

Loyola University New Orleans  
School of Music and Theatre Arts  
Presents

***Dr. Milica Jelača Jovanović,  
Piano***

*with Guest Artist*  
Dr. Marija Ilic, Piano

Tuesday, March 26, 2019, 7:30 p.m.  
Louis J. Roussel Performance Hall

LOYOLA  
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NEW ORLEANS  PRESENTS 

# Program

- Bagatelle without tonality, S. 216 a* (1885) Franz Liszt  
(1811-1883)
- Dauidsbündlertänze Op. 6* (1837) Robert Schumann  
(1810-1856)
- I. Lebhaft (lively). *F. and E.*
  - II. Innig (intimate). *E.*
  - III. Mit Humor. Etwas hahnbüchen (with humor, a bit imprudently). *F.*
  - IV. Ungeduldig (impatiently). *F.*
  - V. Einfach (simply). *E.*
  - VI. Sehr rasch und in sich hinein (very fast and within itself). *F.*
  - VII. Nicht schnell mit äußerst starker Empfindung (not fast, with the greatest feeling). *E.*
  - VIII. Frisch (fresh). *F.*
  - IX. *Hierauf schloß Florestan und es zuckte ihm schmerzlich um die Lippen. (Here Florestan stopped and his lips trembled with sorrow.) Lebhaft (lively).*
  - X. Balladenmäßig. Sehr rasch (like a ballad, very fast). *F.*
  - XI. Einfach (simply). *E.*
  - XII. Mit Humor (humorously). *F.*
  - XIII. Wild und lustig (wild and joyous). *F. and E.*
  - XIV. Zart und singend (sweet and singing). *E.*
  - XV. Frisch (fresh). *F. and E.*
  - XVI. Mit gutem Humor (with good humor). *F.*
  - XVII. Wie aus der Ferne (as if from a distance). *E.*
  - XVIII. *Ganz zum Überfluß meinte Eusebius noch Folgendes; dabei sprach aber viel Seligkeit aus seinen Augen. (Quite redundantly, Eusebius added the following; but great happiness shone in his eyes a while.)*  
Nicht schnell (not fast).
- F.* = Florestan  
*E.* = Eusebius

- The Garden of Eden: Four Rags* W. Bolcom  
arranged for two pianos by the composer (1938- )
- I. Old Adam. Two Step
  - II. The Eternal Feminine. Slow Drag
  - III. The Serpent's Kiss. Rag Fantasy
  - IV. Through Eden's Gates. Cakewalk
- Dr. Marija Ilic, piano

# Notes

<i>Alter Spruch:</i>	Old saying:
<i>In all' und jeder Zeit</i>	Each and every time
<i>Verknüpft sich Lust und Leid</i>	Joy and sorrow combine
<i>Bleibt fromm in Lust und seydt</i>	Steadfast in joy remain
<i>Dem Leid mit Muth bereit</i>	Sorrow with courage sustain

Schumann's *Davidsbündlertänze* (Dances of the League of David), Opus 6, represent one of his deepest, most intimate works. Composed in 1838 after the completion of the piano cycle *Carnaval*, the set of eighteen character pieces was written in happiness due to the long awaited engagement between himself and Clara Wieck. Thus he wrote that "Many thoughts of marriage went into the dances... If ever I was happy at the piano it was when I was composing these." This is first evident in the opening bars of the piece, which is a direct quotation from Clara's own *Mazurka* from *Soirées musicales*, Opus 6. Clara was a gifted composer as well as one of the greatest pianists of the 19th century. Schumann's quotation from Clara's Opus 6 was precisely his reason for publishing *Davidsbündlertänze*, also as Opus 6, instead of Opus 10, the order in which it would have normally appeared, thus securing another secret link with her. Structurally, the dances are grouped into two sets of nine and follow a subtle pattern of key changes. Schumann's internal center is B minor (the key of No. 2, which comes back as a "rückblick" just before No. 18). Both halves of nine conclude with a movement in C major, Clara's key, and have inscriptions: before No. 9 "Here Florestan kept silent, but his lips were quivering with emotion.", and before the graceful, wistful waltz of No.18: "Quite redundantly Eusebius added the following; but great happiness shone in his eyes all the while." At the close of the cycle, the clock chimes midnight on the piano's low C, as if Schumann wishes his Clara sweet dreams. In addition to Schumann's affection for Clara, the work demonstrates a new kind of imaginative freedom, found through Florestan and Eusebius, Schumann's literary-inspired imaginary characters. The characters are used as pseudonyms for the dances, with each dance signed with either 'F', 'E', or both.

