in South Africa and the United States, along with a CD recording of a selection of the sonatas produced and released by *Blue Griffin Recording*.

Instructional Development (ID) Grants

Fall 2024, ID: Attending the 2024 Illinois State Music Teachers Association (ISMTA) Conference. At that year's conference, of primary interest to me were two presentation sessions focusing on newly discovered piano duets by female composers and stage fright, respectively.

Fall 2023, ID: Attending the 2023 Illinois State Music Teachers Association (ISMTA) Conference. Of prime interest to me were two presentation sessions focusing on music memorization, including memorization strategies, new pedagogical approaches, and creative ways to teach memorization.

Continuous Professional Development (CPD) Grants

Spring 2018, CPD: Enrollment in the Godovsky Institute Spring Workshop – a one-day workshop in New York City. The Godovsky Institute is the leading center for teaching the Taubman Approach to piano playing – a comprehensive approach to piano technique that allows for an organized and logical means of solving technical problems.

Re-Centering the Humanities Mellon Grant

Spring 2015: The grant I was awarded made possible a series of lectures and performances by South African violinist Zanta Hofmeyr. Ms. Hofmeyr's visit to IWU included presenting a lecture, visiting literature and humanities classes, participating in the International Studies Colloquium Series, and conducting master classes for music majors.

Leaves

Spring 2020, Sabbatical Leave: **Performing Brahms' Three Sonatas for Violin and Piano.**

- End Products: A series of five concerts of the complete set of Brahms' Three Sonatas for Violin and Piano with Zanta Hofmeyr. All concerts took place in South Africa and one of them was broadcast on FM Classic Radio, Johannesburg.

Spring 2016, Junior Faculty Leave: **Beethoven Complete Sonatas for Piano and Violin in Performance**

- End Products: Concert series (eleven concerts in total) across the United States and South Africa with Zanta Hofmeyr, along with a CD recording of a selection of the sonatas for *Blue Griffin Recording*.

Ilia Radoslavov

Education

2006	University of Wisconsin-Madison, Madison, Wisconsin D.M.A. Piano Performance Paul Collins Distinguished Graduate Fellow
2002	Southern Illinois University Carbondale, Carbondale, Illinois M.M Piano Performance
1995	State Conservatory, Sofia, Bulgaria B.M. Piano Performance

Teaching Experience

Illinois Wesleyan University, School of Music

2023-present	Professor of Music, Piano, Head of Keyboard Area
2017-2023	Associate Professor of Music, Piano, Head of Keyboard Area
2013-2017	Assistant Professor of Music, Piano

Courses taught:

Applied Piano: MUS 100 – MUS493
Chamber Music: MUS031-8
Piano Accompanying: MUS031-1
Piano Pedagogy: MUS366
Music Theory I, II, & III: MUS103, 104, & 203
Functional Piano I & II: MUS205 & 206
Keyboard Basics I & II: MUS100A & MUS100B

Illinois State University, School of Music

2021-2022	Instructional Assistant Professor of Piano (sabbatical replacement)
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Courses taught:

Applied Piano: MUS135 – 435
Piano Accompanying: MUS240 – 440

Truman State University, Music Department

2010-2013	Assistant Professor of Music
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Select courses taught:

Applied Piano: MUSI158 – 559G
Chamber Music Ensembles: MUSI11 – 511G
Accompanying I & II: MUSI 282-283

University of Alaska Fairbanks, Department of Music

2006-2010

Instructor of Piano

Select courses taught:

Applied Piano: MUS F161- 462

Chamber Music: MUS F307

Functional Piano I-IV: MUS F152-155

National School of the Arts, Ruse, Bulgaria

1996-1999

Piano Faculty

Select courses taught:

Applied Piano

Chamber Music

Piano Chamber Music Literature

Piano Accompanying

CD Releases

2022

*Prokofiev Ten Pieces from Romeo and Juliet, Op. 75**Mussorgsky Pictures at an Exhibition**Blue Griffin Recording*

