

# The Ph.D./D.M.A. Programs in Music

May 22, 2023 6:00 p.m.

*Baisley Powell Elebash Recital Hall*



## Sophia Stoyanovich, violin Derek Wang, piano

Sonata for Violin and Piano No.2 in A Major, Op.100 (1886)

*Allegro amabile*

*Andante tranquillo*

*Allegretto grazioso*

Johannes Brahms  
(1833–97)

Sonata for Violin and Piano No.1 (2011)

*Moderato*

*Largo*

*Agitato*

Patrick Stoyanovich  
(b. 1962)

### INTERMISSION

Violin Rhapsody No.1, Sz.86 (1928)

Béla Bartók  
(1881–1945)

Sonata for Violin and Piano No.2, “Romantic Warrior” (2020)

*Con brio*

*Innocente*

*Allegro presto*

Patrick Stoyanovich

This recital is given in partial fulfillment of the requirements for the D.M.A. degree.  
Please switch off your cell phones and refrain from taking flash pictures.

## Notes on the Program

**Brahms Sonata for Piano and Violin No.2 in A Major, Op.100** was composed in the summer of 1886 while Brahms was staying in the town Thun in the Bernese Oberland, Switzerland. Nicknamed the “Thun” and “Meistersinger” Sonata, the piece was composed in perhaps one of the most productive and joyful periods in Johannes Brahms life. While visiting, Brahms is quoted as having described the landscape as “so full of melodies that one has to be careful not to step on any!” Comprising of three movements, the Sonata for Piano and Violin No.2 stands as the shortest of the three piano and violin sonatas Brahms wrote during his life. Brahms’ friend, Elisabet von Herzogenberg, referred to the sonata as “a caress,” encapsulating the very warm and introspective nature of the piece that never seems to wander very far from its radiant and openly loving center.

Beginning with an ‘*Allegro amabile*,’ the first movement is as flowing and loveable as the title marking suggests with a lyrical and welcoming opening theme shared between the piano and violin in turn. The second subject is developed out of a motif taken from the lied, “*Wie Melodien zieht es mir*,” a song where the poet compares melodies to the scent of flowers.

The middle movement of the sonata ‘*Andante tranquillo*’ achieves the semblance of a larger four-movement structure by combining the roles of Adagio and Scherzo in contrasting sections. The opening Andante tranquillo in F major is contrasted against a D minor Vivace. Each is heard twice before the Andante returns for a third time to evenly round out the movement’s form. However, it is the Vivace that has the final say, ending with a spirited presto to conclude the back and forth.

The third and finale movement, titled as an ‘*Allegretto grazioso*,’ is unusual in that it is devoid of the usual bravura excitement in Romantic-period works. The graceful and elegant rondo begins with a soulful line expressed in sustained legato. Mid-movement, there is a rather sudden passionate outburst and emotional upheaval. However, the poignantly calm theme of the opening returns to end the work in an expression of triumphant dignity.

Composed during 2016 in Stoyanovich’s home on Bainbridge Island, WA., the **Sonata for Violin and Piano No.1** represents the first composition of **Patrick Stoyanovich** formatted as a true Sonata for Violin and Piano, following the composition of several shorter standalone works scored for violin and piano including the *Romance*, *The Dark Night of San Juan de la Cruz*, and *Elegy*. It is structured in three radically contrasting movements, the first movement representing a distorted sonata form with a series of evocative questions between the violin and the piano. The first movement moves between these evocative questions and improvisatory virtuosic ‘licks’ similar to that of a jazz improviser and a nod to Stoyanovich’s origins in music as a jazz piano prodigy growing up in Detroit, MI. The movement concludes with a much softer and luminous world, hearkening to the rich harmonies of Mahlerian sublimity before concluding with a final statement of the opening theme.

The second movement *Largo* brings us to a world far from that of the first movement, a world of haunting darkness and extreme confrontation. The opening twelve notes played by the solo violin are a direct quote from the second movement of Stoyanovich’s monumental *Seven Last Words* for soprano, mezzo-sopranos, orchestra, and organ composed and premiered in 2009 at St. James Cathedral in Seattle, WA. This quote serves as the bedrock for the entire movement and encapsulates the text for which this movement is based on; “Amen I say to you, today you will be with me in Paradise.” (Luke 23:24). The solo violin line is written with very sparse instructions at the opening, the sound revealing an ominous and haunting world that will develop to monumental proportions throughout the

movement. Set as a quasi-fugue, the movement is one of extremes leading to a final triumphant statement of the theme before leaving us in an eerie and desolate world of chilling starkness.

