

Awards/Residencies

- 2017 Elected to the Royal Society of Canada
- 2013 Creative Residency at the Centro Mexicano para la Música y las Artes Sonoras, Morelia
- 2012 Grants to Professional Musicians – The Canada Council
- 2008 *The Language of Water* selected to represent Canada at the 2008 ISCM Festival in Vilnius, Lithuania
- 2008 Creative/Administrative Residency at the Centro Mexicano para la Música y las Artes Sonoras, Morelia
- 2007 Composer Residency at the Centro Mexicano para la Música y las Artes Sonoras, Morelia
- 2006 Clinker Foundation Grant to participate in Visiones Sonoras Festival in Mexico City
- 2002 Composer-in-Residence, Saskatoon Symphony Orchestra
- 2000 Residency – The Rockefeller Foundation Bellagio Study and Conference Center – for work on a Cello Concerto
- 1999 Participant in the Composition and Computer Music Seminar of the 1999 Bartók Festival – Szombathely, Hungary
- 1999 Major Arts Grant in Music – The Manitoba Arts Council
- 1997 Prize Winner – Winnipeg Symphony New Music Festival Canadian Composers' Competition (*Two Interludes*)
- 1994 International Computer Music Award – International Computer Music Association

Selected Commissions

Madeline Hildebrand/GroundSwell ♦ SOLI Chamber Ensemble ♦ Park Sounds ♦ ensemble mosaik (Berlin) ♦ The Hilliard Ensemble ♦ Winnipeg Symphony ♦ BIT 20 Ensemble (Norway) ♦ Mondriaan Quartet (Netherlands) ♦ Carlos Chavez Orchestra (Mexico) ♦ Vancouver New Music Society ♦ Mexico City Woodwind Quintet ♦ Kiev Camerata Orchestra ♦ Manitoba Chamber Orchestra ♦ San Luis Potosi Symphony (Mexico) ♦ Montreal Chamber Orchestra ♦ Meduse Ensemble (Montréal) ♦ Onix Ensemble (Mexico) ♦ Saskatoon Symphony ♦ Molinari String Quartet (Montréal) ♦ Harry Sparnaay (Netherlands) ♦ Cuarteto Latinoamericano (Mexico) ♦ Harrington/Loewen Duo ♦ Peter Vinograde ♦ Agassiz Music Festival/Chamber Music Series ♦ Alejandro Escuer (Mexico) ♦ Esther Lamneck ♦ Ensemble Resonance (Calgary) ♦ Lori Freedman ♦ Beverly Johnston ♦ Roseberry Orchestra (U.K.) ♦ CBC Radio ♦ Thira Ensemble ♦ Prairie Theatre Exchange ♦

Selected Performances

it is raining gently with light – Madeline Hildebrand, Kerry DuWors, Cathy Wood, November 2021, Winnipeg
Bloody Jack – Film by Aidan Ritchie, November 2021, Winnipeg
till our bodies into the night slip – SOLI Chamber Ensemble, October 2020, San Antonio
perishable light – Park Sounds Duo, October 2019, Winnipeg
A Star of Solitude – GroundSwell: October 2018, Winnipeg
String Quartet No. 4 – Penderecki String Quartet: October 2016, Winnipeg
De Reflejo a Fulgor – Peter Vinograde: October 2015, Morelia
El Viento Helado – GroundSwell: November 2014, Winnipeg
De Reflejo a Fulgor – Peter Vinograde: 2014, San Francisco, New York
Fantasy/Nocturne – Roger Admiral: October 2013, Winnipeg
String Quartet No. 2; Miniatures – Clearwater Quartet: September 2013, Winnipeg
Out in the Dark/Silva Myrtea – Phoenix Collective: December 2012, Winnipeg
when you leave me – Laura Loewen and Dawn Bruch: December 2012, Winnipeg
String Quartet No. 4 – Arcano Quartet: June 2012, Mexico City
Altas Piedras – Wendy Holdaway: June 2012, Morelia, Mexico
Into Its Own Shadow – Ensemble 3: June 2012, Morelia, Mexico
and the sky caught – Trio '86: February/March 2012, Winnipeg, Brandon, Montréal
Vertical Garden – Jan Kocman: January 2012, Winnipeg Symphony New Music Festival
Six Poems of Novica Tadić – Foro Internacional de Música Nueva Manuel Enríquez: June 2011, Mexico City
String Quartet No. 4 – Penderecki String Quartet: June 2011, Wilfrid Laurier University
Concerto for Flute and Orchestra – Foro Internacional de Música Nueva Manuel Enríquez: May 2010, Mexico City
60th-Birthday Concert – April 2011, Winnipeg
From the Bench of Shadow – Quasar Saxophone Quartet: February 2010, Canadian Tour

Selected Photography Exhibitions

2022 – *Partituren*. Irving Arts Center, Irving, Texas. (EA)
2021 – *At Night*. Texas Photographic Society. Museum of the Big Bend, Alpine, Texas.
2020 – *Partituren*. Musical Bridges Art Gallery, San Antonio, Texas. (EA)
2020 – Fotoseptiembre USA Festival, San Antonio, Texas.
2020 – *Partituren*. Berlin Month of Photography OFF, Torstraße Gallery, Berlin, Germany..
2019 – *Partituren*. Kunstraum Braugasse, Hoyerswerda, Germany. (EA)
2019 – *Man with Turban*, exhibited in "The Portrait". The Darkroom Gallery, Essex Junction, Vermont.