2022

*Irminden: One Hundred Years of Bulgarian Piano Trios**Pipkov Piano Trio**Zlatev-Cherkin Piano Trio*

Al-Ahmad Piano Trio: Irminden

Miroslav Hristov, violin

Marta Simidtchieva, cello

Ilia Radoslavov, piano

Blue Griffin Recording

2016

Beethoven: Sonatas for Violin & Piano, 2, 4, 6

Zanta Hofmeyr, violin

Ilia Radoslavov, piano

*Blue Griffin Recording***CD Reviews**

“A real imagination at work without distortion. ... The Prokofiev is superb in every way. It would be difficult to recall a better way of spending 35 minutes than enjoying Radoslavov in his music.” Becker, *American Record Guide*, May/June Issue, 2023

“Distinctive performances by a distinguished keyboard artist of two core piano repertoire works. ... Radoslavov can definitely be numbered among those in the great tradition of pianists of generous technical endowment and grand Romantic sweep. His performance of Mussorgsky’s *Pictures* isn’t just technically accomplished, I find it to be imaginatively realized in ways that strike me as unique. ... There are many finely played versions of *Pictures* to choose from, but Radoslavov’s is that and more. In every movement of the piece, he finds a different way of putting it across. Whether it’s an unusual rhythmic twist, a dynamic emphasis, or a novel way of

shaping a phrase, his reading is like none other I've heard before." Dubins, *Fanfare Magazine*, Issue 46:6 (July/August 2023)

"...[A]nother marvelous and thought-provoking account of *Pictures*. ... What sets Radoslavov's version apart is the personal and human touch he brings to this virtuoso showpiece." Meltzer, *Fanfare Magazine*, Issue 46:6 (July/August 2023)

"...Radoslavov is a fine pianist, his playing perfectly suited to Russian music. Think of the core traits of famous Russian pianists of the ilk of Richter and Gilels and one immediately imagines chiselled grandeur, tremendous power and low usage of sustaining pedal. All of this fits Radolsavov, like a glove who gives an incredibly powerful performance of Mussorgsky's iconic *Pictures*." Clarke, *Fanfare Magazine*, Issue 47:2 (November/December 2023)

"...[A] thoughtfully hued interpretation that bears favorable comparison with renditions by Malinin and Kissin." Lemco, *Audiophile Audition*, Dec. 30, 2022

"...This generous disc is most welcome for the sensitive and lyrical approach taken by Radoslavov. His playing is quite different from what I normally hear in this repertoire. ... What we have from Radoslavov is faithful adherence to the score and musical, lower-keyed interpretations. They made me listen closely and hear new things throughout the program." Harrington, *Fanfare Magazine*, Issue 47:1 (September/October 2023)

"...In each line of music, the players are constantly shifting from one line to the next, yet each line sounds continuous because the varying tone colors are so luminous, and the depth and intensity of their expression is so vivid. ... Their technique is impeccable, and their sound is rich and warm. ... Hristov, Simidtchieva, and Radoslavov dig out every infectious ounce of the music." French, *American Record Guide*, May/June Issue, 2023

Piano Competition Awards

2010	American Protégé International Competition	First Prize
2010	International Web Concert Hall Competition	Semifinalist
2009	Seattle International Piano Competition	First Prize
2004	Concerto Competition, UW-Madison	First Prize
2003	Beethoven Piano Competition, UW-Madison	First Prize
2002	Saint Louis Artist Presentation Society	First Prize
2000	Missouri International Piano Competition	Semifinalist
1994	The Hague International Piano Competition	Semifinalist
1991	National Mozart Competition, Sofia, Bulgaria	First Prize
1984	National Piano Competition, Provadia, Bulgaria	First Prize

Radio/TV Broadcasts

2022	NPR WUOT, Knoxville, Tennessee Irminden: One Hundred Years of Bulgarian Piano Trios
2016	Classic FM Radio, Johannesburg, SA <i>People of Note</i> , Interview with Richard Cock