The third movement concludes the sonata and mostly clearly draws upon Stoyanovich's origins as a jazz pianist with a cheeky groove set in 5/8 and 6/8, that constantly morphs as the central idea of the movement. Often playing with polyrhythms pairing the violin and piano against one another, the movement reaches a moment of crazed havoc, almost breaking the bounds of the music itself, before circling back to the playful theme and concluding with almost a wink in the piano's final bass fade out. The premiere of the sonata was given in Paul Hall at The Juilliard School in 2017 by myself and Drew Peterson at the piano.

**Béla Bartók** composed his two Rhapsodies for violin and piano in 1928, a year he spent at home in Budapest after traveling much of the previous year giving piano recitals throughout the United States. Dedicated to Bartók's close friend, Hungarian virtuoso violinist Joseph Szigeti, both rhapsodies were composed as a purely personal gesture rather than for commission.

Famous for his use of folk melodies, the **Rhapsody No.1 for Violin and Piano** loosely is set in a rondo form, with recurring sections that alternate with contrasting episodes. The opening theme, which is based on a traditional Hungarian folk tune, returns several times throughout the piece, providing a unifying element. The contrasting episodes are characterized by more free-flowing and improvisatory passages, which allow the soloist to showcase their virtuosity. Bartók's harmonic language in the Rhapsody is complex and highly chromatic, using non-functional chord progressions and unexpected harmonic shifts to additionally create a sense of tension and instability. Bartók's objective was to transplant the entire style of Eastern-European fiddle playing into the Western concert context, and *insisted* that Szigeti listen to the original field recordings from which the melodies were transcribed before the first performance of the orchestral version in Königsberg, November 1st of 1929. The Rhapsody uses the same slow-fast (*lassú—friss*) paired movements of the popular Hungarian *verbunkos* (recruiting dance) found in the earlier Rhapsody for Piano of 1904. The First Rhapsody, which also exists in versions for violin and orchestra, and cello and piano is, full of the sounds of folk fiddling: improvisatory-sounding variations in the melodies and multiple stops of the sort that would be natural for a player creating his own harmonies as he goes along.

From the very opening bars, **Patrick Stoyanovich's Second Sonata for Violin and Piano 'Romantic Warrior'** comes to life in a turbulent storm of churning piano bass mirrored by a soaring violin line. Influenced by the deeply passionate compositions of Robert Schumann, the first movement takes inspiration from the famous A minor Violin Sonata No.1 in its arching shape and tremendously long lines from both piano and violin. The title for the second sonata however comes from an entirely different source; the 1976 album cover from jazz pianist Chick Corea with his band Return to Forever, in their aptly titled 'Romantic Warrior' album for Columbia Records. This album cover presents a medieval knight on horseback, accompanying romantic roses and castle in the background. Although the music from this album had little influence on Stoyanovich during 2020 while composing the sonata, the inspiration of overwhelming romanticism personified by a figure of uncompromising courage, was striking for the extremes in melodic contours Stoyanovich was interested in capturing with his second sonata.

Set closer to a traditional sonata form with an exposition repeat, the first movement is much grander than all three of the movements presented in the first sonata. The second movement of the second sonata however is the foil to that of the first sonata; with daring simplicity and a mournful wandering folk tune, the second movement feels like a dream we surrender to, perhaps even with the knowledge

that it will be only for a brief moment. The outraged battle cry of the third movement shakes us from this world, fiercely throwing any sense of humanity into question with unrelenting dissonance and extremes of register. And yet, from this chaos perhaps one of Stoyanovich's most beautiful melodies emerges, first showing itself as a tentative high call in the violin as the piano subsides, and then reborn as the '*Rue Paradis*' theme, so tremendously tender and sweet we are tempted to forget the brutality the world first introduced to us. The battle turns again to chaos, however, ultimately the tenderness of '*Rue Paradis*' wins with an extraordinary climax and close to the sonata. The Sonata No.2 'Romantic Warrior' for Violin and Piano was premiered by Derek Wang and myself, in December of 2022 for the Crocker Art Museum Concert Series. Both Sonatas will be featured on the upcoming release of my debut album for Bridge Records this summer.