Selected Discography

Flute Concerto – Alejandro Escuer – Released by Cero Records – 2022

String Quartets – performed by the Clearwater Quartet – Released by Ravello Records – 2015

The Skin of Night – Harrington/Loewen Duo – Released by Parma Records – 2014

Vertical Garden – Alejandro Escuer – Released by Cero Records – 2012

Preludes and Bagatelles – Released by Parma Records; performed by Daan Vandewalle – 2011

Selected Chamber Works – (upcoming)

The Skin of Night – Released by Centredisques on the CD Rubbing Stone; performed by Jeremy Brown and Ami Longhi – 2009

On the Outer Edge – Released by the Edmonton Composers' Concert Society/Centredisques on the CD Cult Figures: Anthology of Canadian Electroacoustic Music – 2008

Away, Tear Away – Released by Conaculta/Fonca Recordings (Mexico); performed by the Mexico City Woodwind Quintet – 2006

On the Outer Edge – Released by the Canadian Electroacoustic Community on the compact disc Presence III – 2002

Symphony No.1; Out of the Earth – Released by TNC Recordings; performed by the Kiev Camerata Orchestra, Virko Baley, conductor, Therese Costes, soprano – 2001

The First Sea – Released in Yugoslavia on the compact disc Vision; performed by Milan Milosevic – 1998

In Emptiness, Over Emptiness – Released by Centaur Records (USA) on their CDCM series; performed by Therese Costes; produced by Michael Matthews – 1997

Scattered Mirrors – Released by New Music Manitoba on the compact disc Adventures of Piano Woman; performed by Shirley Sawatzky; produced by Andrea Ratuski – 1997

Of Time and Sky – Released by Underdog Records in collaboration with CBC; performed by Peter Vinograde; produced by Sandra Thacker – 1996

Between the Wings of The Earth – Released by BIS records; performed by Simon Streatfeild and the Manitoba Chamber Orchestra – 1995

Publications

Gibbous Moon (with poet Dennis Cooley). At Bay Press, Winnipeg, 2021.

Additional Experience

Editor of the journal *Sonic Ideas/Ideas Sónicas*, a Spanish/English bi-annual publication of the Mexican Center for Music and Sonic Arts, Morelia.

Artistic Co-director, GroundSwell (Winnipeg's New Music Presenter) (1990-present)

Encyclopedia/Dictionary Articles

Kuhn, Laura. "Michael Matthews," Baker's Biographical Dictionary of Musicians, 9th ed. Ed. Nicolas Slonimsky and Laura Kuhn. New York: Schirmer Books, 2000.

MacMillan, Rick. "Michael Matthews," Encyclopedia of Music in Canada, 2nd ed. Ed. Helmut Kallmann and Gilles Potvin. Toronto: University of Toronto Press, 1992.

Education

Ph.D. in Composition/Conducting – North Texas State University (1982)

M.A. in Composition – California State University Sacramento (1979)

B.Mus. in Composition – California State University Northridge (1975)

Composition with Larry Austin and Aurelio de la Vega; conducting with Anshel Brusilow and Lawrence Christianson

Summer workshop in composition and C Sound, Szombathely, Hungary; Summer workshop at CCRMA, Stanford University

Memberships

Royal Society of Canada ♦ Canadian Music Centre ♦ Canadian League of Composers ♦ Canadian Electroacoustic Community (founding member) ♦ Electronic Music Foundation (founding member) ♦ Society of Composers, Authors, and Music Publishers of Canada

Teaching/Conducting Experience:

Professor Emeritus of Music	University of Manitoba	2013-present
Professor of Music	University of Manitoba	1994-2012
Co-Director	University of Manitoba Computer Music Studio	1986-2005
Associate Professor of Music	University of Manitoba	1990-94
Assistant Professor of Music	University of Manitoba	1987-90
Lecturer in Music	University of Manitoba	1985-87
Assistant Professor of Music	Mokwon Methodist University	1983-85
Lecturer in Music	University of Manitoba	1982-83

Community Service/other work

Manitoba Arts Council Arts Advisory Panel member – 2005-2012

Peer Reviewer, Canada Council and Manitoba Arts Council (several times over the last 20 years)