2009	King FM Channel, Seattle, WA Beethoven Sonata Op. 13 Ginastera Argentinian Dances, Op.2
2000	WSIU TV 8, Carbondale, Illinois, Zlatev-Cherkin - Sevdana for violin and piano Ginastera – <i>Danza del gaucho matrero</i>
1992	Bulgarian National Radio, Sofia, Bulgaria Mozart Clarinet Trio in E-flat Major, K. 498

Select Master Classes

10/15/2024	Ball State University, Muncie, Indiana
09/29/2024	Drake University, Des Moines, Iowa
10/30/2023	Olivet Nazarene University, Bourbonnais, Illinois
09/29/2022	The University of Tennessee Knoxville, Knoxville, Tennessee
06/24/2022	State Academy of Music, Sofia, Bulgaria
04/05/2022	University of Wisconsin, Oshkosh, Wisconsin
03/23/2022	Eastern Illinois University, Charleston, Illinois
03/01/2022	Western Illinois University, Macomb, Illinois
02/19/2022	Truman State University, Kirksville, Missouri
11/20/2021	The University of Tennessee Knoxville, Knoxville, Tennessee
11/12/2021	Southern Illinois University Edwardsville, Edwardsville, Illinois
05/22/2021	National School of Arts, Ruse, Bulgaria
10/12/2019	University of Chicago, Chicago, Illinois
02/16/2019	Truman State University, Kirksville, Missouri
02/10/2018	Missouri State University, Springfield, Missouri
10/26/2017	Illinois State University, Normal, Illinois
01/24/2015	University of Chicago, Chicago, IL
03/06/2014	University of Wisconsin-Madison, Madison, Wisconsin
02/19/2014	Southwest Baptist University, Bolivar, Missouri
02/17/2014	Missouri Southern State University, Joplin, Missouri
10/07/2012	Chopin Academy, Issaquah, Washington
09/20/2012	Kansas State University, Manhattan, Kansas
02/25/2012	Cornish College of the Arts – Seattle, Washington
12/19/2012	State College of Musical Arts, Ruse, Bulgaria,
11/15/2011	University of Wisconsin-Oshkosh, Oshkosh, Wisconsin
04/18/2010	Festival of the Romantics, Seattle, Washington,
03/04/2009	Xavier University of Louisiana, New Orleans, Louisiana

Adjudication

2025	Illinois State Music Teachers Association South Division, Decatur, IL
2024	2024-2025 Chamber Music Competition (Strings) Preliminary Round
2024	Illinois State – MTNA Young Artist Piano Competition, Decatur, IL
2023	Illinois State - MTNA Senior Piano Competition, DeKalb, IL
2023	Millikin University Concerto/Aria Competition, Decatur, IL
2023	Illinois State University Concerto/Aria Competition, Normal, IL
2022	Illinois State - MTNA Senior Piano Competition, Charleston, IL

2020	Illinois State - MTNA Senior Piano Video Competition
2017	Illinois State - MTNA Competition, Bourbonnais, IL
2017	ISMTA Competition South, Decatur, IL
2016	Illinois State - MTNA Junior Piano Competition, Bloomington, IL
2015	Illinois State - MTNA Senior Piano Competition, Chicago, IL
2014	Illinois State - MTNA Senior Piano Competition, Decatur, IL
2014	ISMTA East District Audition
2013	Bradley University High School Piano Competition
2013	Bradley University Concerto/Aria Competition
2013	MTNA/ISMTA Competition – Chicago, IL
2012	University of Missouri – St. Louis Concerto Competition
2012	Missouri MTA Honors Auditions, Bolivar, MO
2012	University of Central Missouri Concerto/Aria Competition
2012	International Competition, Ohrid, Macedonia
2012	St. Louis Young Artist Competition
2011	Missouri MTA Honors Auditions
2011	Seattle International Piano Competition, Preliminary Round
2010	Truman State University Gold Medal Competition
2010	Seattle International Piano Competition
2010	Piano Festival of the Romantics, Seattle, WA

