

# MARIJA TIMOTIJEVIĆ (SERBIA)

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Marija Timotijević was born on 18 September 1987 in Prokuplje. She graduated from the Faculty of Music in Belgrade where she also completed her Specialist studies in the class of prof. Jokut Mihailović at the piano department. She completed her Doctoral studies at the same faculty at the piano department in the class of prof. Dejan Sinadinović (2019). She won more than twenty 1st prizes at the republic and federal level (Republic Competition of Young Pianists in Belgrade, International Competition of Young Pianist in Niš, Festival of Music Youth in Šabac, Belgrade Chopin Fest, Competition of Music Schools "Josip Slavenski", Republic Competition of Music and Ballet Schools of Serbia, etc.) as well as prizes at international competitions: F. Chopin (Novi Sad), Nikolai Rubinstein (Paris), Pietra Ligure (Italy), International Competition „Davorin Jenko” (2013), and International Competition „Slobomir” (2013). She first performed with orchestra at the age of thirteen with the conductor Angel Šurev, and then in 2011 with the conductor Le Fi Fi (Vietnam) and the Niš Symphony Orchestra. She performed as a soloist and in ensemble at numerous concerts: Paris, Kopar, Vienna, Ljubljana, Budapest, Barcelona, Roma, etc. Besides soloist performances, she enjoys chamber music-making as well. She now teaches at the Faculty of Philology and Arts, University of Kragujevac, as an Assistant Professor at the piano department.

## ***A New Light on Medtner's Piano Sonata Op. 5 No. 1***

Piano Recital: N. Medtner - Piano Sonata F Minor, Op. 5 No. 1

N. Medtner's piano sonatas are hardly known among the public (and even musicians). The Medtner sonatas are highly original, containing formal designs, rhythms, and harmonies that are unique only to his compositional style. Medtner proved himself a master in his individual handling of the form; he caused no significant changes in its development, but his sonatas demonstrate one of the more outstanding uses of the form as an instrument for the expression of musical ideas. During a period when many composers either rejected sonata form or tried to find new principles to apply to the form, Medtner accepted the traditional structure. He observed the standard rules of sonata form only as far as they coincided with the purpose and spirit of an individual sonata. The sonata in F minor exemplifies Medtner's consistently high plane of organization in his sonatas-intricate and complex, but always comprehensible. Medtner's first sonata is certainly exemplary of the composer's skilful handling of sonata form and the careful organization of his thematic material. It is of high aesthetic value and can now be used as a valuable stepping-stone to an evaluation of the later sonatas.

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