SEGERSTROM CENTER FOR THE ARTS
SAMUELI THEATER
Sunday, May 8, 2011, at 3:00 p.m.

PRESENTS

CAFÉ LUDWIG: MUSIC AND ART

MERCEDES SMITH, flute • JESSICA PEARLMAN, oboe
RAYMOND KOBLER, violin • ROBERT BECKER, viola
TIMOTHY LANDAUER, cello • SANDRA MATTHEWS, piano
ORLI SHAHAM, piano

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<td>Pavane de la Belle au bois dormant (Pavane of the Sleeping Beauty)</td>
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<td>Laideronnette, Impératrice des pagodes (Laideronnette, Empress of the Pagodas)</td>
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INTERMISSION

MUSSORGSKY Pictures at an Exhibition (1839–1881)

| Promenade |
| Gnomus |
| Promenade |
| The Old Castle |
| Promenade |
| Tuileries |
| Bydlo |
| Promenade |
| Ballet of the Chicks in Their Shells |
| Samuel Goldenberg and Schmuyle |
| Limoges |
| Catacombs |
| Cum mortuis in lingua mortua |
| The Hut on Fowl’s Legs |
| The Great Gate of Kiev |
| ORLI SHAHAM |

P.16 Pacific Symphony
It’s so simple, so very simple, that only a child can do it,” said the brilliant Tom Lehrer about the “new math” that made its way into public school classrooms in the 1960s and ’70s. Today we describe using computers and their digital spawn in the same way. But Maurice Ravel’s *Mother Goose Suite*, which he wrote for the young piano students Mimi and Jean Godebski in 1908, is neither simple to play nor sounds that way. It is full of subtlety and syncopation, with scales that were still experimental at the turn of the 20th century and harmonies tinged with the exotic. What’s more, the two pianists who perform it on separate instruments must coordinate their playing with a seemingly organic precision that the famously demanding Ravel expected. That’s music for children?

Well, yes and no. When we listen to Ravel’s *Mother Goose Suite*, or to other transcendent works categorized as child-appropriate — Janacek’s *The Cunning Little Vixen*, Mozart’s *The Magic Flute*, the early books of Bartók’s *Mikrokosmos*, Ravel’s own *L’enfant et les sortilèges* — we hear music that communicates with a degree of emotional purity and directness that all music aspires to achieve. In writing music for children, great composers like Benjamin Britten and Sergei Prokofiev knew that nothing is more difficult than simplicity, and that their “children’s music” must be uncompromising in its appeal to adult listeners. If a fairy tale or an adventure story fails to convince a grownup, why should a child believe it? Ah, but if it can persuade a child, the loveliness of the telling will fairly break our hearts as adults.

The fairy tales of Ravel’s musical narratives are drawn from the traditional French *Mère l’Oye* as edited by Charles Perrault in 1697. Though these became associated with the English phrase “Mother Goose,” the literal “Mother Egg” seems more closely related to the image of the Russian nesting Matriushka dolls and the folk tales of Baba Yaga that eventually made their way throughout Europe and across the Atlantic. And like the Baba Yaga tales, while the poetry of the music enchants us, the *Mère l’Oye* stories can jolt us with their bluntness even as we’re enchanted by their poetry; for example, the tale we choose to know as “The Princess of the Pagodas” is more accurately translated as “Little Ugly Girl, Empress of the Pagodes.” From this source material, Ravel chooses five:

**The Pavane of the Sleeping Beauty.** The pavane’s slow, stately tempo seems to convey a sense of antiquity, as in Ravel’s earlier Pavane for a Dead Princess. But in this suite the pavane conveys sweetness and delicacy.

**Tom Thumb.** This section of the suite is programmatic, narrating Tom’s comically catastrophic walk through the woods, with twittering birds eating the bread crumbs with which Tom marked his way home.

**The Princess of the Pagodas.** Here the pagodas are not structures but “pagodes,” little people whom the ugly princess encounters in a distant land after she’s been rendered ugly by a wicked witch whose spell is ultimately reversed. Are those rapidly repeated pairs of notes the mincing footsteps of the pagodes? And are those bewitching four final chords the declaration of the princess’ beauty now returned to her?