Grants and Leaves Awarded and Completed

2025	Artistic and Scholarly Development (ASD) Grant
2024	Instructional Development (ID) Grant
2023	Artistic and Scholarly Development (ASD) Grant
2023	Instructional Development (ID) Grant
2022	Illinois Arts Council Grant - Artist Project
2021	Artistic and Scholarly Development (ASD) Grant
2020	Instructional Development (ID) Grant
2020	Sabbatical Leave
2019	Continuous Professional Development (CPD) Grant
2019	Illinois Arts Council Grant for Outreach
2018	Illinois Arts Council Grant for Outreach
2016	Junior Faculty Leave
2015	Artistic and Scholarly Development (ASD) Grant
2015	Re-Centering the Humanities Mellon Grant
2015	Donnocker Innovation Fund Grant

Other Honors and Awards

2010	Montclair Who's Who in Collegiate Faculty
2009	Professor of the Week, University of Alaska Fairbanks

Select Performances (Solo, Chamber Music, Orchestra)

11/07/2025	Faculty Recital series, Illinois Wesleyan University Works by Mozart, Beethoven, Schubert
09/30/2024	Keys to Excellence Piano Series, Drake University Works by Schumann, Ligeti, Beethoven

10/12/2024 Guest Artist Concert Series, Nazareth University
Works by Schumann, Ligeti, Beethoven

10/16/2024 Piano Guest Artist Series, Ball State University
Works by Schumann, Ligeti, Beethoven

03/22-23/2024 Chamber Music Festival, Illinois Wesleyan University
Beethoven's Complete Sonatas and Variations for Piano and Cello
With Kenny Lee, cello

03/18-19/2024 Chamber Music Concert Series, Western Illinois University
Beethoven's Complete Sonatas and Variations for Piano and Cello
With Dr. Kenny Lee, cello

02/17-18/2024 Guest Artist Concert Series, Truman State University
Beethoven's Complete Sonatas and Variations for Piano and Cello
With Dr. Brian Kubin, cello

10/30/2023 Guest Artist Concert Series, Olivet Nazarene University
Works by Schumann, Ligeti, and Beethoven

09/29/2022 Guest Artist Concert Series, The University of Tennessee Knoxville
Works by Prokofiev and Mussorgsky

03/01/2022 Guest Artist Concert Series, Western Illinois University
Works by Prokofiev and Mussorgsky

04/06/2022 Guest Artist Concert Series, University of Wisconsin-Oshkosh
Works by Prokofiev and Mussorgsky

02/18/2022 Guest Artist Concert Series, Truman Piano Festival
Works by Prokofiev and Mussorgsky

11/21/2021 Chamber Music Guest Artist, The University of Tennessee Knoxville
Bulgarian Piano Trios
Performance with Miroslav Hristov, violin and Marta Simidchieva, cello
Works by Pipkov, Zlatev-Cherkin, Al-Ahmad

11/13/2021 Chamber Music Faculty Recital, Illinois Wesleyan University
Bulgarian Piano Trios
Performance with Miroslav Hristov, violin and Marta Simidchieva, cello
Works by Pipkov, Zlatev-Cherkin, Al-Ahmad
World Premier of *Irminden* (newly commissioned work)

11/12/2021 Chamber Music Guest Artist, Southern Illinois University-Edwardsville
Bulgarian Piano Trios
Performance with Miroslav Hristov, violin and Marta Simidchieva, cello
Works by Pipkov, Zlatev-Cherkin, Al-Ahmad
World Premier of *Irminden* (newly commissioned work)

03/13/2021 Around the Town Concert Series (live streamed)
Franz Schubert's The Trout Piano Quintet
Performance with first chairs from the Illinois Symphony Orchestra

2020

South Africa Concert Tour
Complete Set of Brahms Sonatas for Violin and Piano
With Zanta Hofmeyr, violin

03/06/2020 Barbara Pretorius Concert Hall, Johannesburg, SA
03/08/2020 Brooklyn Theatre, Pretoria, SA
03/10/2020 Knysna Plett Concert Series, Knysna, SA
03/13/2020 Casa Labia Cultural Centre, Muizenberg, SA
03/14/2020 La Motte Concert Series

