REVIEWS

**Framing Time at White Light Festival, New York**

Morton Feldman’s “Triadic Memories” unfold in a realm of shadows. The droplets of notes and meticulously spaced-out clusters that make up this hourlong work for solo piano range from the very quiet to the barely audible. But it’s their afterlife that the ear is drawn to, the aura of resonance that hovers below the grand piano’s wing long after a key is struck.  
  
On Thursday at the Baryshnikov Arts Center, the pianist Pedja Muzijevic offered a mesmerizing reading of the piece that deepened Feldman’s music through lighting and dance. In “Framing Time,” part of Lincoln Center’s White Light Festival, the precise and enigmatic movements of Cesc Gelabert (in his own choreography) brought out the work’s ambivalent mood, somewhere between playful curiosity and aching melancholy. Paper-lantern-glow sets and lighting by Burke Brown deepened the mystery.  
  
Feldman wanted individual notes to feel “sourceless,” so that the sound would reveal itself not in the attack but in the decay, as a “departing landscape.” Mr. Brown captured that effect visually in one passage when Mr. Gelabert performed from behind a wall of milky screens, lit so that his expressive arms and hands seemed to stretch to uncanny proportions, amorphous and monstrous at once.   
  
CORINNA da FONSECA-WOLLHEIM

The New York Times, November 2, 2018

[Read More](https://www.nytimes.com/2018/11/02/arts/music/glenn-goulds-scribbles-the-week-in-classical-music.html)

**A Magical Friday Night**

The Threepenny Review, November 11, 2017

[Read More](http://threepennyreview.com/lesserblog/2017/11/11/a-magical-friday-night/)

**Pedja Muzijevi Intrigues with Haydn Dialogues at CPA**

Every note Mužijevic played was engaging and had a direction in which it was moving, whether it resolved in a traditional way or hung in the air in conflict. The amount of joy he has in performing is absolutely palpable, and it was an extra treat to hear more about his conceptualization and interpretation of each piece in the post-concert question and answer session. At the same time, it was charming and beautiful to be reminded that everyone can have their own opinion and receive different messages from the same music. To be given permission to sit back and enjoy the composers for who they were, rather than impose upon them an arbitrary theme or deeper meaning, was refreshing, and allowed the music to speak for itself through the lens of this brilliant performer.

CVNC, October 10, 2017

[Read More](http://www.cvnc.org/article.cfm?articleId=8665)

**Encouraging Signs of Freshness at the Mostly Mozart Festival**

The previous night at the penthouse, the refined pianist Pedja Muzijevic presented a program that Mr. Langrée might look to as a template for enlivening the orchestra’s concerts. With the program “Haydn Dialogues,” Mr. Muzijevic alternated vibrant accounts of four Haydn sonatas with contemporary works by Jonathan Berger, George Crumb and Morton Feldman. Heard in the context Mr. Muzijevic devised, Feldman’s radical use of moments of silence in his moody “Two Intermissions” (1950) had surprising commonalities with Haydn’s humorous late Sonata in C, which often unfolds with impish pauses between phrases.

The New York Times, August 20, 2017

[Read More](https://www.nytimes.com/2017/08/20/arts/music/mostly-mozart-festival-2017-innovation.html?_r=0)

**Pedja Muzijevic's 'Haydn Dialogues' leaves room for interpretation**

The "Haydn Dialogues" is a testament to the idea of music as an experience that doesn't always warrant a clear explanation. The connections between Muzijevic's pairings are exactly as you hear them, and exactly as your neighbor hears them. Whether your experiences match matters less than whether or not you both enjoyed yourselves. It is possible to take "serious music" too seriously, and with the "Haydn Dialogues," Muzijevic invites us to savor.  
  
To extend the cooking metaphor: the exact ingredients matter less than their combined effect. Most of us don't spoil an invitation to dinner party by pestering our hosts with questions about what spice gives a dish its sweetness, or what technique was used to bring out the bitterness in the vegetables. Not that there's anything wrong with such questions; chefs both amateur and professional may thrill at such details. But isn't the point more often to enjoy the meal? By that measure, Muzijevic's "Haydn Dialogues" is like tapas and a julep on the piazza on a summer night: simply delightful.

The Post and Courier

[Read More](http://www.postandcourier.com/spoleto/review-pedja-muzijevic-s-haydn-dialogues-leaves-room-for-interpretation/article_e57e0732-473c-11e7-bdea-4fe2af72cfba.html)

**ASO takes bold approach with Shostakovich; pianist Muzijevic glides through Mozart**

Next up came a work written 200 years before the Adams piece: W.A. Mozart’s Piano Concerto No. 22 in E flat major, K. 482 (1785). Guest piano soloist Pedja Muzijevic took the stage to join Spano and the ASO in its performance. Muzijevic’s previous appearance with the ASO was in March 2011, also performing a Mozart piano concerto, No. 17 in G Major, K. 453 (1784) with guest conductor Gilbert Varga.  
  
Clearly Muzijevic has a particular penchant for Mozart, which showed in this evening’s performance, especially the velocity and smoothness of the prominent lines given by Mozart to the pianist’s right hand. Muzijevic’s formidable fingers made seemingly easy work of it, but also with an affecting musical insight that seemed equally at ease, without undue bombast.

ArtsATL

[Read More](http://www.artsatl.com/review-aso-takes-bold-approach-shostakovich-pianist-muzijevic-strides-mozart/)