

A black and white portrait of Nicholas Maw, a man with glasses and a beard, wearing a light-colored shirt and a dark jacket. He is looking slightly to the left. The background is dark and out of focus.

FABER *ff* MUSIC

NICHOLAS MAW

LIST OF WORKS

AMBITION AND ACHIEVEMENT: NICHOLAS MAW, 1935-2009

When I first heard Nicholas Maw's *Scenes and Arias* back in the 1960s, I was simply bowled over by its soaring melodic lines, its glowing harmonies, its structural mastery over a broad canvas, and its sheer compositional bravura. It sparked an admiration for his music which has never left me and later, in my professional career, I was privileged to work with Nicholas, for instance, when I invited him to be composer-in-residence for the 1999 Chester Summer Music Festival, and more recently when Kokoro, the Bournemouth Symphony Orchestra's new music ensemble, performed *Ghost Dances*

Scenes and Arias (1962 rev. 66) was the work that made all his subsequent compositions possible; here, for the first time, he'd followed the instincts of his inner ear rather than trying to compose music in the prevailing modernist styles of the 1960s. Thereafter he knew that his natural roots belonged to the period 1860 to 1914, and that he would attempt in his music to reconnect with the Romantic tradition which was broken with the onset of modernism. In the context of Nicholas's contemporary British composers also born in the 1930s, for example Maxwell Davies, Birtwistle and Bennett, his ambition took him in a direction which was initially perceived as retrogressive, but in hindsight he led the way for composers younger than himself who also re-engaged with Romanticism, such as Robin Holloway.

What were the characteristics that made his music special for me? Firstly its lyricism, 'Music has got to be able to sing' was Nicholas's abiding belief, 'You've got to write melodic material which can be perceived immediately and is memorable and significant'. For me the *Violin Concerto* (1993) exemplifies this with its lyrical expansive opening theme which grows by degrees, singing all the time, as does the wonderful, life-enhancing melody introduced by the cello at the beginning of the *Piano Trio's* (1990-91) finale. Then his harmony, where he exploited serial and tonal tensions in a distinctly personal manner – 'there must be harmony not just chords', he said – and this is evident in the solo piano works under the collective title *Personae* (1973 & 1985-6). He had a distinctive ear for instrumental colour, as in ensemble works like *Ghost Dances* (1988) and *Shahnama* (1992), and these reflect another aspect of his compositions where works comprise a series of character pieces, which may be likened to the albums or studies of the Romantic period; it's another instance of his breathing new life into mid/late 19th century forms. Finally there was his ability to think on a grand scale that was Brucknerian in concept as he strove to 'recapture the ability to hear huge paragraphs that follow each other inevitably.' He achieved this supremely in his magnum orchestral opus, *Odyssey* (1972-87), which at over 90 minutes is the longest piece of continuous orchestral music yet written. The impact it makes in performance is unforgettable.

Nicholas often returned to composing for the orchestra, a genre in which he felt instinctively at ease, as he remarked, 'I love orchestral sound; I think of it as my instrument'. His orchestral mastery is apparent in works like *The World in the Evening* (1988), nocturnal and laden with Mahlerian resignation, and *Spring Music* (1983) whose opening plunges into music of luxuriant burgeoning growth. Equally, *Life Studies* (1971)

demonstrates marvelous string writing, whilst *American Games* (1991) for symphonic wind band, shows his flair for writing high calibre light music which is exuberant, fun and rewarding to play. Indeed players have told me how much they enjoy playing Nicholas's music; it is superbly crafted for instruments and speaks directly to musicians.

Singers too find his music rewarding, hardly surprising given its lyricism. His comparatively modest vocal and choral legacy includes the brooding, virtuosic *The Ruin* (1980) for double chorus and horn, *Roman Canticle* (1989 rev. '91), an impassioned Browning setting for medium voice, viola and harp and *One Foot in Eden Still, I stand* (1990) (a masterwork in miniature if there ever was one), in which he utterly captures the heart of Edwin Muir's poem. It's a work that never fails to have an impact on audiences, but then I have rarely witnessed Nicholas's music not affect his listeners. This was particularly evident to me at the conclusion of the opera *Sophie's Choice* (1997-2002), based on William Styrons's eponymous novel, at its Royal Opera première performances in 2002. Nicholas undoubtedly viewed the opera as his crowning achievement; he lavished care and attention on its composition and was deeply distressed by some of the critical reaction. However, its admirers outnumbered the detractors; Sir Simon Rattle, who conducted the première, believed it to be 'an instant classic, a piece that will immediately touch and move people.' This indeed was what happened; as it did similarly at its subsequent German, Austrian and USA premières.

