



Conductor Matthew Savery



Jack Price

Managing Director

1 (310) 254-7149

Skype: pricerubin

jp@pricerubin.com

Rebecca Petersen

Executive Administrator

1 (916) 539-0266

Skype: rebeccajoylove

rbp@pricerubin.com

Olivia Stanford

Marketing Operations Manager

os@pricerubin.com

Karrah Cambry

Opera and Marketing Manager

kc@pricerubin.com

Robert Hart Baker

Webmaster

rhb@pricerubin.com

Mailing Address:

1000 South Denver Avenue

Suite 2104

Tulsa, OK 74119

Website:

<http://www.pricerubin.com>

Contents:

- Biography
- Testimonials & Reviews
- Repertoire
- Résumé
- YouTube Video Links
- Press Clippings

Complete artist information including video, audio and interviews are available at www.pricerubin.com

Matthew Savery – Biography

Now in his 21st season as Music Director of the Bozeman Symphony Orchestra and Symphonic Choir and continuing in his 7th season as Music Director of the Wyoming Symphony Orchestra, conductor MATTHEW SAVERY enjoys an expanding reputation for his multi-faceted career as an electrifying performer, dedicated orchestra builder and charismatic teacher.

Along with his regular duties with the Bozeman Symphony, where his innovative subscription, family and children's programming earns consistent praise – and sold-out houses, Matthew Savery has established an active commissioning program, bringing compelling new compositional voices to his orchestra and its audiences, among them: Kenneth Fuchs – Glacier (Concerto for Electric Guitar and Orchestra); Erik Santos – Karnak, ...in the Mines of Desire, Sun Road (Five Symphonic Dances for Orchestra); Elodie Lauten – Symphony 2001; James M. Stephenson, III – Concertino and Fanfare for Orchestra; Lowell Liebermann – Concerto for Clarinet. During his years with the orchestra, Mr. Savery has also presided over a ten-fold rate of financial growth, while regularly attracting over 4.3% of Bozeman's population to its concerts. For several seasons, Matthew Savery offered the Montana's schools a "Conductor in Residency" program that accounted for dozens of hours per school year. He is much in demand as both a competition adjudicator and an in-school clinician. Mr. Savery is a recipient of the Eugene and Sadie Power Award for the Performing Arts. In October 1998, he and the Bozeman Symphony Orchestra were the subjects of a special feature on "CBS Sunday Morning."

Since his 2008 appointment to the Wyoming Symphony Orchestra, Matthew Savery and his notable artistic and organizational skills have refocused the greater-Casper area's attention on the orchestra with gratifying results, among them a dramatic elevation of the orchestra's artistic achievement and the quality of its guest artists, a broadening of the scope of the performance repertoire, a 30% increase in attendance and a 35% increase in the budget. With enthusiastic Board support, he introduced children's and family concerts during the 2013-2014 season, while introducing "Music on the Move," an outreach program, featuring chamber ensembles who serve as ambassadors from the

Price Rubin & Partners

Toll Free: 866-PRI-RUBI (774-7824) ext. 1

LA: 310-254-7149 Skype: pricerubent



For Booking Information contact:

Jack Price, Managing Director

jp@pricerubin.com | <http://www.pricerubin.com>

Matthew Savery – Biography

orchestra to the community at large and “Conductor in Residency” – both programs offered to all educational levels, from primary to college. Of special pride to the entire organization are the plans to tour throughout the State of Wyoming, beginning with the 2013-2014 season.

A native of Western Massachusetts, just “down the road” from the famed Tanglewood Music Festival, Matthew Savery graduated from the New England Conservatory of Music and received his Master of Music Degree from the University of Michigan, where he was the recipient of a Teaching Assistantship to the prestigious studio of Gustav Meier and to which he returned in 2001 and 2006 as a Visiting Guest Lecturer. In addition to Mr. Meier, his principal teachers have been Pascal Verrot and Frank Battisti.

While at the University of Michigan, Matthew Savery was the founding Music Director of the University Campus Chamber Orchestra; subsequently, he served as Music Director of the Comic Opera Guild of Ann Arbor. He has also led performances with the Boise, Dayton, Fort Wayne, Long Island and Naples philharmonics, East Texas, El Paso, Greater Bridgeport (16 performances), Greater Lansing, Lake St. Clair, New Haven, Quad City, Saginaw Bay, Sioux City, Springfield (MA, MO and OH), South Dakota and Virginia symphony orchestras, Missouri Chamber Orchestra, Cape May Music Festival, Canada’s Victoria Symphony, Italy’s Orchestra Sinfonica di Bari and Turkey’s Presidential Symphony Orchestra. In 2001 he made a notable debut with the Indianapolis Symphony Orchestra, opening its acclaimed summer series at Conner Prairie. Mr. Savery was a member of the first class of the International Institute for Conductors in Kiev, Ukraine, and has led that country’s National Symphony Orchestra in public performance.

Price Rubin & Partners

Toll Free: 866-PRI-RUBI (774-7824) ext. 1

LA: 310-254-7149 Skype: pricerubent



For Booking Information contact:

Jack Price, Managing Director

jp@pricerubin.com | <http://www.pricerubin.com>

Matthew Savery – Testimonials & Reviews

Few are the conductors whose great musical prowess finds an equivalent skill as Music Director. Matthew is one of those few.

-Jon Nakamatsu, Gold Medalist, 10th Van Cliburn Competition

His ability to understand and completely internalize the intricacies of a score creates a palpable atmosphere of trust and freedom among those on stage.

-Jon Nakamatsu, Gold Medalist, 10th Van Cliburn Competition

He conducts with a distinctive clarity, precision and focus that serve only to underscore his deep artistic vision.