**Beauty and the Beast,** or *Conversations of Beauty and the Beast*. Many fairy tales exalt the virtue of abstaining from lying and the courage of speaking the truth. But this quintessentially French tale, set in Ravel’s gently blossoming musical narrative, goes further — making the moral courage of truth-telling a means of achieving an intimacy that eventually transcends the body’s physical defects and grows into love. Of course, its time signature is waltz tempo — the most intimate of dances.

**The Fairy Garden.** Though this section is not specifically programmatic, it vividly depicts a setting that would merit quite a story — a miraculous garden of blessed souls and beautiful flowers, where the sun never sets and life is eternally happy.

**The Tiger’s Ear.**

*BRUCE ADOLPHE*<br>(b. 1955)<br>

It’s notoriously difficult these days for conservatory graduates to find jobs in the music field — possibly because the American composer Bruce Adolphe is already doing so many of them. In addition to writing music, he produces musical events, lectures and writes prodigiously about music and the imagination. He is currently in residence as a lecturer and director of family concerts of the Chamber Music Society of Lincoln Center (New York), and creates and performs the popular weekly feature Piano Puzzler on National Public Radio’s *Performance Today*.

As a composer, Adolphe has created works on commission for some of the classical world’s foremost soloists and ensembles, including Yo-Yo Ma, Itzhak Perlman, soprano Sylvia McNair, the Beaux Arts Trio, the National Symphony, the Orpheus Chamber Orchestra and many others. And his oeuvre is as broad...
The “Mighty Five” who emerged as founding fathers of the Russian tradition in classical music had widely divergent composing styles — from the glittering, elegant craft of Rimsky-Korsakov to the boundless melodic richness of Tchaikovsky. But they shared a reverence for the piano and for pianistic virtuosity. In his day and ours, Modest Mussorgsky’s reputation among these giants has been as the wild man of Russian music, a composer of raw power who was heedless and unrefined in executing his ideas. But he shared his compatriots’ respect for the keyboard, and in *Pictures at an Exhibition* he created what is unquestionably one of the piano’s greatest solo works.

Today, the lack of technical polish that Rimsky-Korsakov and others detected in Mussorgsky’s *Pictures* and in his other masterpiece — Boris Godunov, the supreme operatic expression of Russian nationalism — is being reconsidered by music scholars. But in considering Mussorgsky’s background and in listening to the thundering climaxes we hear again and again in *Pictures at an Exhibition*, we can certainly understand how this impression arose.

Although the mysterious Mussorgsky seemed to shun formal conservatory studies (training as a composer primarily through personal association with other composers and self-teaching), he was well-born and musically disciplined. If his compositions are moody and steeped in Russian folk traditions, that description could fit almost any of his peers. Still, Mussorgsky’s voice is well-nigh unmistakable. His *Pictures at an Exhibition* is a landmark example, popular as a virtuoso showpiece in both its many orchestral versions and in the original solo piano form we hear today.

Led by his passions and ardent, if mercurial, in his beliefs, Mussorgsky left a relatively small body of work, some of it remaining unfinished. All of it is marked by high drama, dark textures and boldly innovative harmonies. The exposed emotion and vividness of Mussorgsky’s expression suggests a visual component in almost everything he wrote — but most markedly in *Pictures at an Exhibition*, which was written both to create a musical evocation of a series of paintings and to memorialize the lost artist who painted them: Viktor Hartmann.

Mussorgsky had met and befriended Hartmann, a painter and architect, probably in 1870. Both were emerging artists; Hartmann, at 36, would have been five years older than Mussorgsky. Only three years later Hartmann died of an aneurysm, an unexpected loss that shook the highly emotional Mussorgsky and the entire Russian art world. Hartmann’s tragically early death and the retrospective exhibition that followed it so moved Mussorgsky that he wrote the piano score for *Pictures at an Exhibition* in about six weeks of passionate inspiration that gave us one of the great showpieces of the piano literature.