I am tremendously grateful to my teacher, Mark Steinberg, for his passion, creativity, and utterly inspired approach to music making of all kinds in our lessons together. Your sincerity and kindness are a gift to encounter.

To my pianist, friend, and partner, Derek Wang, thank you for your heart delving into today's program and all of the programs we have played, and will continue to play together.

And finally, I would never have been introduced to the world of music without my father, Patrick Stoyanovich, and it is a true honor to premier, perform, and record your music which speaks for itself in power, emotion, and true beauty.

## About the Artists

Hailed as "spectacular" (Bernard Jacobson, *Seattle Times*), American violinist **Sophia Stoyanovich** has captivated audiences since her debut at age 10, and performs internationally today as soloist and chamber musician. She has appeared at Carnegie Hall, The Kennedy Center, Mariinsky Theatre, Elbphilharmonie, Disney Hall, Pierre Boulez Saal, and the BBC Proms. She has collaborated in performance with James Ehnes, Anthony McGill, Tessa Lark, Carter Brey, Cynthia Phelps, and Masumi Per Rostad amongst others.

Recent accolades include first prize of the 2022 New York International Artist Association with debut in Weill Hall of Carnegie Hall and joining the roster for Chamber Music America for her work with the podcast *American Stories*.

In past seasons, Ms. Stoyanovich has performed with The La Jolla Music Society (La Jolla, CA.), Rome Chamber Music Festival (Italy), Zermatt Music Music Festival (Switzerland), Schleswig-Holstein Musik Festival (Germany), Norfolk Chamber Music (Norfolk, CT.), Four Seasons Chamber Music Festival (Greenville, NC.), Olympic Music Festival (Port Townsend, WA.), Sarasota Music Festival (Sarasota, FL.), Aspen Music Festival (Aspen, CO.), Interlochen Arts Academy (Interlochen, MI.), and has been featured as an artist in residence for the International Contemporary Ensemble Evolution, The Next Festival of Emerging Artists, and Silkroad Global Musicians Workshop.

As recitalist, Ms. Stoyanovich has appeared on The Dame Myra Hess Memorial Concert Series (Chicago, IL.), Great Music LA (Los Angeles, CA.), Crocker Art Museum Concert Series (Sacramento, CA.), Encinitas Music by the Sea Series (Encinitas, CA.), The University of Washington Women's

Society Recital Series (Seattle, WA.), Music in Midtown (New York, NY.) and The New York House Concert Series (New York, NY.).

A champion of the music of our time, Ms. Stoyanovich has collaborated on several world premieres of Pacific-Northwest based composer Patrick Stoyanovich, including his String Quartet *Shilo Church* at The Bowery Poetry Club (New York, NY.), and *Cantos de San Juan de la Cruz* for the St. Cecilia Music Festival (Bainbridge Island, WA.) As violinist of the Finnish-American based Versoi Ensemble, (praised for their “excellence” by *The New York Times*), Ms. Stoyanovich also spear-headed the 2021-2022 commissioning project *Juurilla*, inspired by the Finnish word meaning “at the roots,” working with seven emerging composers each composing a work inspired by their nationality.

Ms. Stoyanovich’s firm belief in community engagement has influenced her identity as an artist. In 2020, she partnered with pianist Derek Wang to launch *American Stories*, a podcast that examines and celebrates American identity through music in performance, illuminated by personal histories and reflections from featured guests of all walks of life. By giving voice to stories through conversation and music, *American Stories* hopes to inspire its listeners to consider the human spirit that binds our national community together. The latest episode, available at [www.american-stories.org](http://www.american-stories.org), features John Adams’ Road Movies, alongside stories of life on the road.