10/27/2019 Distinguished Alumni Collins Fellow Recital
Beethoven Piano Sonata Op. 31, No. 3

06/08/2019 Summer Chamber Music Academy, Kyustendil, Bulgaria
Brahms French Horn Trio
Performance with Stoika Milanova and Vladislav Grigorov

04/07/2019 Faculty Chamber Music Recital, Illinois Wesleyan University
Performance with Michelle Lee Elliott, violin and Nina Gordon, cello
Works by Beethoven and Mendelssohn

02/15/2019 Guest Artist Concert Series, Truman Piano Festival
Beethoven Piano Sonatas, Op. 31

02/09/2019 Guest Artist Concert Series, Millikin University
Beethoven Three Piano Sonatas, Op. 31

11/18/2018 Faculty Recital Series, Illinois Wesleyan University
Beethoven Three Piano Sonatas, Op. 31

07/26/2018 Illinois Chamber Music Festival, Illinois Wesleyan University
Brahms Piano Trio No. 2
Performance with Michelle Lee Elliott, violin and Nina Gordon, cello

07/22/2018 Illinois Chamber Music Festival, Illinois Wesleyan University
Schumann Fantasia for four hands
Performance with R. Kent Cook, piano

02/10/2018 Guest Artist Concert Series, Missouri State University
Works by Scarlatti, Beethoven, Schubert

02/04/2018 Faculty Recital Series, Illinois Wesleyan University
Works by Scarlatti, Beethoven, Schubert

06/07/2017 Ivan Dimov Theatre, Haskovo, Bulgaria
Haskovo Chamber Orchestra
Mendelssohn Concerto for Piano, Violin, and Strings
Performance with Stoika Milanova, violin

04/07/2017 Second Presbyterian Church, Bloomington, Illinois
Illinois Wesleyan Symphony Orchestra
Beethoven Piano Concerto No. 4

07/21/2016 Illinois Chamber Music Festival, Illinois Wesleyan University
Beethoven Sonata for Piano and Violin No. 5
Performance with Michelle Lee Elliott, Violin

05/12/2016 International Chamber Music Academy, Kyustendil, Bulgaria
Performances with Stoika Milanova, violin
Christa Saeger, and Nina Gordon, cello
Vladislav Grigorov, French horn

03/08/2016 Chamber Music Guest Artist Series, Kansas State University
Beethoven Selected Violin Sonatas
Performance with Zanta Hofmeyr

03/06/2016 Illinois Wesleyan University
The Sonatas for Piano and Violin (Sonatas 8, 4, 9)
With Zanta Hofmeyr, violin

03/03/2016 Illinois Wesleyan University
The Sonatas for Piano and Violin (Sonatas 10, 6, 7)
With Zanta Hofmeyr, violin

03/01/2016 Illinois Wesleyan University
The Sonatas for Piano and Violin (Sonatas 1, 2, 3, 5)
With Zanta Hofmeyr, violin

2016
South Africa Concert Tour
Complete Set of Beethoven Sonatas for Piano and Violin
With Zanta Hofmeyr, violin

02/12/2016 Brooklyn Theatre, Pretoria
The Sonatas for Piano and Violin (Sonatas 8, 4, 9)

02/10/2016 Brooklyn Theatre, Pretoria
The Sonatas for Piano and Violin (Sonatas 10, 6, 7)

02/07/2016 Brooklyn Theatre, Pretoria
The Sonatas for Piano and Violin (Sonatas 1, 2, 3, 5)

02/07/2016 Aula Auditorium, University of Pretoria
The Sonatas for Piano and Violin (Sonatas 3, 6, 7)

02/04/2016 Barbara Pretorius Concert Hall, Johannesburg
The Sonatas for Piano and Violin (Sonatas 2, 4, 9)

07/24/2014 Illinois Chamber Music Festival, Illinois Wesleyan University
Glinka Piano Trio
Performance with Angel Valchinov, violin and Nina Gordon, cello