# Upcoming Events

**Masterclass: Dr. Milica Jelaca Jovanovic, piano**

Wednesday, Mar. 27, 12:30 p.m. | Nunemaker Auditorium

Free admission

**Student Composers Recital**

Wednesday, Mar. 27, 7:30 p.m. | Roussel Hall

Free admission

**Loyola Chambers/NOVA VOCE with the LPO:**

**Bach, St. John Passion**

Thursday, Mar. 28, 7:30 p.m. | Orpheum Theater

Ticket required

**Violet by Crawley and Tesori**

Mar. 28-31 & Apr. 4-6 | Marquette Theatre

Ticket required

**Loyola Opera Theatre: Ravel's L'enfant et les sortilege**

Sunday, Mar. 31, 3:00 p.m. | Nunemaker Auditorium

Ticket required

**Senior Recital: Aiden Diedrich, piano**

Tuesday, Apr. 23, 7:30 p.m. | Rayne Memorial United Methodist Church

Free admission

**Junior Recital: Herlinda Castagnoli, piano**

Saturday, Apr. 27, 3:00 p.m. | Nunemaker Auditorium

Free admission

**Graduate Recital: Joyce Park, piano**

Tuesday, Apr. 30, 7:30 p.m. | Roussel Hall

Free admission

For more information, visit [presents.loyno.edu](http://presents.loyno.edu) or call (504) 865-2074.

# About the Artists

Born into a family of professional musicians in Belgrade, Serbia, **Milica Jelača Jovanović** began giving recitals at the age of 8. Hailed “a pianist of great energy and charisma,” she has appeared as soloist with the Seattle Philharmonic, Whatcom Symphony Orchestra, Sioux City Symphony Orchestra, Western Washington University Symphony Orchestra, Radio TV Belgrade Symphonic Orchestra, “Stanislav Binički” Symphonic Orchestra, and “Josip Slavenski” Baroque Orchestra, in concertos by Bach, Mozart, Chopin, Schumann and Prokofiev 1, 2, and 3. Described as a “a brilliant performer,” Ms. Jelača Jovanović has performed in solo recitals and chamber music concerts throughout the United States and Canada, as well as in Sarajevo (Bosnia and Herzegovina), Prague (the Czech Republic), Paris (France), Constanța (Romania), Skopje (Former Yugoslav Republic of Macedonia), Katowice and Krakow (Poland), Lübeck and Eckernförde (Germany), Bolzano (Italy), Dubna, Moscow, Novoagansk, Raduzhni, St. Petersburg, Surgut (Russia), Belgrade, Kikinda, Negotin, Niš, Novi Sad, Priština, and Valjevo (Serbia). Her solo performances include the Dame Myra Hess Memorial Concert series in Chicago, Les AMIS concert series in Toronto, Canada, the International Piano Series at the University of Central Florida, the Jugokonzert Concert Series and Centar za Muziku Concert Series in Belgrade, Serbia, and the prestigious Festivals “Novosadsko Muzičko Leto“ in Novi Sad, “BEMUS” in Belgrade, and “Mokranjčevi dani” in Negotin, Serbia.

Besides winning numerous Serbian and Yugoslavian national piano competitions, Ms. Jelača Jovanović won prizes at several international competitions, including the inaugural 2005 Iowa International Piano Competition and the First Prize at the 23rd Bartók-Kabalevsky-Prokofiev International Piano Competition in Virginia in 2003. She has been interviewed and has recorded for various radio and television programs in the United States, Serbia, Romania and Russia, and was profiled along with other musicians of note in a book by Gordana Krajačić entitled “Mužička Pinakoteka”. In 2006 she organized the “Schumann Madness Festival“ in Bellingham, Washington to mark the 150th anniversary of Robert Schumann's death, where she performed in several solo and chamber recitals, and as soloist with the orchestra. Her recording of works by Prokofiev, Karača, Radovanović, Briggs, Radić, Sommer and Bartók and entitled Bright Moods has been released in 2012 under the MSR Classic label and has received excellent reviews. Ms. Jelača Jovanović has been also working on a recording of Schumann works, which will be released under the Centaur label.