In form, *Pictures* is novel, even unique. Structurally, there is nothing in the classical repertoire that resembles this suite, which is built as a series of musical paintings separated by promenades that combine to simulate the experience of walking through a gallery. The pictures on which it is based are mostly lost to history, but the surviving paintings by Hartmann seem rather academic and subdued compared to Mussorgsky’s music, which is full of bold dynamics and innovative harmonies. Experts who have analyzed both Mussorgsky’s score and Hartmann’s few surviving paintings suggest that the following program could serve as a loose “gallery guide” for...
Mussorgsky’s tour of Hartmann’s work:

Promenade (as we enter the gallery and walk from one picture to the next)

Gnomus (Picture 1, a gnome)

Promenade (the promenade resumes)

Il vecchio castello (Picture 2, The Old Castle)

Promenade (third promenade)

Dispute d’enfants après jeux (Picture 3, Dispute Between Children After Playing, a painting set in the Tuileries gardens of Paris)

Bydlo (Picture 4, Cattle, perhaps oxen pulling a cart — the title is Polish)

Promenade (the promenade theme in its fourth iteration)

Ballet of the Chicks in Their Shells (Picture 5, Russian for “Battle of the Unhatched Chicks” — probably a watercolor Hartmann executed to demonstrate designs for a ballet)

Samuel Goldenberg and Schmuele (Picture 6)

Promenade (fifth iteration)

Limoges, le marché: La grande nouvelle (Picture 7: Market at Limoges: the Great News)

Catacombe: Sepulcrum romanum and Cum mortuis in lingua mortua (Picture 8: Catacomb: Roman Crypt — With the Dead in a Dead Language)

The Hut on Fowl’s Legs — Baba Yaga. Picture 9: Baba Yaga, the fascinating supernatural crone of Russian and Slavic folk tales, traditionally dwelled in a forest hut built on fowl’s legs — source of the witch and her dwelling in “Hansel and Gretel.”

The Great Gate of Kiev. Picture 10: The Bogotyr Gate — One of Mussorgsky’s most celebrated themes is the principal surviving relic of what was to be Hartmann’s masterpiece — a large gated monument to memorialize heroes in the city of Kiev.

Stylistically, there is an apparent disconnect between Hartmann’s surviving watercolor study of his architectural proposal for the heroes’ gate in Kiev — academic and conservative but significant as an expression of vernacular, non-European architectural style — with Mussorgsky’s monumental sounding and intensely emotional “Great Gate of Kiev,” which seems to celebrate an epic history in its notes. Another contrast between source and score is in the comic musical depictions of scurrying unhatched chicks (their legs stick out from their eggs), based on static costume designs for a Russian ballet. So the best way to enjoy the graphic suggestiveness of these aural pictures may be to start with the visual cues from today’s concert and let your imagination roam.

One further stylistic note cannot go unmentioned in a modern, Western program annotation of Pictures at an Exhibition, and that is the specter of anti-Semitism in the music. More than just a prevailing cultural attitude, anti-Semitism in the czarist Russia of Mussorgsky was institutionalized, extreme and often violent. A number of Hartmann’s images were watercolor studies of Jews, and those I have seen in reproduction do not appear to be caricatures or hostile. But Mussorgsky’s routine use of anti-Semitic epithets in his correspondence is an established fact of music history, and the musical evidence may be in the musical treatments of Hartmann’s subjects Samuel Goldenberg and Schmuele. It seems to ridicule Talmudic scholars by rendering them as a commonly held stereotype, bickerers engaged in a meaningless exegetical debate that dismisses the rest of the world’s values.

If this stereotype is in the notes of Pictures at an Exhibition, that is hardly its sole place in classical music. Richard Strauss, for one, paints a very similar picture in his representation of five nattering Jews in his opera Salome — in the cast, they are numbered like Hollywood extras — but prevailing scholarly opinion has absolved Strauss of holding Nazi sympathies. What you hear in Samuel Goldenberg and Schmuele, and in their overall impact on a great work of music, is ultimately a matter for your own ears, brain and heart.