04/12/2014 Faculty Chamber Music Recital, Illinois Wesleyan University
Performance with Vadim Mazo, violin and Christa Saeger, cello
Works by Beethoven, Rachmaninoff, Shostakovich

03/07/2014 Guest Artist Concert Series, University of Wisconsin-Madison
Works by Beethoven, Vladigerov, Mussorgsky

02/18/2014 Guest Artist Recital, Southwest Baptist University
Works by Beethoven, Vladigerov, Mussorgsky

02/17/2014 Guest Artist Recital, Missouri Southern State University
Works by Beethoven, Vladigerov, Mussorgsky

12/08/2013 Keys to Excellence Piano Series, Drake University
Works by Beethoven, Vladigerov, Mussorgsky

12/05/2013 Faculty Recital Series, Illinois Wesleyan University
Works by Beethoven, Vladigerov, Mussorgsky

10/25/2013 Bloomington Center for Performing Arts, Bloomington, Illinois
Illinois Wesleyan Civic Orchestra
Saint-Saëns' Carnival of the Animals

03/12/2013 Guest Artist Trio Recital, Winona State University
Performance with Brian Kubin, cello and Jesse Krebs, clarinet
Works by Beethoven, Rota

03/11/2013 Guest Artist Trio Recital, University of Northern Iowa
Performance with Brian Kubin, cello and Jesse Krebs, clarinet
Works by Beethoven, Rota

03/02/2013 Faculty Chamber Recital, Illinois Wesleyan University
Performance with Michelle Elliot, Lisa Nelson, and Nina Gordon
Works by Shostakovich, Brahms

11/24/2012 Olde'n'New Recitals Series, Johannesburg, South Africa
Works by Beethoven, Vladigerov, Muussorgsky

11/22/2012 Lowveld Chamber Music Association, Nelspruit, South Africa
Works by Beethoven, Vladigerov, Mussorgsky

11/03/2012 Faculty Recital Series, Truman State University
Works by Beethoven, Vladigerov, Mussorgsky

10/26/2012 New Music Festival, Kirksville, Missouri
Solo piano work by Charles Gran

09/20/2012 Guest Artist Series, Kansas State University
Works by Beethoven, Vladigerov, Mussorgsky

04/02/2012 Faculty Trio Recital, Truman State University
Performance with Brian Kubin, cello and Jesse Krebs, clarinet
Works by Beethoven, Rota

02/25/2012 Cornish Music Series, Cornish College of the Arts
Works by Beethoven, Vladigerov, Mussorgsky

02/04/2012 Ophelia Parish Performance Hall, Kirksville, Missouri
Truman State University Symphony Orchestra
Beethoven Concerto for Piano and Orchestra No. 4

11/14/2011 Guest Recital Series, University of Wisconsin-Oshkosh
Works by Beethoven, Vladigerov, Mussorgsky

04/28/2011 Faculty Chamber Music Recital, Truman State University
Performance with Brian Kubin, cello
Works by Beethoven, Prokofiev

02/07/2011 Faculty Trio Recital, Truman State University
Performance with Jesse Krebs, clarinet and Brian Kubin, cello
Works by Bruno Louchouarn

01/30/2011 Faculty Recital, Truman State University
Works by Mozart, Beethoven, Schumann

06/10/2010 Guest Artists Concert Series, National College of Arts, Ruse, Bulgaria
Works by Busoni, Beethoven, Ginastera

04/07/2010 Faculty Recital, University of Alaska Fairbanks
Works by Schumann, Beethoven, Ginastera

03/14/2010 Carnegie Hall's Weill Recital Hall – New York, NY
Work by Stravinsky

02/28/2010 Faculty Chamber Music Recital, University of Alaska Fairbanks
Performance with Karl Knapp, cello
Works by Haydn, Paganini, Faure

02/12/2010 Faculty Chamber Music Recital, University of Alaska Fairbanks
Performance with Jun Watabe, clarinet
Works by Mozart, Schubert