This desire to communicate with audiences and write music which performers would relish was a driving force for Nicholas; never could he be described as a composer in an ivory tower; throughout his career he 'determined to bring music back to the centre of what is important in people's lives in the same way that theatre and literature is – and I look forward desperately to the days when people get excited about contemporary music again.' Arguably it's this characteristic more than anything else that made him one of the most individual and important voices of 20th century British music, and why I believe works like *Sophie's Choice* and *Odyssey* will be performed a century from now. The music is simply too good for it not to be.

© Andrew Burn

Andrew Burn is Head of Education and Ensembles at the Bournemouth Symphony Orchestra and a writer specialising in 20th and 21st century British music.

BIOGRAPHY

Nicholas Maw is one of Britain's most admired composers. He was an acknowledged master in whatever genre he expressed himself, and one whose musical language is instantly recognisable. Born in 1935 in Grantham, Lincolnshire, he studied at the Royal Academy of Music, London (1955-58) with Paul Steinitz and Lennox Berkeley; and in Paris with Nadia Boulanger and Schoenberg's pupil, Max Deutsch. His career as a teacher has included positions at Trinity College Cambridge, Exeter University, Yale University and latterly he was Professor of Composition at the Peabody Conservatory, Baltimore. Prizes and awards he has won include the 1959 Lili Boulanger Prize, the 1980 Midsummer Prize of the City of London, the 1991 Sudler International Wind Band Composition Competition for *American Games* and the 1993 Stoeger Prize from the Chamber Music Society of Lincoln Center.

Maw has received commissions from many of the major musical organisations in the United Kingdom such as the BBC, the Academy of St Martin-in-the-Fields, the Philharmonia Orchestra, Glyndebourne Festival Opera, the Royal Opera House, Covent Garden, the Nash Ensemble, the English Chamber Orchestra, the Royal Philharmonic Orchestra and the London Sinfonietta, to name but a few, and he has been the featured composer at the South Bank Summer Music (1973), the Kings Lynn Festival (1985), the BBC 'Nicholas Maw Day' at the South Bank (1989), the Bath Festival (1991), the Park Lane Group and the Royal Academy of Music's British Music Festival (1992), the 60th Birthday Malvern Weekend (1995) and the Chester Festival (1999).

His extensive and varied catalogue includes much chamber, vocal and choral music, two comic operas (the chamber opera *One Man Show*, 1964, and the three-act *The Rising of the Moon*, 1967-70), solo instrumental works, and music for children. Maw is, however, most celebrated for his orchestral music: his reputation being established when, at the age of 26, he produced *Scenes and Arias* (1962) for a BBC Prom, which immediately put him right at the forefront of the British musical scene. This BBC commission is now recognised as one of the most outstanding British works of its decade.

In addition to fulfilling other numerous commissions, from 1973 to 1987 Maw composed *Odyssey* for orchestra: the single, unbroken 96-minute span of symphonic music which has been unanimously lauded since its initial performance in 1987 at a BBC Prom in London. The EMI recording by Simon Rattle and the CBSO was nominated for a Grammy Award in 1992 and cited by Classic CD (June 2000) as the best recording out of a hundred recommended releases in the decade. Leonard Slatkin and the St Louis Orchestra gave the American premiere of *Odyssey* in St Louis and New York's Carnegie Hall in 1994. His *Violin Concerto* recorded by Joshua Bell on Sony, was nominated for the 2000 Mercury Prize.