-Jon Nakamatsu, Gold Medalist, 10th Van Cliburn Competition

In both rehearsal and performance, his superior skills as a leader and artist evidence a total mastery of his craft.

-Jon Nakamatsu, Gold Medalist, 10th Van Cliburn Competition

How grateful I am to have played with Matthew Savery. He is deeply committed to drawing the best out of his orchestra. The results are uplifting for audiences and performers alike.

-Jon Mannase, Faculty, The Juilliard School

Matthew Savery is a great American conductor. I cannot think of a better conductor and musician who has such a deep understanding of music. He's always able to translate all his interesting musical ideas to the orchestra with such clarity and precision.

-Alexander Markov, violinist and winner of the Paganini International Violin Competition

I run to work with him whenever an opportunity presents itself.

-Maureen O'Flynn, Soprano

Price Rubin & Partners

Toll Free: 866-PRI-RUBI (774-7824) ext. 1

LA: 310-254-7149 Skype: pricerubent



For Booking Information contact:

Jack Price, Managing Director

jp@pricerubin.com | <http://www.pricerubin.com>

Matthew Savery – Testimonials & Reviews

For a singer, it is essential to not only have a conductor who is in control, but who also breathes with the music and the singer, and this he does very well. Maestro Savery is a phenomenal musician...

-Maureen O'Flynn, Soprano

What I love about Matthew Savery is his infectiously devoted commitment to his orchestras and his community as well as his deeply moving and rivetingly passionate performances of all manner of repertoire.

-Carol Wincenc, Faculty, The Juilliard School

He led his orchestra fearlessly in one of the most riveting and moving performances of the Christopher Rouse Flute Concerto. More recently we collaborated in a spirited and outstanding performance of the Lukas Foss Renaissance Concerto, undertaken yet again by the Maestro in the same powerfully commanding manner.

-Carol Wincenc, Faculty, The Juilliard School

I consider him one of the most promising conductors of his generation.

-Gustav Meier

...is the definition of a conductor with whom I want to make music, and a man who knows what it means to be a real Music Director.

-Eric Ruske, hornist

One unusual thing did happen when the rehearsal was over; at least it hasn't happened so far this season. Savery made a little speech, thanking the orchestra and saying he would be proud to be its conductor. And the Musicians—70 of the hardest working people in El Paso—applauded loud and long.

-EL PASO TIMES

Price Rubin & Partners

Toll Free: 866-PRI-RUBI (774-7824) ext. 1

LA: 310-254-7149 Skype: pricerubent



For Booking Information contact:

Jack Price, Managing Director

jp@pricerubin.com | <http://www.pricerubin.com>

Matthew Savery – Testimonials & Reviews

This was an impressive achievement in every way: for the orchestra so comprehensively to nail a piece they've not played before; for Savery to fly in from Montana and direct the piece at a week's notice; and for the audience, who were held spellbound (and almost completely silent throughout)...

-TIMES COLONIST, Victoria, B.C.

Matthew Savery is a dynamite conductor full of energy and personality.

-CONNECTICUT POST

The Bozeman Symphony plays every subscription program to an audience that is equal to about 3% of its Metropolitan Area's total population. This is an astounding figure – I am not aware of any other orchestra that could make such a claim.

-HENRY FOGEL, President of the American Symphony Orchestra League

When a young Matthew Savery arrived 20 years ago, he says he felt the need to commit to the job he was taking on—to grow with the Bozeman Symphony. And that would take 10 years. To the community's great good fortune, that decade has turned into two. And, as promised, both Savery and the symphony he leads continue to grow. The Bozeman Symphony is central to [our] large array of artistic choices. And Savery has been key to the symphony's success. We are fortunate to have this level of talent.

-BOZEMAN DAILY CHRONICLE

Matthew Savery led the orchestra in the opening selection, which sparkled with a clarity that brought to mind the Chicago Symphony Orchestra under Sir Georg Solti. This young conductor leads with an energy and enthusiasm that commands respect, attention, and accuracy.

-LONEPEAK LOOKOUT (Montana)

Throughout, guest conductor Matthew Savery was a fascinating showman. A conductor par excellence, he's a performer with pizzazz at the same time he inspires the orchestra into stellar playing.

-CONNECTICUT POST

Price Rubin & Partners

Toll Free: 866-PRI-RUBI (774-7824) ext. 1

LA: 310-254-7149 Skype: pricerubent



For Booking Information contact:

Jack Price, Managing Director

jp@pricerubin.com | <http://www.pricerubin.com>

Matthew Savery – Testimonials & Reviews

The orchestra's showcase was Rachmaninoff's last major composition, the demanding Symphonic Dances of 1940. The hypnotic work unfolded as a series of miniature dramas, sometimes languorous, sometimes impassioned, but all imbued with an air of mystery. Savery drew first-rate performances from all sections of the orchestra, and the ever-shifting rhythms were all played with flair and assurance.

-SPRINGFIELD NEWS-LEADER (Missouri)

Price Rubin & Partners

Toll Free: 866-PRI-RUBI (774-7824) ext. 1

LA: 310-254-7149 Skype: pricerubent



For Booking Information contact:

Jack Price, Managing Director

jp@pricerubin.com | <http://www.pricerubin.com>

Matthew Savery – Repertoire

ADAMS, John
Short Ride in a Fast Machine

ADAMS, John Luther
The Light Within

ALTENBERG
Concerto for Clarini and Trumpet

ARNOLD, Malcolm
Four Scottish Dances

ARTUNIAN
Concerto for Trumpet

BACH, J.S.
Christmas Oratorio
Cantata #1
Magnificat

BARBER
Adagio for Strings
Concerto, violin
Essay #1

BEETHOVEN
Concerto for Piano, No. 1
Concerto for Piano, No. 3
Concerto for Piano, No. 4
Coriolanus, Overture
Creatures of Prometheus, Overture
Egmont, Overture
Fantasia in C for Piano, Orchestra & Chorus
Fidelio, Overture
Leonore No. 3, Overture