Michael Clive is editor-in-chief for the Santa Fe Opera and blogs for ClassicalTV.com at The Operahound.
ABOUT THE ARTISTS

Orli Shaham
piano and host

A consummate musician recognized for her grace, subtlety and vitality, Orli Shaham has established an impressive international reputation as one of today’s most gifted pianists. Hailed by critics on four continents, Shaham is in demand for her prodigious skills and admired for her interpretations of both standard and modern repertoire. The St. Louis Post-Dispatch recently praised her “wit, passion, delicacy and humor” in a performance with the St. Louis Symphony, and London’s Guardian said Shaham’s playing was “perfection” during her recent Proms debut with the BBC Symphony Orchestra.

Shaham has performed with the Boston, Cleveland and Philadelphia Orchestras, the Baltimore, Chicago, Detroit, Houston, St. Louis, San Francisco, Seattle, San Diego and Utah Symphonies, the BBC Symphony Orchestra, Filarmonica della Scala, Israel Philharmonic Orchestra, Stockholm Philharmonic, Bilbao Symphony, Orchestra della Toscana, Orchestre National de Lyon, Taiwan Philharmonic, Sydney Symphony Orchestra and the Malaysian Philharmonic. A frequent guest at summer festivals, she has performed at Ravinia, Verbier, Mostly Mozart, Aspen, Caramoor, Spoleto and Music Academy of the West.

Shaham has given recitals in North America, Europe and Asia at such renowned concert halls as Carnegie Hall, The Kennedy Center, Amsterdam’s Concertgebouw, Frankfurt’s Alte Oper, and the Herkulessaal in Munich, and has worked with many eminent conductors including Sir Neville Marriner, Sir Roger Norrington, Christopher Hogwood, David Robertson, Wolfgang Sawallisch, Leonard Slatkin, Robert Spano and Gerard Schwarz, among others.

Chopin is a big part of Shaham’s 2010-2011 season. She will perform Chopin’s Piano Concerto No. 2 with several orchestras around the United States, and includes this seminal composer’s works as a highlight of her recital and chamber programs this season. Shaham’s 2010-2011 season also includes a return engagement with the New World Symphony in Miami, performing Bernstein’s Symphony No. 2, The Age of Anxiety with her husband David Robertson conducting. Shaham also continues her role as curator and performer in Pacific Symphony’s chamber music series in Costa Mesa, California, and as guest lecturer for Chamber Music Society of Lincoln Center’s “Inside Chamber Music” series.

The 2010-2011 season also brings new projects to Shaham’s list of artistic accomplishments. She has been recording with her brother, the violinist Gil Shaham, creating a new CD of Jewish music on the Canary Classics label. The CD’s release in April 2011 coincided with a special recital of the siblings at the 92nd Street Y in New York City. The Shahams and the 92nd Street Y commissioned Israeli-American composer Avner Dorman to write a new work for the duo, which is featured on the CD and the recital. Inspired by her enthusiasm for introducing young children to the pleasures of music, Shaham launched Baby Got Bach beginning November 2010, a five-part series of interactive daytime concerts for kids at the hip Greenwich Village nightclub Le Poisson Rouge.

Looking ahead to the 2011-2012 season, Shaham will perform the world premiere of a piano concerto written for her by the acclaimed American composer Steve Mackey.

Shaham’s recent highlights include her Proms debut with the BBC Symphony Orchestra at Royal Albert Hall, her debut with the Malaysian Philharmonic led by Claus Petr Flor and a special appearance at New York’s Carnegie Hall, where she performed Brahms F minor piano sonata and the F-A-E Sonata with violinist Gil Shaham. Her performance with the Boston Symphony Orchestra was praised by critic Matthew Guerrieri: “Orli Shaham gave a superb account of the solo piano part, with deep color and fine details.” The Tennessean wrote of Shaham’s performance with the Nashville Symphony: “The emotional truth of her artistry is balanced with strong technical abilities.” Shaham has returned to Australia again and again in recent seasons, where she has performed a wide variety of composers, including Mozart which she conducts from the keyboard.

