

VLADIMIR VALJAREVIĆ (SERBIA/USA)

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The critics have praised pianist Vladimir Valjarević for his “caressing legato,” “silk-on-velvet seductiveness” (Fanfare Magazine), “beautiful lyricism and... wide variety of tones and colorings, perceptively applied with care” (All Music Guide). He has also been called “an outstandingly responsive partner and superb tonalist” (The Strad). His performances have taken him throughout America, Europe, and Asia, and have garnered enthusiastic critical acclaim. He has recorded for Labor Records, Romeo Records, Centaur Records, Blue Griffin, and MSR Classics. Valjarević studied in his native Bosnia, at Novi Sad and Belgrade Conservatories (Serbia), Mannes School of Music (BM & MM), Mason Gross School of the Arts at Rutgers University (DMA) and at Geneva Conservatory in Switzerland, where he was a Fulbright Scholar. His primary piano instructors are Pavlina Dokovska, Pascal Devoyon, Vladimir Feltsman, Susan Starr, and Planinka Jurišić-Atić. Valjarević is on piano faculty at Mannes School of Music (College, Prep) and Mason Gross School of the Arts, and teaches piano pedagogy and literature at Mannes. His festival affiliations include Beijing International Music Festival and Academy, Xi'An Music Festival, Conero Festival in China, Round Top in Texas, ILYM in Kansas, IKIF in New York.

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Celebrating Beethoven's Anniversary: Bagatelles and Beethoven's Third Period

Beethoven's monumental contribution to the world of music has affected generations of musicians and music-lovers. He was one of the greatest masters of form, experimenting with possibilities unknown to music until his time. Beethoven developed vast musical structures through expansive symphonies and sonatas. Later in life, he also thrived on the intimacy of a quintessentially Romantic form - the miniature. He was one of the pioneers who sculpted and handed over the miniature to the Romantic composers of the latter part of the nineteenth century. This essay is a musical analysis on these miniatures, of Beethoven's Bagatelles Op. 119 and 126, and of some of the general features of Beethoven's Late Period, particularly as they impinge on the Bagatelles.