Price Rubin & Partners

Toll Free: 866-PRI-RUBI (774-7824) ext. 1

LA: 310-254-7149 Skype: pricerubent



For Booking Information contact:

Jack Price, Managing Director

jp@pricerubin.com | <http://www.pricerubin.com>

Matthew Savery, conductor – Repertoire

Mass in C
Symphony No. 1
Symphony No. 2
Symphony No. 3
Symphony No. 4
Symphony No. 5
Symphony No. 6
Symphony No. 7
Symphony No. 8
Symphony No. 9

BENNETT, Richard Rodney
Concerto for Solo Percussion & Chamber Orchestra

BERLIOZ
Roman Carnival Overture

BERNSTEIN
Candide (overture & excerpts)
Chichester Psalms
Symphonic Dances from West Side Story
Three Dances from On the Town

BIZET
Carmen (excerpts)

BLOCH
Concerto Grosso #1
Schelomo: A Hebraic Rhapsody

BOITO
Excerpts from Mefistofele

Price Rubin & Partners
Toll Free: 866-PRI-RUBI (774-7824) ext. 1
LA: 310-254-7149 Skype: pricerubent



For Booking Information contact:
Jack Price, Managing Director
jp@pricerubin.com | <http://www.pricerubin.com>

Matthew Savery, conductor – Repertoire

BRAHMS

Academic Festival Overture
Concerto for Piano, No. 1
Concerto for Piano, No. 2
Concerto for Violin
Ein Deutsches Requiem
Hungarian Dances (1,3,5)
Schicksalslied
Symphony No. 1
Symphony No. 2
Symphony No. 3
Symphony No. 4
Tragic Overture

BRITTEN

Simple Symphony
Sinfonietta, op. 1

CONUS

Concerto for Violin

COPLAND

Appalachian Spring
Old American Songs (Set 2)
Outdoor Overture
Third Symphony

DAUGHERTY, Michael

Bay of Pigs

de FALLA

El Amor Brujo
Three Cornered Hat (Suite no. 2)

Price Rubin & Partners

Toll Free: 866-PRI-RUBI (774-7824) ext. 1

LA: 310-254-7149 Skype: pricerubent



For Booking Information contact:

Jack Price, Managing Director

jp@pricerubin.com | <http://www.pricerubin.com>

Matthew Savery, conductor – Repertoire

DEBUSSY

La Mer

Nocturnes

Prelude a L'après-midi d'un faune

DONIZETTI

Lucia di Lammermoor (excerpts)

DUKAS

The Sorcerer's Apprentice

DUPREY, Thomas

Nonet

DVORAK

Concerto for Cello

Festival March

Serenade in d minor

Symphony No. 8

Symphony No. 9, "From The New World"

Te Deum

ELGAR

Concerto for Violincello

FAURE

Elegie

FOSS, Lukas

Renaissance Concerto

FRANCK

Symphony in D Minor

Price Rubin & Partners

Toll Free: 866-PRI-RUBI (774-7824) ext. 1

LA: 310-254-7149 Skype: pricerubent



For Booking Information contact:

Jack Price, Managing Director

jp@pricerubin.com | <http://www.pricerubin.com>

Matthew Savery, conductor – Repertoire

FUCHS, Kenneth
Discover the Wild
Glacier (Concerto for Electric Guitar and Orchestra)

GERSHWIN
American in Paris
Concerto for Piano in F Major
Porgy & Bess (excerpts)

GLAZUNOV
Cortege Solennel No. 2, op. 91
GLIERE
Concerto for Horn

GLINKA
Ruslan & Ludmilla (overture)

GOUNOD
Petite Symphonie

GRIEG
Concerto for Piano
Holberg Suite
Peer Gynt: Suite 1

HANDEL
Messiah (Christmas portion)

HANSON
Symphony No. 2 (Romantic)

HARBISON, John
Remembering Gatsby—Foxtrot for Orchestra

Price Rubin & Partners

Toll Free: 866-PRI-RUBI (774-7824) ext. 1

LA: 310-254-7149 Skype: pricerubent



For Booking Information contact:

Jack Price, Managing Director

jp@pricerubin.com | <http://www.pricerubin.com>

Matthew Savery, conductor – Repertoire

HAYDN

Concerto, violoncello, Hob. VIIb:2, D major

March for the Royal Society of Musicians

Symphony No. 88

Symphony No. 94, "Surprise"

Symphony No. 102

Symphony No. 104, "London"

HINDEMITH

Concert Music for Piano, Brass & 2 Harps, Op. 49

Symphonic Metamorphosis of Themes by Carl Maria von Weber

Tuttifantchen: Suite

HOLST

The Planets

HOVHANNES

Fantasy on Japanese Woodprints

HUMMEL

Concerto, Trumpet

HUMPERDINCK

Hansel und Gretel (excerpts)

IBERT

Concerto for Flute

INCE, Deniz

Copper Sky

Iron Earth

JOHNSON, Scott

Stalking Horse

Price Rubin & Partners

Toll Free: 866-PRI-RUBI (774-7824) ext. 1

LA: 310-254-7149 Skype: pricerubent



For Booking Information contact:

Jack Price, Managing Director

jp@pricerubin.com | <http://www.pricerubin.com>

Matthew Savery, conductor – Repertoire

KOPETSKI, Echard
Concerto for Marimba

KORNGOLD
Captain Blood Overture
Concerto for Cello
Concerto for Violin

LALO
Concerto for Cello
Symphonie espagnol

LISZT
Hungarian Fantasy
Les Presludes

MAHLER
Symphony No. 1
Symphony No. 2
Symphony No. 4
Adagietto from Symphony No. 5

