

ABOUT THE PERFORMER

Historical violinist **Andrew Hatfield** is pursuing a DMA at Case Western Reserve University, where he studies with Julie Andrijeski. In addition to his work at CWRU, Andrew has presented on performers' agency in university ensemble auditions at the 2019 Oxford Conducting Institute Conducting Studies Conference, performed at the 2018 Musicking Conference at University of Oregon, and presented on historical tunings and temperaments at Marywood University in 2021.

As a performer, Andrew earned his M.M. in violin performance from Michigan State University, where he served as concertmaster of the MSU Concert and Opera Orchestras, member of the new music ensemble *Musique21*, and concertmaster for many theatre productions, including the premier of *Dr. Fox and the Impossible Cure for Death* in 2019. Andrew also performed regularly with the Midland, Traverse, and Southwest Michigan symphony orchestras and served as violinist and violist at the 2019 College Light Opera Company and Highfield Philharmonic in Cape Cod, Massachusetts.

UPCOMING RECITALS

Monday, April 25, 2022, 5:00 PM
Graduate Lecture-Recital: Addi Liu
Harkness Chapel

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Graduate Student Lecture-Recital

Historical Performance Practice
Department of Music | Case Western Reserve University

Andrew Hatfield, *violin*

Ornamentation, Improvisation, and Realization: A New Approach to Performing Nicola Matteis's "Alia Fantasia"

Friday, April 15, 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>.



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PROGRAM

Prelude in G minor	Henry Purcell (1659 - 1695)
A Prelude for the Violin in G major	Thomas Baltzar (1631 - 1663)
Preludio from Suite in G major	Nicola Matteis Sr. (unknown - after 1713)
Fantasia in B-flat major	Nicola Matteis Sr. (unknown - after 1713)
Fantasia in C minor I. con discrezione	Nicola Matteis Jr. (c. 1670 - c. 1737)
Fantasia in A minor, "Alia Fantasia". -Realization by Andrew Hatfield	Nicola Matteis Jr. (c. 1670 - c. 1737)
Partita No. 1 in A major I. Prelude: Adagio - Allegro - Adagio - Presto - Harpeggio II. Aria: Allegro III. Sarabande: Adagio IV. Gavott: Allegro - Variatio V. Menuett VI. Aria: Adagio - Allegro - Adagio - Allegro VII. Menuett VIII. Aria: Allegro IX. Menuett X. Guique: Presto XI. Final	Johann Joseph Vilsmayr (1663-1722)

Preludes and Fantasias were prevalent genre throughout Europe in the 17th and into the 18th centuries. There are many documented cases of musicians freely improvising them, and the surviving manuscripts and early editions support the perception that these are works that ornament and vary harmonic progressions free of formal structure. This lecture will explore that concept and define what the terms "prelude" and "fantasia" meant, what 17th-century audiences expected from them, and how the practices of performing and composing them changed over time. Specifically, this presentation will examine Nicola Matteis's "Alia Fantasia," a manuscript page of blocked chords, and argue that performers have significantly more agency in interpreting and performing this work than is traditionally taken. To that end, I have composed and will perform my own realization, along with other works of the genre that influenced my approach.