Ms. Stoyanovich has previously been an artist in residency with the About Face Foundation, traveling throughout Hoi An, Da Nang, and Ho Chi Minh City, Vietnam where she hosted masterclasses and performed for students in orphanages and conservatories alike. She has also collaborated with Music For Food and NPR’s beloved radio program, *From The Top*, as a soloist and active community member working with students throughout the Washington state area.

A native of Bainbridge Island, WA., Ms. Stoyanovich currently lives in New York City, where she is Associate Concertmaster for the New York Chamber Orchestra and additionally performs with The Versoi Ensemble and Symphony in C. She is a chamber mentor for The Midori & Friends Foundation and serves as a UN Chamber Music Society of the United Nations Staff Recreation Council arts advocate.

Ms. Stoyanovich holds Bachelor and Master of Music degrees from The Juilliard School in New York as recipient of the Irene Diamond Graduate Fellowship and the Dr. & Kassie Biros Neuman Scholarship. Principal teachers include Mark Steinberg, Sylvia Rosenberg, and Li Lin. She has attended the Barenboim-Said Akademie in Berlin, International Musicians Seminar at Prussia Cove in Cornwall, England, and the Kronberg Masterclasses in Germany. Ms. Stoyanovich currently is pursuing a doctorate in violin performance at The Graduate Center CUNY, as a fully-funded five year fellowship recipient. She performs on a 1930 Berger violin made in New York City. More information and concert schedule can be found at [www.sophiastoyanovich.com](http://www.sophiastoyanovich.com).

With the “pure poetry” of his playing (*Seen and Heard International*), pianist **Derek Wang** is drawing increasing acclaim from audiences and critics alike in wide-ranging appearances as soloist, collaborator, and communicator.

A musically eloquent proponent of the original works and virtuosic transcriptions of Franz Liszt, Derek was awarded second prize at the 12th International Liszt Competition (Liszt Utrecht) in September 2022. His final round performance with the Netherlands Radio Philharmonic conducted by Christian Reif was hailed as “spectacular” by *de Volkskrant*. The prize, which includes three years of concert engagements, follows on the heels of first prize at the inaugural New York International

Liszt Competition in 2021, for which he was awarded an all-Liszt debut recital in Weill Recital Hall at Carnegie Hall.

Derek started the new year with a five-concert tour of the Netherlands, followed by recital debuts on the Fazioli Concert Hall series in Italy and with the Florida Keys Concert Association. This summer brings return engagements at the Rome Chamber Music Festival in Italy; the Aspen Music Festival in Colorado, where he partners violinist Robert McDuffie in recital; and the Moab Music Festival in Utah.

Deeply experienced in contemporary music, Derek held a three-summer-long fellowship position as pianist of the Aspen Contemporary Ensemble at the Aspen Music Festival, performing a total of over fifty works of the 20th and 21st centuries under conductors Donald Crockett and Timothy Weiss, including premieres of works by the festival's composition fellows. Derek's membership in the ensemble was capped with a performance as soloist in Unsuk Chin's Double Concerto for Piano and Percussion alongside Colin McCall, percussion, and under the baton of Maurice Cohn. He has also appeared as soloist with the AXIOM Ensemble at The Juilliard School, conducted by Jeffrey Milarsky, in works of John Adams (Grand Pianola Music) and Elliott Carter (Double Concerto for Piano and Harpsichord), both times alongside pianist Tengku Irfan.

Derek is widely praised for his ability to speak about music to audiences of all kinds, and in formats ranging from traditional pre-concert talks to podcasts and other digital media. He is currently producing a series of episodes for WQXR's long-running Young Artists Showcase as guest host. Previously, Derek appeared on National Public Radio's Tiny Desk video series in 2018 as emcee and accompanist for *From the Top*, America's leading showcase for young musicians. In 2020, Derek partnered with violinist Sophia Stoyanovich to launch *American Stories*, a podcast series that examines and celebrates American identity through music in performance, illuminated by personal histories and reflections from featured guests of all walks of life. The latest episode, released in May 2021 and available at [www.american-stories.org](http://www.american-stories.org), features John Adams' Road Movies alongside stories of life on the road. *American Stories* was awarded an Ensemble Forward grant from Chamber Music America. Most recently, Sophia and Derek have brought the podcast's vibrant synergy of storytelling and music to recital programs given in Chicago, Los Angeles, and Sacramento.