MASSENET
Le Cid (ballet music)

MENDELSSOHN
Concerto for piano no. 1
Concerto for Violin
The Hebrides Overture
Midsummer Night's Dream (overture)
Symphony No. 3 ("Scottish")

MILHAUD
Concerto for Cello
La création du monde

Price Rubin & Partners

Toll Free: 866-PRI-RUBI (774-7824) ext. 1

LA: 310-254-7149 Skype: pricerubent



For Booking Information contact:

Jack Price, Managing Director

jp@pricerubin.com | <http://www.pricerubin.com>

Matthew Savery, conductor – Repertoire

MONCAYO

Tierra de Temporal

MOZART

Ballet music from Idomeneo

La clemenza di Tito (overture)

Concert and Opera arias (various)

Concerto for Clarinet

Concerto for Horn No. 3

Concerto for Horn No. 4

Concerto for Piano No. 17

Concerto for Piano No. 23

Concerto for Piano No. 24

Concerto for Violin No. 3

Don Giovanni (excerpts)

Eine Kleine Nachtmusik

Exsultate jubilate

The Impresario

The Magic Flute (overture)

Marriage of Figaro (overture & excerpts)

Rondo in D, K. 382

Serenade No. 12

Sinfonia Concertante for Violin & Viola

Symphony No. 23

Symphony No. 35, "Haffner"

Symphony No. 40

MUSSORGSKY

Night on Bald Mountain

Pictures at an Exhibition

NICOLAI

The Merry Wives of Windsor: Overture

Price Rubin & Partners

Toll Free: 866-PRI-RUBI (774-7824) ext. 1

LA: 310-254-7149 Skype: pricerubent



For Booking Information contact:

Jack Price, Managing Director

jp@pricerubin.com | <http://www.pricerubin.com>

Matthew Savery, conductor – Repertoire

NIELSEN

Concerto for Clarinet

OFFENBACH

Ba-Ta-Clan

Orpheus in the Underworld (overture)

ORFF, Carl

Carmina Burana

PACHELBEL

Canon

PAGANINI

Concerto for Violin No. 1

Concerto for Violin No. 2

PAPE, Gerard

Concerto for Piano

PECK, Russell

Signs of Life II

POULENC

Gloria

PROKOFIEV

Concerto for Piano No. 3

The Love for Three Oranges (March)

Romeo and Juliet: Suite 2

Symphony No. 1, "Classical"

PUCCINI

La bohème (excerpts)

Manon Lescaut (Act III Intermezzo)

Price Rubin & Partners

Toll Free: 866-PRI-RUBI (774-7824) ext. 1

LA: 310-254-7149 Skype: pricerubent



For Booking Information contact:

Jack Price, Managing Director

jp@pricerubin.com | <http://www.pricerubin.com>

Matthew Savery, conductor – Repertoire

RACHMANINOFF

Concerto for Piano No. 2
Concerto for Piano No. 3
Symphonic Dances
Symphony No. 2
Vocalise

RAVEL

Le Tombeau de Couperin
Shéhérazade
Valses nobles et sentimentales

RESPIGHI

Pini di Roma
La Boutique fantasque

RHEINBERGER

The Star of Bethlehem

RIMSKY-KORSAKOV

Christmas Eve (Polonaise)
Scheherazade, op. 35

RODRIGO

Concierto de Aranjuez

ROSSINI

Il barbiere di Siviglia (overture & excerpts)
La scala di seta (overture)
Semiramide (overture)
Il Signor Bruschino (overture)
Tancredi (overture)
William Tell (overture)
L'Italiana in Algeri (overture)

Price Rubin & Partners

Toll Free: 866-PRI-RUBI (774-7824) ext. 1

LA: 310-254-7149 Skype: pricerubent



For Booking Information contact:

Jack Price, Managing Director

jp@pricerubin.com | <http://www.pricerubin.com>

Matthew Savery, conductor – Repertoire

ROUSE, Christopher
Concerto for Flute

RUTTER, John
Magnificat

SAINT-SAENS
Concerto for Cello, No. 1
Concerto for Violin, No. 3
Symphony No. 3
Tarantelle for Flute & Clarinet
Concerto for Piano No. 2

SANTOS, Erik
...in the Mines of Desire
Karnak
Sun Road (Five Symphonic Dances for Orchestra)

SARASATE
Zigeunerweisen

SCHUBERT
Rosamunde (overture & excerpts)
Symphony No. 3
Symphony No. 8

SCHUMANN
Concerto for Cello
Symphony No. 4

SELLERS, Elizabeth
Variations on St. Peter

Price Rubin & Partners

Toll Free: 866-PRI-RUBI (774-7824) ext. 1

LA: 310-254-7149 Skype: pricerubent



For Booking Information contact:

Jack Price, Managing Director

jp@pricerubin.com | <http://www.pricerubin.com>

Matthew Savery, conductor – Repertoire

SHOSTAKOVICH

Concerto for Cello No. 1

Festive Overture

Symphony No. 1

Symphony No. 5

Symphony No. 9

SIBELIUS

Finlandia

Symphony No. 1

Symphony No. 2

Symphony No. 5

SMETANA

The Bartered Bride (overture, 3 dances)

STEPHENSON, James

Concertino and Fanfare

STRAUSS, Johann, Jr.