Excerpts from reviews

Review of <i>Symphony No.1/</i> <i>Out of the Earth</i> recording <i>ArkivMusic.com</i>	“It has been suggested that the future of concert music lies in linking like-minded souls around the world to form a new, perhaps even more vibrant, audience. If that's the case, then this project stands out as a monument to this new era. Within this global context, Michael Matthews can claim citizenship of a new music world. Not only has he lived in many different parts of the globe, including Pakistan, Korea, the Caribbean and several different parts of North America, he also continues to work with musicians around the world. This project combines his talents with those of the American composer/conductor Virko Baley, with Therese Costes, a vocal soloist from Canada, as well as with musicians from Ukraine, creating a virtual international concert hall. Unlike the recently popular post-modern composers, Michael Matthews has crafted a musical world melding a vast array of ideas together to form a new aesthetic. His music is at once grounded in the past, and without being self conscious, allows the musical ideas to find a new frame of reference that is at once familiar, but also original.”
Holly Harris <i>Winnipeg Free Press</i>	“Still waters run deep in local composer Michael Matthews' <i>The Language of Water</i> for 22 Solo Strings, an evocative one-movement work that submerges the listener into a soundscape of his own devising. In this work scored for 22 independent voices, Matthews (in attendance for the world premiere) seamlessly crafts a fabric of sound that ebbs and flows through shimmering harmonies and motivic rivulets. The surprisingly romantic 17-minute work washes over the ear, with every note carefully set in place and an ambiguous ending that hints at depths yet unexplored.”
James Manishen <i>Winnipeg Free Press</i>	“The common element one always feels in Michael Matthews' work is its consideration. No note is inattentively placed. Everything has balance and proportion, as his <i>Symphony No. 2</i> showed last night. Here was splendid craft, inspiration and fulfillment, a fine Canadian work deserving of a life in the literature.”
John Story <i>Fanfare</i>	“...The First (Symphony) certainly deserves the widest possible hearing and would be a terrific addition to the growing number of big symphonies from North America that have finally been making serious headway into the contemporary orchestral repertoire. The present performance, recorded by the Ukraine-based Kiev Camerata, here expanded to full symphony orchestra size, seems resplendent and is extremely well recorded.”
Martin Anderson <i>Fanfare</i>	“...Matthews' command of his textures will continue to impress and he manages to suggest that there is a very large orchestral palette at his disposal.” (<i>Between the Wings of the Earth</i>)
Joseph Stevensen <i>All Music Guide</i>	“The title of this large-scale tone poem for chamber orchestra (nearly twenty minutes long) is from the line "entre las alas de la tierra," from the poem <i>The Heights of Macchu Picchu</i> , by Pablo Neruda, the Nobel Prize winning Chilean poet. The composer's intention was to describe musically Neruda's impressions on visiting the old Incan city in 1943. He saw in Neruda's poem a metaphor of humanity's attempting to draw meaning from the experience of nature and life. The music is rich, dense, and mystical. It is based on five basic motives, all of which are presented within the first sixty measures. It is a complex and moving work, which requires some rehearing for the listener to experience its full impact, as its many ideas are often deeply layered over each other. Matthews was born in Newfoundland in 1950, and has studied and worked both in the United States and Canada.” (<i>Between the Wings of the Earth</i>)
James Harley <i>Computer Music Journal</i>	“A poetic soundscape, unified in tone, is painted by Michael Matthews (Canada) in his <i>On the Outer Edge</i> (2001), inspired by words by poet Fernando Pessoa.”
James Manishen <i>Winnipeg Free Press</i>	“Manitoba composer Michael Matthews's <i>Out of the Earth</i> , for voice and seven instruments, employed the largest features and was the lengthiest piece, but such was the persuasiveness of the ideas that it seemed not a note too long. Taken from native American sources, Matthews provides a richly layered, imaginatively scored instrumental fabric with a great deal of activity under the soprano line. It's a genuinely heartfelt depiction of environmental concerns, absorbing and beautifully considered, particularly as was sung by Therese Costes last night.”
T. Patrick Carrabré <i>Border Crossings</i>	“Matthews has offered the listener an intelligent piece that tackles a variety of difficult questions. His solutions are eloquent and imaginative.” (<i>The Far Field</i>)
James Manishen <i>Winnipeg Free Press</i>	“The wealth of ideas contained in Winnipeg composer Michael Matthews' <i>Between the Wings of the Earth</i> would certainly send anyone present at Wednesday's Manitoba Chamber Orchestra concert rushing to their CD players the next day to let this excellent work brew further.”

Neil Harris <i>Winnipeg Free Press</i>	“Certainly a highlight last evening was the world premiere of <i>Wind Sketches</i> by the prolific Winnipeg composer, Michael Matthews. Commissioned by Aurora Musicale in honor of its 10 th anniversary, this is a characteristically abrasive, but intriguing work by this important composer.”
Laurel Howard <i>Border Crossings</i>	“... a work of sustained, poetic integrity.” (<i>Fantasy</i>)
James Manishen <i>Winnipeg Free Press</i>	“Though in a modern idiom, there’s nothing cloudy or abstract about Winnipeg composer Michael Matthews’ <i>Of Time and Sky</i> . It’s an absorbing 20-minute work, whose elements of colour, harmony and direction are both animated from within and deeply expressive, with a well-balanced formal framework that makes it very satisfying to take on.”
Neil Harris <i>Winnipeg Free Press</i>	“ <i>Dream Songs</i> ...is a truly compelling work...it is music of deep understanding and extraordinary technical resource.”