In a multimedia collaboration between animation and music, Derek has performed the études of Chopin live as a synchronized soundtrack to the short film collection Magic Piano and The Chopin Shorts, produced by Academy Award winner Hugh Welchman. He has brought the family-friendly immersive concert experience to the Film Society of Lincoln Center for its 2012 premiere, to the Dallas Opera House, and on two tours of China that spanned nine cities. He has also performed and discussed the films' impact on young audiences as a guest speaker at the EG conference in Carmel-by-the-Sea, California and at the *La Ciudad de Las Ideas* conference in Puebla, Mexico.

Derek holds Bachelor and Master of Music degrees from Juilliard, where he received a Kovner Fellowship and the Joseph W. Polisi Prize for exemplifying the school's values of the artist as citizen. His principal teachers at Juilliard were Stephen Hough, Yoheved Kaplinsky, and Matti Raekallio. He continues studies at the Yale School of Music as an Artist Diploma candidate in the studio of Boris Slutsky.

For more information and the latest concert schedule, please visit [www.derek-wang.com](http://www.derek-wang.com).

Pianist and composer, **Patrick Stoyanovich**, brings a rich musical experience to contemporary culture. Stoyanovich has been Composer-in-Residence for Saint James Cathedral in Seattle, Washington and Composer-in-Residence for Saint Cecilia Festival on Bainbridge Island, the latter of which presents recitals and new works for choir and orchestra. He is active as a composer, teacher, and performer.

Educated from age nine on piano and horn, as a teenager he was honored numerous times as an outstanding jazz piano soloist and began to perform professionally at age fourteen in Detroit. His formal education began at the University of Michigan School of Music graduating with a Bachelor of Arts in Piano Performance. At the time, he was awarded a National Endowment for the Arts Fellowship studying jazz in New York City with Richard Beirach and also was awarded the John W. Work III Prize for Composition in an international competition. Graduate studies were concluded at Yale University as a composition student with Jacob Druckman. Patrick graduated with a Master of Music: Composition with High Honors garnering the Irving Gilmore Fellowship for Outstanding Composition Student and was a full scholarship student. Stoyanovich's composition teachers have included three Pulitzer Prize winners: Jacob Druckman, Leslie Basset and William Bolcom, in addition he worked with Leonard Bernstein at Académie des Américaines Conservatoire de Musique in Fontainebleau, France and with Gunther Schuller at Sandpoint Festival.

Patrick is an active pianist frequently appearing in recitals such as the Jazz Bakery in Los Angeles, Northwest Piano Series and Steinway Recital Series at Sherman Clay in Seattle. As a jazz pianist, he was featured in several festivals including Detroit-Montreux, Bright Moments, Vermont Jazz and Banff Jazz Festival. As concert pianist, he has soloed with the Pacific Symphony Orchestra, Spokane Symphony, Bremerton Symphony Association, and the Saint Cecilia Festival and Recital Series.

His music is published by G. Schirmer, Northeastern Music Publishers and Metro City Music (the latter which he owns and operates) and has been performed across the US and Europe by the Pacific Symphony Orchestra, Florida Orchestra, Fresno Philharmonic Orchestra, Spokane Symphony, Northwest Chamber Orchestra, Lake Union Civic Orchestra, Helena Symphony, in Canterbury at the English Double Reed Society and on the Hungarian National Radio. Recent performances have included premieres of the first string quartet at Bowery Poetry NYC, the string duo *Field of Blackbirds* at the Aspen Music Festival, Colorado, and the first and second violin sonatas for Great Music LA, Encinitas Music by the Sea, and Crocker Art Museum Concert Series. In 2009 he was named a MacDowell Fellow. In the summer of 2023, Sophia Stoyanovich, daughter and violinist, will release her debut album for Bridge Records featuring his first and second sonatas for violin and piano, in addition to the cello and violin duo, *Field of Blackbirds*. His music has been recorded on Crystal, Jazzsport, Metro City Music as well. Patrick Stoyanovich has taught privately and at the college level for over twenty years including at the UCLA, California State University: Fullerton, SUNY Plattsburgh and Burlington College. He lives on Bainbridge Island, Washington.