On the Beautiful Blue Danube

Unter Donner und Blitz

Fledermaus (overture)

Fledermaus (Czardas)

Emperor Waltz

Tales from the Vienna Woods

STRAUSS, Richard

Also Sprach Zarathustra

Concerto for Oboe

Serenade in E-flat

Tod und Verklarung

Price Rubin & Partners

Toll Free: 866-PRI-RUBI (774-7824) ext. 1

LA: 310-254-7149 Skype: pricerubent



For Booking Information contact:

Jack Price, Managing Director

jp@pricerubin.com | <http://www.pricerubin.com>

Matthew Savery, conductor – Repertoire

STRAVINSKY

Concerto in E-flat (“Dumbarton Oaks”)

The Firebird (1919 version)

L’Histoire du Soldat

Octet

Petrouchka

Le Sacre du Printemps

SVENDSEN

Romance for Violin

SVOBODA, Thomas

Concerto for Marimba

Overture of the Season

TCHAIKOVSKY

Andante Cantabile (from String Quartet No. 1)

Capriccio italien

Concerto for Piano No. 1

Concerto for Violin

Eugene Onegin (excerpts)

The Nutcracker (complete ballet)

The Nutcracker (excerpts)

Overture 1812

Romeo & Juliet

Serenade for Strings

The Sleeping Beauty (complete ballet)

The Sleeping Beauty (suite)

Swan Lake (complete ballet)

Symphony No. 4

Symphony No. 5

Symphony No. 6

Valse-Scherzo

Variations on a Rococo Theme

Price Rubin & Partners

Toll Free: 866-PRI-RUBI (774-7824) ext. 1

LA: 310-254-7149 Skype: pricerubent



For Booking Information contact:

Jack Price, Managing Director

jp@pricerubin.com | <http://www.pricerubin.com>

Matthew Savery, conductor – Repertoire

TORKE, Michael

December

Rapture

TURINA

Danzas Fantasticas

UDOW, Michael

Moonshadows

VAUGHAN WILLIAMS

Dona Nobis Pacem

Fantasia on Chistmas Carols

Fantasia on Greensleeves

VERDI

La forza del destino (overture)

Requiem

Simon Boccanegra (excerpts)

La traviata (excerpts)

Il trovatore (excerpts)

VIVALDI

Concerto for Guitar in D Major

Concerto for Piccolo

Concerto for Recorder in D

Gloria

“Winter” from Le quattro stagioni

WAGNER

Lohengrin (Prelude to Act III)

Siegfried Idyll

WALTON

Concerto for Viola

Price Rubin & Partners

Toll Free: 866-PRI-RUBI (774-7824) ext. 1

LA: 310-254-7149 Skype: pricerubent



For Booking Information contact:

Jack Price, Managing Director

jp@pricerubin.com | <http://www.pricerubin.com>

Matthew Savery, conductor – Repertoire

WAXMAN

Carmen Fantasy

WEBER

Concertino for Clarinet & Orchestra

WOLPE, Michael

Concerto for Recorder

Price Rubin & Partners

Toll Free: 866-PRI-RUBI (774-7824) ext. 1

LA: 310-254-7149 Skype: pricerubent



For Booking Information contact:

Jack Price, Managing Director

jp@pricerubin.com | <http://www.pricerubin.com>

Matthew Savery – Résumé

Performance Experience

Bozeman Symphony Orchestra, Montana
Music Director and Conductor
1994 - Present

Wyoming Symphony Orchestra
Music Director and Conductor
2008 - Present

New Haven Symphony, Guest Conductor

Orchestra Sinfonica di Bari, Guest Conductor

Indianapolis Symphony Orchestra, Guest Conductor

Greater Bridgeport Symphony, Guest Conductor
16 performances | 1998 – 2010

Naples Philharmonic, Guest Conductor
5 performances | 2006 – 2008

Springfield (MA) Symphony Orchestra, Guest Conductor
4 performances | 2007 – 2008

Boise Philharmonic, Guest Conductor

Wyoming Symphony Orchestra, Guest Conductor

Lafayette Symphony Orchestra, Guest Conductor

South Dakota Symphony Orchestra, Guest Conductor
2 performances | 2005 – 2006

Price Rubin & Partners

Toll Free: 866-PRI-RUBI (774-7824) ext. 1

LA: 310-254-7149 Skype: pricerubent



For Booking Information contact:

Jack Price, Managing Director

jp@pricerubin.com | <http://www.pricerubin.com>

Matthew Savery – Résumé

San Juan Symphony, Guest Conductor

El Paso Symphony Orchestra, Guest Conductor

Dayton Philharmonic, Guest Conductor

Springfield (MO) Symphony Orchestra, Guest Conductor

Greater Lansing Symphony Orchestra, Guest Conductor
4 performances | 2002 – 2003

Connecticut Orchestra, Summer Music at Harkness, Guest Conductor

Saginaw Bay Symphony, Guest Conductor

Victoria (B.C.) Symphony Orchestra, Guest Conductor

Virginia Symphony Orchestra, Guest Conductor

Long Island Philharmonic, Guest Conductor

Springfield (OH) Symphony Orchestra, Guest Conductor

Sioux City Symphony, Guest Conductor

Fort Wayne Philharmonic Orchestra, Guest Conductor

Cape May Festival, Guest Conductor

Missouri Chamber Orchestra, Guest Conductor

Quad City Symphony Orchestra, Guest Conductor

Price Rubin & Partners

Toll Free: 866-PRI-RUBI (774-7824) ext. 1

LA: 310-254-7149 Skype: pricerubent



For Booking Information contact:

