



# Matthew H Fields

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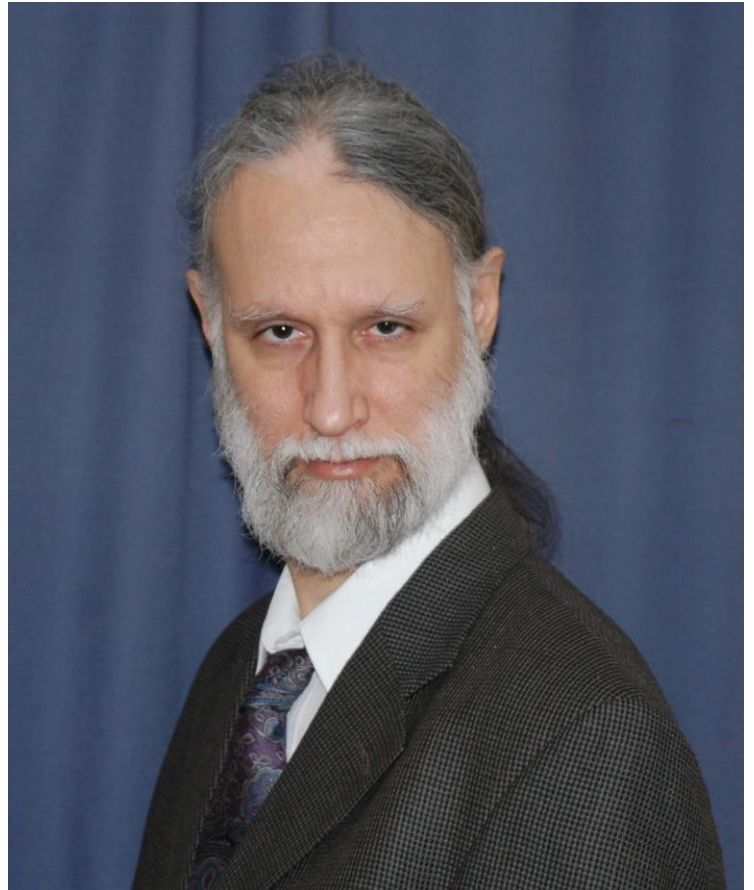
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# Matthew H Fields - Biography

Born 1961 in Milwaukee, Wisconsin, USA, Matthew H. Fields grew up in and completed the public schools of Deerfield, Illinois before earning two bachelor degrees at **Oberlin College** in Ohio (1985, 1986), a masters degree at **Stanford University** in California (1987), and a doctoral degree at **University of Michigan** (1991). One of his bachelor degrees is in mathematics, and the rest of his degrees are in music composition. Rigorous training in computer science is woven into the fabric of these studies, and Fields has worked extensively as a computer programmer while continuing to compose and promote music.

Tuition at Stanford was paid by the private **Johnson-Maile Fellowship**, and at Michigan, Fields was a recipient of the **Regents' Fellowship**, a state-administered grant which provided tuition and a small stipend. Other honors include associate appointment to the **Sigma Xi** scientific research society (1984), first prize in a composition contest of the **Ferruccio Busoni Memorial Society** (1991), honorable mention in the **Harvey Gaul Composition Competition of Pittsburg New Music Ensemble** (2002), second prize in the composition competition of the **Utah Composers Guild** (2002), winner of the **League of Composers/ISCM Composition Competition**(2006), and a place at the **Orchestral Readings and Composers' Institute of the Minnesota Orchestra** (2006).

Recordings of music by Matthew H. Fields are published by **Centaur Records** and **MMC Recordings**. His works have been heard in concert and on the radio in various parts of the United States as well as Brazil, Korea, Russia, Taiwan, Armenia, and other places.

He lives in Ann Arbor, Michigan, USA.