Other important orchestral works by Nicholas Maw are his lively and joyous *Spring Music* (1983), the orchestral nocturne *The World in the Evening* (1988) and his lyrical *Violin Concerto* (1993) premiered by Joshua Bell, Roger Norrington and the Orchestra of St. Luke's in New York and the Philharmonia Orchestra in London, under Leonard Slatkin in 1993. Recordings currently available include: *American Games* (Klavier); *Dance Scenes* (EMI Classics); *Ghost Dances Roman Canticle*, *La Vita Nuova* (ASV); *Odyssey* (EMI Classics); *Piano Trio*, *Flute Quartet* (ASV); *Sonata Notturna/Life Studies* (Nimbus); *Violin Concerto* (Sony Classical); *Hymnus/Little Concert/Shahnama* (ASV); *Sophie's Choice* DVD (OpusArte)

Since 1984, Maw divided his time between Europe and the United States. There has been a resultant upsurge of performances in the US from many major American ensembles, soloists and orchestras: such as the orchestras of Philadelphia, Baltimore, Pittsburgh, Chicago, Indianapolis, Minneapolis, San Francisco and National Symphony (Washington DC), and the Lincoln Center Chamber Players.

At the same time he was very much a part of musical life in the UK. He had commissions in 1995 from the BBC (for which he produced *Voices of Memory*) and from the Philharmonia Orchestra for their 50th Birthday Gala (*Dance Scenes*), and in 1996 the BBC announced it was co-founding a Royal Opera commission to the composer to write an opera based on William Styron's novel *Sophie's Choice*. This work was premiered in the Royal Opera House, Covent Garden, in December 2002 under the baton of Sir Simon Rattle in a production by Trevor Nunn. It was also staged in Berlin and Vienna a few years later – a production most recently seen in Washington DC.

Perhaps the warmth of the reception in America can be most aptly summed up by Richard Dyer's comment in the Boston Globe that 'for generations people will be buying tickets to hear his music', which echoes earlier words from the British critic Malcolm Hayes on *Odyssey*. 'There are very few post-war works whose substance, technical control, sheer range of thought, wonderful playability and - above all - whose magnificent attitude look set to ensure that they're still going to be played in 50 years' time (and beyond). I think *Odyssey* will be one of them'.

May 2009

Contents

Biographical notes	2
Stage Works	4
Orchestra	5
Chamber	7
Instrumental	8
Vocal	9
Choral	10
Symphonic	
Wind Ensemble	10
Discography	11
Chronological list of works	12

Abbreviations

WOODWIND

picc piccolo; fl flute; afl alto flute; bfl bass flute; ob oboe; ca cor anglais; cl clarinet; bcl bass clarinet; cbcl contrabass clarinet; bsn bassoon; cbsn contrabassoon; ssax soprano saxophone; asax alto sax; tsax tenor sax; bsax baritone saxophone

BRASS

hn horn; fl.hn flugelhorn; ptpt piccolo trumpet (B_b); tpt trumpet; trbn trombone; btrbn bass trombone

PERCUSSION

ant.cym antique cymbals; asax alto saxophone; BD bass drum; c.bell cow bell; cast castanets; ch.bl chinese block; chin.cym chinese cymbal; ch.dr chinese drum; chtpl.bl chinese temple block; chi.ba chime bars; crot crotales; cym pair of cymbals; glsp glockenspiel; mcas maracas; mar marimba; SD side drum; siz.cym sizzle cymbal; susp.cym suspended cymbal; t.bells tubular bells; tab tabor; tam-t tam-tam; tamb tambourine; TD tenor drum; tgl triangle; timb timbale; tpl.bells temple bells; tpl.bl temple block; vib vibraphone; wdbl wood block; xyl xylophone

STRINGS

vln violin; vla viola; vlc cello; db double bass

KEYBOARDS

pno piano; cel celesta; synth synthesiser

All other instrument names are given in full

STAGE WORKS

Sophie's Choice (1997-2002) opera in four acts

Libretto by Nicholas Maw based on the novel by William Styron

Duration c. 200 minutes

Commissioned by BBC Radio 3 in association with the Royal Opera House, Covent Garden

The first performance of *Sophie's Choice* was given by the artists and orchestra of the Royal Opera House conducted by Sir Simon Rattle and directed by Trevor Nunn, at the Royal Opera House, Covent Garden, on 7 December 2002, and broadcast on BBC television and radio.