Jack Price, Managing Director

jp@pricerubin.com | <http://www.pricerubin.com>

Matthew Savery – Résumé

Butte Symphony Orchestra, Montana
Music Director and Conductor
Artistic Advisor

Montana Ballet, Nutcracker

Lake St. Clair Symphony with the Lo-Ru Ballet, Michigan

Campus Chamber Orchestra, University of Michigan
Founding Music Director

University Symphony Orchestra, University of Michigan
Assistant Conductor

University of Michigan Opera
Assistant Conductor, Falstaff, Albert Herring

Campus Orchestra, University of Michigan
Assistant Conductor

Comic Opera Guild (MI)
Music Director

Major Teachers

Gustav Meier
Pascal Verrot
Frank Battisti

Education

University of Michigan M.M. Orchestral Conducting 1992
New England Conservatory B.M. Jazz Studies 1988
International Institute for Conductors Kiev, Ukraine 1997

Price Rubin & Partners

Toll Free: 866-PRI-RUBI (774-7824) ext. 1

LA: 310-254-7149 Skype: pricerubent



For Booking Information contact:

Jack Price, Managing Director

jp@pricerubin.com | <http://www.pricerubin.com>

Matthew Savery – Résumé

Awards

Eugene and Sadie Power Award for the Performing Arts
University of Michigan 1991

Graduate Student Teaching Assistantship
University of Michigan 1990-1992

Price Rubin & Partners

Toll Free: 866-PRI-RUBI (774-7824) ext. 1

LA: 310-254-7149 Skype: pricerubent



For Booking Information contact:

Jack Price, Managing Director

jp@pricerubin.com | <http://www.pricerubin.com>

Matthew Savery – YouTube Video Links

Matthew Savery - YouTube Conducting Links, February 2015

Rachmaninoff: Symphonic Dances - Andante con moto (Tempo di Valse)

https://www.youtube.com/watch?v=_lsoUqhbbgM

(2:39)

Tchaikovsky: Symphony No. 6 in B minor, op. 74 "Pathetique" - Adagio-Allegro non troppo

https://www.youtube.com/watch?v=Yx-5V_octs8

(8:04)

Debussy: Nuages from "Nocturnes"

<https://www.youtube.com/watch?v=BDWS0jYxRas>

(5:43)

Beethoven: Symphony No. 3 in E-flat major, op. 55 "Eroica" - Scherzo (Allegro vivace)

https://www.youtube.com/watch?v=Dn7Jea_PU_w

(4:15)

Matthew Savery – Press Clippings

Price Rubin & Partners

Toll Free: 866-PRI-RUBI (774-7824) ext. 1

LA: 310-254-7149 Skype: pricerubent



For Booking Information contact:

Jack Price, Managing Director

jp@pricerubin.com | <http://www.pricerubin.com>

on the record

exploring America's orchestras...

- with Henry Fogel

[« What is an authentic performance? | Main](#)

December 7, 2007

Excellence out West, Part 1: The Boise Philharmonic

It happened again. More than once. Someone would ask me where I was going next in my travels to various American orchestras, and I would answer: "[Boise, Idaho](#) and [Walla Walla, Washington](#)." "Oh," would come the response. "I'm sorry." It seems that most people still do not understand the actual thrill I feel when traveling around the country and encountering orchestras - and the immense gratification I get from visiting two more orchestras that serve as vivid demonstrations of the good health and vitality of orchestras in the United States...

The Boise Philharmonic is in a music director search, and I saw one of their candidates (Matthew Savery, music director in Bozeman, Montana) conduct a program that would challenge *any* orchestra: Ravel's *Valses nobles et sentimentales*, Mozart's Fourth Horn Concerto with soloist Eric Ruske, and Copland's Third Symphony. The Ravel requires finesse, dynamic sensitivity, and keen internal ensemble, and the Copland is notorious for the difficulty of much of its writing - particularly for the strings. Boise, a \$1.6 million per year orchestra, faces a hurdle that similarly budgeted orchestras located near other cities don't have to face. As the only orchestra in a 350-mile radius, they cannot attract musicians who can put together a full-time livelihood by playing in three, four, or five orchestras or acting as free-lancers in a big city. Virtually everyone in the Boise Philharmonic also does something else professionally. And yet, they played the living daylights out of this program - they and Savery were seductive in the Ravel and gave a thrilling reading of the Copland that made one see why some still consider this *the* great American symphony. This was once again a concert that an experienced listener could enjoy without making an allowance for the small community in which it was occurring.

I think it is so great that Alex Ross has been writing in *The New Yorker* about some of our smaller orchestras - he is the single national music critic who has begun to write about the scope and depth of the orchestral quality that is out there. Here was one more concert to underline the point. Meeting with the search committee seeking the new music director, one was struck by the internal culture of the organization. Musicians and board members (equally represented - six of each on the committee), spoke with equal authority and vigor and exhibiting complete mutual respect, debating important issues about the position. Everything about the discussion was a clear indication of an open, comfortable institutional culture where people could ask tough questions and wrestle with them honestly.

MATTHEW SAVERY

Conductor

JOURNAL & COURIER (Lafayette, IN) - November 14, 2006

Lafayette orchestra succeeds with second show

Lafayette Symphony Orchestra can be described with much the same hype as those ubiquitous mail-outs that offer "something new" in bold, eye-catching type.

New leadership, new administration and a decidedly new look and sound emanated



Review

Dick Jaeger

from the Long Center stage by way of the second LSO concert of the season.

In the activities surrounding the hiring of a new musical director, the orchestra

welcomed its second candidate for the podium — Matthew Savery is currently the music director of the Bozeman, Mont., Symphony Orchestra. It was another example of the Lafayette orchestra seeking out the best for this fine regional orchestra.

"Classical music" is a catch basin for describing serious music that doesn't fall into the realm of pop, rock, rap or folk. And while this has become a firm title in our musical vernacular, it isn't exactly accurate.

While I don't know much

about brain surgery or corporate law, neither does the general music appreciator know much about the stylistic periods of serious music.