Driven by a passion to bring classical music to new audiences, Shaham maintains an active parallel career as a respected broadcaster, music writer and lecturer. In 2005, she began a collaboration with Classical Public Radio Network as the host of “Dial-a-Musician,” a feature she created especially for the radio network. Shaham has taught music literature at Columbia University, and contributed articles to Piano Today, Symphony, and Playbill magazines. Shaham has served as artist in residence on National Public Radio’s Performance Today.
JESSICA PEARLMAN
OBOE

Jessica Pearlman currently holds the position of principal oboe of Pacific Symphony. Pearlman moved to Orange County after completing her master of music in 2009 at The Juilliard School as a student of Elaine Douvas, Nathan Hughes and Pedro Diaz, all of the Metropolitan Opera. While in New York, she performed and toured with some of the city’s most esteemed ensembles, including the Orpheus Chamber Orchestra, the New York City Ballet and the Metropolitan Opera. She has been a member of the Verbier (Switzerland) Festival Orchestra since 2007, participating in two international tours led by Charles Dutoit and Ludovic Morlot and working in the summer under such conductors as Valery Gergiev and Kurt Masur. As a soloist, Pearlman has been featured with the Pacific Chamber Symphony, San Jose Chamber Symphony, Colorado College Summer Music Festival and the Mansfield (OH) Symphony Orchestra where she also served as principal oboe during the 2005-06 season.

Her continued study of music and science brought her to Oberlin College and Conservatory, where she earned a B.M. under the tutelage of the late James Caldwell as well as a B.A. in neuroscience, as a pre-med student. Her summer research in brain tumor models conducted at Johns Hopkins University was presented at the 2006 conference of the American Association of Neurological Surgeons.

RAYMOND KOBLER
VIOLIN

Violinist Raymond Kobler was appointed concertmaster of Pacific Symphony in 1999. During his illustrious career he has appeared as soloist on numerous occasions with the Cleveland Orchestra, Baltimore Symphony, Zurich Chamber Orchestra and San Francisco Symphony. In this capacity, he has collaborated with such conductors as André Previn, Lorin Maazel, Sir Neville Marriner, Leonard Slatkin, Christoph Eschenbach, Neemi Järvi, and Herbert Blomstedt. At the festivities surrounding the opening of Davies Symphony Hall in San Francisco in 1980, he performed the Bach Double Concerto with Yehudi Menuhin.

From 1974 to 1980, Kobler served as associate concertmaster of the Cleveland Orchestra, and from 1980 to 1998, he served as concertmaster of the San Francisco Symphony. In 2002, Kobler was nominated for a Grammy Award as a member of the chamber group AN DIE MUSIK.

In 1977, he was soloist in the Tippett Fantasia, under the composer’s direction in a special performance before Britain’s Prince Charles.

After earning a bachelor of music degree from Indiana University, Kobler joined the United States Marine White House String Quartet, concurrently earning a master of music degree at the Catholic University of America in Washington, D.C. Upon leaving the service, he became concertmaster of the National Ballet Orchestra. He then joined the National Symphony under Antal Dorati. Two years later, he was appointed assistant concertmaster of the Baltimore Symphony.

In 1995, Kobler was appointed by Sir Georg Solti to be concertmaster of the World Orchestra for Peace, an ensemble comprised of concertmasters and principal musicians from major orchestras around the globe. The orchestra was created for the fiftieth anniversary of the United Nations.

The Outstanding Individual Artist Award of 2002 was presented to Kobler by Arts Orange County.

M ERCEDES SMITH
FLUTE

Mercedes Smith was appointed principal flutist of Pacific Symphony in 2010. At the age of 20 she began her seven-year tenure as principal flutist of the Houston Grand Opera and Houston Ballet orchestras in her home state of Texas. Most recently, she was awarded first prize in the National Flute Association’s 2010 Young Artist Competition. Smith was also the Second Prize winner of the 2007 Haynes International Flute Competition and top prizewinner of the Manhattan School of Music Concerto Competition. As First Prizewinner of Artists International, she gave her New York Recital Debut in Weill Hall at Carnegie Hall in 2002. Her debut featured solo and chamber works by American composers including three world premieres. Also as a recitalist, Smith performed at the Kunming International Arts Festival, China, in a performance that was televised throughout Asia.

As a chamber musician, she has performed at the Marlboro Music Festival, Bargemusic, Da Camera of Houston, and Musiqa Houston.

