

ABOUT THE PERFORMER

Historical violinist **Jonathan Goya** is pursuing a DMA at Case Western Reserve University, where they study with Julie Andrijeski. In addition to today's lecture-recital on the role of violin duos in the career of Louis Spohr, Jonathan recently presented a recital of French Baroque music for the Boston Early Music Festival Online Fringe Concerts. Before moving to Cleveland in the middle of a pandemic, Jonathan spent several years teaching at Bard High School Early College in Manhattan and performing throughout the Northeast. Jonathan directed the BHSEC Chamber Ensemble, which performed a vast array of music including works by Lully, Bach, and Haydn with period bows; excerpts from Schoenberg's *Pierrot Lunaire* with student choreographies developed in a workshop with Meredith Monk; and premieres of student compositions on nearly every concert.

Jonathan served as concertmaster for period orchestras in performances including Handel's *Samson* and *Messiah*, Vivaldi's *Teuzzone*, and led the string band in many of Continuo Collective New York's 17th-century opera projects. Jonathan's latest side project, the construction of a clavichord, is proceeding very slowly.

UPCOMING RECITALS

Friday, April 15, 2022, 7:30 PM

Graduate Lecture-Recital: Andrew Hatfield
Harkness Chapel

Monday, April 25, 2022, 5:00 PM

Graduate Lecture-Recital: Addi Liu
Harkness Chapel

Monday, May 2, 2022, 7:30 PM

Graduate Lecture-Recital: Rosemary Heredos
Harkness Chapel

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Department of Music

10900 Euclid Avenue | Haydn Hall, 201 | Cleveland, Ohio 44106-7105

Phone: 216.368.2400 | Email: music@case.edu

Graduate Student Lecture-Recital

Historical Performance Practice

Department of Music | Case Western Reserve University

Jonathan Goya, *violin*

The Violin Duo and Louis Spohr (1784 - 1859): A Career in Music for Two

~ with ~

Guillermo Salas Suarez, violin

Addi Liu, violin/viola

Jane Leggiero, cello

Kameryn Lueng, special guest

Wednesday, April 6, 2022, 7:30 PM

Harkness Chapel

11200 Bellflower Road Cleveland, OH



case.edu/artsci/music

Welcome to the

Florence Harkness Memorial Chapel

Harkness Chapel (est. 1902), features neo-Gothic architecture, antique oak and Georgia pine woodwork, and Tiffany windows. It is a warm, intimate, and acoustically resonant space for the performance of vocal and instrumental chamber music. The building provides space for concerts, music classes, and department recitals. It was built to honor Florence Harkness Severance (Louis Henry Severance), the only daughter of Stephen V. Harkness, and his second wife, Anna M. Richardson Harkness.

RESTROOMS

Restrooms are located at the back of the lobby near the main entrance.

PAGERS, CELL PHONES, COMPUTERS, TABLETS, AND LISTENING DEVICES

As a courtesy to the performers and audience members, please power off all electronic and mechanical devices, including pagers, cellular telephones, computers, tablets, wristwatch alarms, etc., prior to the concert.

PHOTOGRAPHY, VIDEO, AND RECORDING DEVICES

Photography and videography are prohibited during the performance.

FACILITY GUIDELINES

In order to preserve the beauty and cleanliness of the hall, food or beverage, including water, are prohibited. A drinking fountain is located near the restrooms.

IN THE EVENT OF AN EMERGENCY

Contact a member of the house staff if you require medical assistance. Exits are clearly marked throughout the building. House staff will provide instruction in the event of an emergency.

COVID GUIDELINES

Masks are recommended indoors—preferably KN95s or at least surgical ones; cloth masks are discouraged. In addition, only those who are fully vaccinated (i.e., have received the booster if eligible) should attend any campus event. Leaders continue to monitor pandemic developments and will adjust health protocols as circumstances warrant. Learn more about CWRU's COVID-19 response at <https://case.edu/covid19>.

PROGRAM

Grand Duo Op. 3 (c. 1820)
I. Allegro

Leon de St. Lubin (1805 - 1850)

Quatour Brilliant Op. 82 (1829)
I. Allegro moderato

Louis Spohr (1784 - 1859)

Grand Duo Op. 39 No. 3 (c. 1820)
II. Andante con Variazioni

Louis Spohr

Duos for two violins were published in vast quantities in the late 18th and early 19th centuries, and many of these duos are impressively grand in their scale and technical demands. Who was buying these virtuosic duos, and why was this instrumentation so popular at this moment in time? This lecture-recital will examine the pedagogical roots, social function, and economic value of duos and duetting through the career of Louis Spohr, one of the most influential performer-composer-pedagogues of his day. This exploration of primary documents, including published music, letters, concert reviews, and Spohr's autobiography, reveals the central role that duetting played in the musical lives of professional violinists, both within Spohr's circle and throughout Europe.



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*Please silence any electronic noise-producing devices.
Thank you and enjoy the performance!*