11/21/2009 Chamber Music Recital, University of Alaska Fairbanks
Performance with Percussion Ensemble 64.8
Works by John Cage

03/05/2009 Guest Artist Series, Xavier University of Louisiana
Works by Bach, Mozart, Beethoven, Schumann

02/22/2009 Faculty Recital, University of Alaska Fairbanks
Works by Bach, Mozart, Beethoven, Schumann

02/06/2009 New Music Festival, Fairbanks, Alaska
Performances with Jaunelle Celaire, voice and Karl Knapp, cello

05/29/2008 Guest Artist Series, National College of Arts, Ruse, Bulgaria
Works by Brahms, Chopin, Ginastera

03/07/2008 Faculty Chamber Music Recital, University of Alaska Fairbanks
Performance with Minna Rose Chung, cello
Works by Brahms, Prokofiev

05/26/2007 Alumni Recital, State Conservatory of Music, Sofia, Bulgaria
Works by Mozart, Liszt, Mussorgsky

02/19/2007 Faculty Chamber Music Recital, University of Alaska Fairbanks
Performance with Karen Gustafson, trumpet
Works by Bitsch, Bohme, Ewazen

02/01/2007 Faculty Chamber Music Recital, University of Alaska Fairbanks
Performance with James Bicigo, trombone
Works by Grondahl, Bicigo, Guilmant, Sulek

12/19/2006 Guest Artist Recital, State College of Music, Pleven, Bulgaria
Works by Shostakovich, Hindemith

07/12/2006 Guest Artist Trio Recital, University of Wisconsin-Platteville
Performance with Edith Hines, violin and John Marco, clarinet
Works by Beethoven, Poulenc, Milhaud, Bartók

05/27/2006 Milwaukee Youth Arts Center, Milwaukee, WI
Performance with Stephanie Mortimore, Metropolitan Orchestra Flutist
Poulenc Flute Sonata

11/09/2005 UW-La Crosse Festival of Contemporary Music
Works for piano four hands by Josph Koykkar
Performance with Todd Welbourne, piano

04/04/2004	Mills Concert Hall, University of Wisconsin-Madison UW Symphony Orchestra Beethoven Concerto for Piano and Orchestra No. 4
02/19/2004	Mountain Lake, Florida Performance with Andrew Meyer, violin; Bernhard Scully, horn Works by Dukas, Sarasate, Brahms, Harbison

Conference Presentations

11/09/2014	Illinois State Music Teachers Association Conference
06/30/2011	3 rd World Piano Conference, Novi Sad, Serbia
04/08/2011	UCM Composers Conference, Warrensburg, MO

Guest Lecturer

03/09/2021	Kansas State University (via zoom) Memorization Techniques
09/29/2014	Peoria Area Music Teachers Association

University Committee Service

2025-present	Hearing Committee
2025-present	Academic Appeals Committee
2024-2025	CoFA College Council
2022-2023	Faculty Development Committee
2022-2023	Endowed Professorships Committee
2021-2022	Safety Committee
2020-2022	Promotion and Tenure Committee (Vice Chair 2021-2022)
2014-2016	Study Abroad Advisory Committee
2014-2015	Faculty-Staff Recognition Committee

School of Music Committee Service

2023-2025	Music Curriculum Committee
2022-2023	Music Recruitment Committee
2019-2022	Music Curriculum Committee, (Co-Chair 2021-2022)
2018-2019	Director Search Committee
2018-present	Student Advisor
2015-2017	Music Advisory Committee
2014-2016	Music Recital Committee

Service to the Profession

2021-present	Vice President, Illinois State Music Teachers Association
2021-present	Spring Festival Chair, Bloomington-Normal MTA (BNMTA)
2019-2021	Programs Committee Chair, BNMTA
2017-2019	Founder and Co-President, BNMTA

Professional Affiliations

World Piano Teachers Association
Music Teachers National Association

Illinois State Music Teachers Association
Bloomington-Normal MTA Association
College Music Society
Pi Kappa Lambda – National Music Honor Society