There are five or six specific eras and characteristics of musical composition and several sub-categories. The five main listings especially for orchestral music are Baroque (1600-1750), Classical (1750-1825), Romantic (1820-1915), Impressionist (1880-1920) and the final catch-all, Contemporary (1900-present). Of course, there is some overlap.

So when we speak of Romantic music we aren't discussing love songs.

The apparent requirements for the LSO podium candidates are to conduct three pieces from three different categories as mentioned above. Maestro Savery chose "Overture to a Midsummer Night's Dream" by Felix Mendelssohn from the Romantic period, Haydn's "Concerto for Cello and Orchestra in D Major" from the Classical realm and finally a spectacular performance of Igor Stravinsky's "Petrouchka," a score for a contemporary ballet written in 1910.

The familiar Mendelssohn score held no unusual surprises for the listeners although

there are many familiar strains that caught our attention.

The brilliant artistry of the guest cellist, Brant Taylor, brought the concerto to life. He was casually clad, but his performance was anything but casual. The genial thematic material was clearly stated, first by the orchestra and then fully developed by the soloist.

Taylor plays with a terse authority, easily handling the dazzling cadenza requirements of the score with technical aplomb and a delicious, sonorous tone.

Savery found his best, most comfortable groove in interpreting the Stravinsky. It is interesting to note that last month's concert also featured a work by this composer. The energetic and flashily colored dance score was enhanced by the conductor's explanation of the story line of the piece, which is based on a Russian version of Harlequin and Columbine folktales. Polyrhythmic and polytonal, the

work was far ahead of its time when it was presented in the 20th century's early years. Savery's energetic and urgent leadership brought out the bright and dramatically tragic musical colors inherent in the work. Special string effects coupled with brilliant brasses and the help of a vicious piano score limned the story points, and the conductor explained each tableau before it was played.

The LSO is playing well, but the addition of a couple more double basses would help to bolster the noticeably weak musical foundation. The woodwinds are playing at peak as are the string sections (though add more violas, perhaps) but that will come with time as the orchestra gains stature through a steadily increasing audience base.

Jaeger is a retired choral music director and may be contacted by calling the Journal & Courier at 420-5226.

Intense Savery leads, lobbies symphony

By Jim Braden
Special to the Times

This weekend brings the fifth pair of concerts of the El Paso Symphony Orchestra's 2004-05 season. The orchestra is continuing its search for a new conductor, working to find a worthy successor to

SYMPHONY REVIEW

Gürer Aykal. The newest candidate is Montanan Matthew Savery, who was scheduled to conduct the January concerts but canceled because of a family illness. Aykal stepped in. But Savery, here for February's performances, led the 70-piece orchestra through a final rehearsal Thursday evening.

The musical menu is intriguing — "Tierra de Temporal" by Mexican composer José Pablo Mon-

Makeplans

- **What:** El Paso Symphony Orchestra with Matthew Savery.
- **When:** 8 p.m. today.
- **Where:** Abraham Chavez Theatre, 1 Civic Center Plaza.
- **What else:** A pre-concert talk will be at 7 p.m.
- **How much:** \$10-\$35.
- **Information:** 532-3776.



Matthew Savery

cayo; Erich Wolfgang Korngold's Violin Concerto, No. 35, in D Major; and the Tchaikovsky's cherished "Pathétique" symphony, No. 6, Opus 74, in B minor.

The program's guest artist for the violin concerto is New York virtuoso Liang Chai, originally from China.

Savery showed a helpful and disciplined approach to the orchestra's interpretations.

The orchestra first began to put the final touches on the Latin rhythms of "Tierra."

It's a soothing series of melodies, not excited or tedious, and the lush musical colors were

highlighted by pure clarinet and oboe solo passages.

Then the fireworks started.

Korngold is best known for Hollywood film scores such as "Captain Blood" and "Robin Hood," but his credentials as an inventor of 20th-century music are solid. Violin soloist Chai picked up his instrument, his bow and a towel and spent the next 20 minutes or so in the violin's heroic higher registers. The emotion was in the playing — no faces, no curling of the lip like Itzak Perlman. Savery graciously complemented Chai with a "Liang Chai, ladies and gentlemen," when the piece was finished. Class acts on both counts.

After a break, the orchestra took up the Tchaikovsky masterpiece, with its passionate, alluring phrases and signature march. Savery had more suggestions during this work, and he occasionally grabbed a white towel to dry his

face. This man was workin' — coaxing the sections to find the split-second timing, while obviously enjoying the depths of the four movements of the symphony. In a couple of passages in the fourth movement, the low brass seemed to run out of air. Perhaps it was the contrast, because the section had been strong most of the night. The cellos and basses kept the pieces' lower passages from sounding muddled — not an inconsiderable task.

One unusual thing did happen when the rehearsal was over; at least it hasn't happened so far this season. Savery made a little speech, thanking the orchestra and saying he would be proud to be its conductor.

And the musicians — 70 of the hardest working people in El Paso — applauded loud and long.

Jim Braden reviews entertainment for the Times.

Greater Bridgeport Symphony holiday show sparkles

By JOSEPH PRONECHEN
Correspondent

REVIEW

Last weekend, the Greater Bridgeport Symphony delivered a sleighful of extraordinary musical gifts to warm audience hearts during the "Holiday Magic" concert at the Klein.

Popular guest conductor Matthew Savery and the GBS orchestra were the most generous of Santas, handing out song after sentimental, rousing, exciting, imaginative, joyful, majestic and delightful song.

Savery and fellow GBS Santas wrapped these gifts galore in the most gorgeous arrangements they could find.

The concert opened with striking seasonal surprises. Savery picked the rarely heard "La Boutique Fantasque (The Magic Toy Shop)" to delight the audience. These nine dances were written by Rossini as "gifts" for his friends during dinner parties. Composer Respighi arranged them into a ballet. The songs did everything from prance like reindeer to paint a dream-like picture of a winter night.