Following her studies in Belgrade, Ms. Jelača Jovanović earned her Master of Music Degree and Artist Diploma at the Tchaikovsky State Conservatory in Moscow under the direction of Mikhail Voskresensky and Elena Kuznietzova, and her Doctorate in Piano Performance at the University of Michigan, Ann Arbor, under the direction of Logan Skelton. In Ann Arbor, she has also studied with the fortepianist Penelope Crawford and the harpsichordist Edward Parmentier. In 2004, she took a position at Western Washington University in Bellingham, Washington, where she is currently a Professor of Piano and the Coordinator of the Keyboard Area. Dr. Jelača Jovanović

has given masterclasses and workshops for piano teachers and students in the US, Canada and Russia, including Washington State Music Teachers Association Annual Conventions (Bremerton 2008, Shoreline 2017), as well as she was adjudicator at many piano competitions, including the Music Teachers National Association Competitions, both NW Divisional and WA State Competitions, the Vancouver Women's Musical Society Piano Scholarship Competition in Vancouver, BC, Canada, the US Open Piano Competition in Oakland, CA, and the Chopin Northwest Festival in Seattle, WA, among others.  
[www.milicajelacajovanovic.com](http://www.milicajelacajovanovic.com)

Pianist **Marija Ilic** is an active performer of the traditional repertoire and new music in New York City and has been praised as a "clear and decisive musician," "compelling," and "poetic", and noted for her "quiet intensity" by The New York Times. Her performances include recitals at the Weill Recital Hall at Carnegie Hall, the Clark Studio Theater at Lincoln Center, the 92nd Street Y, and Merkin Hall, as well as the Music Festival of the Hamptons, Aldeburgh Festival in England, Musica Viva and Kolarac Hall in Belgrade, Norfolk Contemporary Music Festival, the Hoch Chamber Music Series at Concordia University, and Trinity Church. She has been collaborating in recitals with violist Lawrence Dutton of the Emerson String Quartet, performing numerous concerts at such venues as the Smithsonian Institute in Washington, D.C., as well as in Woodstock, Stamford, and Bronxville.

Ms. Ilic has worked with composers Martin Bresnick, George Crumb, Oliver Knussen, Joan Tower, Vyintas Baltakas, Meredith Monk, and John Patitucci, among others. She is the founding principal pianist of Christopher Caines Dance Company, with which she has appeared regularly since 2000, and is a member of Dan Joseph Ensemble. Ms. Ilic has an ongoing collaboration in a piano duo with Milica Jelaca Jovanovic, playing concerts in Europe and the United States. She also regularly performs as a harpsichordist and was a featured soloist in J. S. Bach's Brandenburg 5 at Music at Concordia series.

A native of Belgrade, Serbia, Ms. Ilic holds her undergraduate degree from the Belgrade Music Academy, graduate degree from the Mannes College of Music, and a doctorate in piano performance from Rutgers University, with J. S. Bach's The Art of Fugue as her doctoral topic. Her piano teachers include Susan Starr, Pavlina Dokovska, Nina Svetlanova, Stephanie Brown, and harpsichord master Kenneth Cooper. She can be heard on New World Records, Mutable Music, Innova, and Silent Treatment Music labels. She is on the faculty at Vassar College and Concordia College, where she is also the artistic director for the Concerts at OSilas Gallery music series. Her solo piano CD featuring music by Bach will soon be released.  
[www.marijailic.com](http://www.marijailic.com)

Recently described as "two completely unique pianists with subtly refined sound" (Gordana Krajacic, Dnevnik, June 2016), duo Milica Jelaca Jovanovic and Marija Ilic have performed in Bellingham, Sarajevo, Belgrade, and Novi Sad. After being friends for a long time and intensely sharing with one another their passions in music, Milica and Marija formed a piano duo in 2011.