# Matthew H Fields –Compositions

"Composition Excerpts"

## Orchestral Works

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Double Cluster  
Space Sciences  
Sages of Chelm

## Choral Works

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Shakespeare's Eighteenth Sonnet

## Chamber Ensemble Works

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Absinthe, Spirit of Green Dream  
Accidental Heroes of September 2001 and Every Day  
Arbor Nocturne  
Birthday Music  
Cavaliers  
Call of the Shofar  
Fireheart  
Kabala  
Progeny of Memory  
Stargazer Serenade  
Three Origami Figures  
Vindication of Hypatia

## Solo Performance Works

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Aria  
Rooster's Court Ball  
Rollerchant  
Sh`mah  
Summer Mischief  
The Winds of Springtime

## Other Works

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Dialup Hell

# Matthew H Fields -Reviews

From a review of "Sages of Chelm"

This is remarkably beautiful music! The orchestrations are superb, the music elegantly crafted. The Sages of Chelm is based on Hebrew and Yiddish folklore and melodies, presented in a late Romantic idiom --- and, amazingly enough, this metamorphosis not only works but comes alive with great vitality! The listener need not even know the meaning of the Yiddish movement titles or recognize the melodies: this beautiful work stands on its own as "abstract" music.

**Terry Winter Owens, composer**

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From a review of "Kabala"

This is an amazing and spellbinding--at times frightening in its primordial directness, at times utterly disarming in its magical grace and wit--celebration of Jewish rites created by a highly gifted composer who is profoundly in touch with his roots, and who has the compositional wherewithal to universalize them in often surprising and always resourceful ways.

**Fanfare Magazine: William Zagorski**

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From a review of "Sages of Chelm"

Part Till Eulenspiegel, part, Kurt Weill, and part Peter Schickele, the three symphonic poems that make up Sages of Chelm by American composer Matthew H. Fields are inviting and eager to please, but not formulaic. They move from idea to idea, often rhythmically vital and usually involving. It's not a deep work, but neither is it trifling. I'd love to see what a composer this full of ideas does with symphonic or concertante form."

**Jim Moskowitz**

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FIELDS Call of the Shofar (1). Summer Mischief (2). Sh`mah (3). Rooster's Court Ball (4). Kabala (5). The thing that pushes this CD over the top for me is its variety. How many disks of contemporary music open with a demonstration of the shofar (by the composer, no less), move on to a trombone quartet, then a solo for harpsichord, then one for carillon, the flute, then close with a trio for clarinet, viola, and piano?

Matthew H. Fields was born in 1961. He grew up in Illinois, and went, like so many talented youngsters, to music camp at the Interlochen Center for the Arts. He studied cello and composition, and received bachelor's degrees in mathematics and composition from Oberlin before earning a masters from Stanford and a doctorate from University of Michigan, where his composition professors included William Albright and Alfred Lerdahl. The annotations to this CD go on to tell us that he has won awards for his educational Web pages and for his "Twelve-Tone ToyBox

educational applet," and that he lives in Ann Arbor, where he pursues vegetarian cuisine (yeah!), origami, and American Sign Language. In short, Matthew H. Fields sounds like someone most of us would want to meet. The works on this CD were written between 1992 and 1995. According to the composer, Call of the Shofar is a festive march.

The four trombonists imitate the shofar's soulful yelping and explore two themes, one solemn and one simpler, from the Jewish liturgy. The unusual combination of instruments and the readily understood structure of the music make the 14-minute time span manageable, at least for this listener. Summer Mischief is a bustling little tone poem that shows Fields's understanding and affection for the harpsichord's timbre. Sh`mah (Hebrew for "Hark!" or "Listen!") is a toccata for carillon; most college campuses would be much the better for such creative music being played every hour on the hour. Elements of a baroque suite combine with a fairy-tale world in Rooster's Court Ball, written for solo flute. After an "Arrival of Guests" by way of a Prelude, there is the "Rooster's Gavotte", "Three Kittens Courante", "The Cow's Sarabande", "The Whippet's Bouree," and "The Lamb's Gigue." Fields's music is simple and pleasing. Finally, the CD ends with its title work, Kabala. Given what has come before, its violence is a little surprising; it turns out that Fields wrote this as an interpretation of child abuse. Fields is nothing if not original, and the music's sincerity carries the listener along. These recordings were made in Michigan, Kentucky, Massachusetts, New York, and the Czech Republic, with no loss of artistic unity. Fields appears to approve of the playing, and I find no reason to contradict him. This CD, while it doesn't leap off the shelf into your arms, does have an honesty and creativity lacking in many a more prominent title. Congratulations, Dr. Fields.

**Raymond Tuttle, Fanfare Volume 23 No.2 November-December**