Smith was accepted as a scholarship student at the Manhattan School of Music at the age of 16 and is greatly indebted to her teachers Michael Parloff, Jeanne Baxtresser, and Dr. Ronda Mains.

MUSIK.
ABOUT THE ARTISTS (continued)

ROBERT L. BECKER
VIOLA

Principal viola of Pacific Symphony since 1982, Robert Becker was recently appointed to the position of full-time director of string studies at Chapman University’s Conservatory of Music. Internationally known as a pedagogue of the viola and chamber music and founder of the Viola Workout in Crested Butte, CO, he is dedicated to the training of young violists and string players for a future career in performing, teaching, chamber music and orchestral playing. Continuing his tenure as principal viola of Pacific Symphony, he will serve as principal and solo viola once again for American Ballet Theatre’s West Coast performances at Dorothy Chandler Pavilion and at the Segerstrom Center for the Arts.

After transferring from Vanderbilt and Peabody to New York’s Juilliard School, he received both bachelor’s and master’s of music from that prestigious institution. A Naumburg Award winner and a founding member of the American String Quartet, he was also awarded the Vera Barstow First Prize in the Coleman Chamber Music Competition, and served as violist in the New York String Quartet. A former coordinator of student chamber music for the Aspen Music Festival, his chamber music career has included performances at Carnegie Hall, the 92nd St.Y series in New York, Festival Dei Due Monde in Spoleto, Italy and other European locations.

Becker’s past academic affiliations include The Juilliard School, Mannes College of Music, University of California, Irvine, Azusa Pacific University, and the Aspen Music Festival. Becker’s professional memberships include the American Viola Society and American String Teachers Association among others.

TIMOTHY LANDAUER
CELLO

Pacific Symphony principal cellist Timothy Landauer was hailed “a cellist of extraordinary gifts” by The New York Times when he won the coveted Concert Artists Guild International Award in 1983 in New York. Landauer is the winner of numerous prestigious prizes and awards, among them the Young Musicians Foundation’s National Gregor Piatigorsky Memorial Cello Award, the Samuel Applebaum Grand Prize of the National Solo Competition of the American String Teacher's Association and the 1984 Hammer-Rostropovich Scholarship Award.

Landauer’s extensive engagements include his highly acclaimed recitals at Carnegie Recital Hall, the Ambassador Auditorium in Los Angeles, the Orford Arts Center in Montreal, the City Hall Theater in Hong Kong and in Hanover, Germany. He has performed as a soloist with orchestras across three continents.

Landauer was born in Shanghai, the son of musician parents. He first studied with his father and later attended the Shanghai Conservatory Middle School, a pupil of Ying-Rong Lin. He continued his studies in the United States with Eleonore Schoenfeld at the University of Southern California where he, upon receiving his master’s degree, was immediately invited to join the faculty as a lecturer and assistant to Piatigorsky Chair Professor Lynn Harrell. Landauer was the recipient of “The Outstanding Individual Artist Award 2004” presented by Arts Orange County.

SANDRA MATTHEWS
PIANO

Sandra Matthews was born in Coventry, Warwickshire, England. She began her piano studies at age 6, and at age 11 began private cello lessons which continued through her college years. By the age of 14, Matthews had completed the examinations provided by the Associated Board of the Royal Schools of Music and had won many first prizes in piano competitions and festivals in Warwickshire. Matthews was awarded a full scholarship to the Guildhall School of Music and Drama in London, where she attained a master’s degree (G.G.S.M.) in piano performance and teaching. During her years at Guildhall, Matthews was in great demand as an accompanist and was awarded the school’s accompanying prize. After graduating, Matthews was given a grant from the City of London for a further year’s study in accompanying, chamber music and harpsichord. Since moving to California, Matthews has been on the staff of California State University, Fullerton; University of California, Irvine; and Orange Coast College.

Married with two daughters, Matthews maintains a busy life teaching and freelance accompanying throughout California. Her most important work has been with Pacific Symphony, for which she has been the principal keyboard player since its inception in 1978.

In 2005, Matthews released a solo piano CD, Pearls Along the Way. She plans to release an all-Mozart album and an album for violin, voice and piano with her two daughters, Rachael and Sarah, next year.