The next double-gift brought together Vivaldi's "Winter" from the "Four Seasons" and GBS concertmaster Deborah Wong as guest soloist.

Wong proved to be a soloist extraordinaire. She and the orchestra colorfully painted everything from the fury of the winter storm to the contentment and comfort of the snug fireside with

breathtaking beauty.

Savery has a knack of picking out the right presents for the right moment, like the

Suite from Tchaikovsky's "The Nutcracker" to end the first half of the concert and Stephenson's Holiday Fanfare Medley No. 1 to open the second half.

He put together the "Grandfather's Dance" and the "Pine Forest" followed by the "Dance of the Sugar Plum Fairy," the Russian dance, and the Pas de deux.

Without "distractions" of dancers, costumes, and scenery, the GBS highlighted the grand symphonic moments, the lush melodies and sentimentality—especially in the Pas de deux.

The suite's symphonic proportions shined brighter than 100 Rockefeller Center trees put together.

The Holiday Fanfare turned out to be an astonishing gift that interwove little-known carols like "Come Ye Shepherds" with "We Three Kings" and "Good King Wenceslas." Savery and the GBS gave the simple carols a grand, sweeping majesty fit for a heavenly king.

Next, the "Skater's Waltz" had the audience imaginatively gliding up and down the aisles in time with the happy music.

The perennial favorite "Sleigh Ride" sent the audience on an exuberant ride, but with a difference this year. Savery cracked the whip, but the conductor's reins were in James Loseth's hands.

Loseth, of Stratford, won the honor to conduct the song, as part of last spring's benefit auction. He did a sparkling job

of leading the symphony.

Strong, bouncy, vibrant, exiting, and full of joy — the GBS captured all these moods in "Hanukkah" Overture with its selections like "Maoz Tzur" (Rock of Ages) and "Little Dreidel."

"Carol of the Bells" was

lovely and touching. And "I'll Be Home for Christmas," written at the height of World War II, was exceptionally poignant with our service men and women in Iraq.

This year, everyone was in even stronger voice and cheer adding our gifts in the

traditional Christmas Singalong of such favorites as "Joy to the World," "Hark! The Herald Angels Sing," "Silent Night" and "Oh Come All Ye Faithful."

This GBS night of Christmas gifts was one of its most memorable yet.

CONNECTICUT POST - December 7, 2004

MATTHEW SAVERY

Conductor

SIoux CITY Journal

"Celebrating Siouxdand Pride"

Sioux City, Iowa

May 12
2002

Sioux City Journal, Sunday, May 12, 2002-A5

'Symphonic Night at the Movies' entertaining mix of cultures

By Bruce R. Miller
Journal staff writer

REVIEW

The Orpheum Theatre's life as a movie palace got a stirring tribute Saturday night when the Sioux City Symphony Orchestra presented snippets from six movie scores.

The program — "Symphonic Night at the Movies" — was one of the best of the year, an entertaining mix of cultures and a pretty good showcase for the musicians, too.

Conducted by Matthew Savery, music director of the Bozeman, Mont., Symphony Orchestra, and narrated by John Goberman, executive producer of the "Live from Lincoln Center" series, the concert demonstrated just how lush some of that background music can be. While composers like Miklos Rozsa

may have acknowledged their classical roots, movie music was often thought of as fleeting. As a result, scores to shows like "Ben-Hur" wound up in landfills, only to be regarded as high art long after their creators' Oscars had tarnished.

Recovered for the program, those scores have stood the test of time. That could be why films like "Gone With the Wind" and "The Wizard of Oz" have remained so unforgettable.

While the concert was heavy on early movie music (was it really more involved back then?) it did feature two pieces from the '50s. An overture from "Star Wars" or another John Williams film might have provided more breadth, but this was a great appetizer.

Surprisingly, many of those early

technicolor films were heavy on fanfares. "Captain Blood" and "The Adventures of Robin Hood" had 'em. So did "Ben-Hur." The orchestra's brass section — often searching for a showcase in earlier offerings — got it here in spades and delivered quite nicely. While its contribution seemed a bit rushed during "The Wizard of Oz," that could be because Savery was working without a net. Goberman explained that the conductor's TV monitors weren't working, which meant he had to rely on a large clock and his memory to time the music to the action. For the most part, no problem. When the screen showed Ray Bolger singing an extended version of "If I Only Had a Brain" (which had been cut from the film), Savery and company were right on.

That score, too, gave concertmaster Christopher Bonds a beautiful solo turn

on "Somewhere Over the Rainbow." It was brief, but effective. The audience got to join in the act when the Wicked Witch's guards started marching. Additionally, the percussionists got to have fun with some of the Yellow Brick Road moves.

An unexpected benefit of the evening was the ability to see scenes from these classic films on a big screen. Stretched from one end of the stage to the other, the screen gave "Ben-Hur" its due and revealed some of the secrets of moviemaking. Concertgoers, for example, may have noticed the miniature slave ships and stick figures during a key battle or the stunt doubles employed in "Gone With the Wind."

Two scenes from "Citizen Kane" — the beginning and the end — spoiled the film's secret, but they showed how Bernard Herrman was able to bookend a

movie about excess. The orchestra's strings got their moment with that film and Goberman was able to do his best Orson Welles impression.

Because Goberman made a big deal about the films' Oscar-winning pasts, it might have been good to present only those that actually won the award. Or he might have included an overture (not unlike those at the Oscar ceremonies) that covered a bit more of the silver screen's history.

Still, that's quibbling. The night was fun and a fitting way to end the symphony's first year in the Orpheum.