3(II=afl, III=picc).3(III=ca).3 cl in B \flat & A(II=bcl, III=Ebcl).3(III=cbsn) - 5331 - timp - perc(2/3): SD/TD/BD/tam-t/susp.cym/cyms/tgl/wdbl/whip/bongos/tamb/ vib/celesta - harp - cel - strings

Vocal score 0-571-52125-8, libretto 0-571-52126-6 on sale, full score and orchestral parts for hire. Optional cuts are indicated in the score.

Language: English (German translation available).

CAST

Narrator	bass-baritone
Sophie (Sofia) Zawistowska	mezzo-soprano
Nathan Landau	high baritone
Stingo	tenor
Yetta Zimmerman	contralto
Zbigniew Bieganski	bass-baritone
Rudolph Franz Höss	tenor
Doctor	baritone
Wanda	soprano

Larry Landau, baritone • Librarian, baritone • Bartender, baritone •

Old woman in train, contralto • Young man in train, tenor •

Jan, age 10, non-singing role • Eva, age 8, nonsinging role •

Chorus of prisoners, bar patrons, SATB • Camp guards, etc, non-singing role



Sophie's Choice is based on a novel by William Styron published in 1979. The story of two doomed lovers is presented to us by the Narrator, an older incarnation of the young writer Stingo whose friendship with Sophie and Nathan in Brooklyn in 1947 introduces us to their passionate, violent relationship. The scenes shift expansively back and forth over the events of their meeting in 1946 and the terrible events of Sophie's youth in Auschwitz during the war. Their past is populated by a cast of characters, bringing the episodes vividly to life. The opera ends in the present and a finally peaceful end to an existence dominated by guilt, passion and despair.

...masterful and simply one of the most compelling operas I have ever seen. It already has the air of an oft-performed work, not a newly commissioned piece... Maw's sense of dramatic pacing is felt at every moment... His dialogue is easily understood yet remains profound...

The Sunday Times (Paul Driver), 8 December 2002

Mr Maw's opera is an utterly admirable, affectingly conceived and beautifully realised work. The Covent Garden audience awarded him and the cast with a prolonged standing ovation. From the opening moments of the score, as the strings played subdued, luminous, tenderly tonal sustained chords, like some angelic, bittersweet chorale, Mr Maw's reverence for this material was palpable.

The New York Times (Anthony Tommasini), 9 December 2002

...a remarkable work whose production and performance were superb... It deserves to be staged in every major American city. As for Warsaw and the German-speaking countries, it should be put on everywhere not for the usual pieties of holocaust guilt, but because Maw's Sophie's Choice is a stunning piece of musical theatre on a universal theme which can grip a sophisticated audience anywhere...

Opera Now (Tom Rosenthal), March/April 2003

...the audience greeted the German premiere at the Deutsche Oper with a standing ovation. One has to take the music of Nicholas Maw for what it is: serious entertainment, which has its roots in a superbly orchestrated classical tonality... Fine music. Music for a broad audience, which already seems to be abandoning 'contemporary' opera.

Leipziger Volkseitung, 27 September 2005

The opera has magnificent music... The first half-hour is deceptively calm; almost Vaughan Williams reborn. Then Maw conjures beguilingly sensuous or exuberantly high-spirited ensembles for Sophie, her schizophrenic lover Nathan and Stingo, the virginal young writer who gets sucked into the vortex of their doomed passions... But it is the searing orchestral interludes towards the end that really hit the spot... Maw's opera has a bigness of sonority, passion, ambition and spirituality that sends it soaring above the work of his contemporaries.

The Times (Richard Morrison), 9 December 2002

...an uncompromising, involving, disturbing, often achingly beautiful opera... Throughout, Maw's orchestration is a marvel of transparency and colour... The overall characteristic of the score is restraint. For the most part, Maw avoids the obvious in his music, just as his own libretto avoids caricature, stereotype and blatancy; it is clear that he appreciates the complex layers of good, evil, innocence and guilt in each of Styron's characters. This helps to give the opera its remarkable depth... [Maw] has achieved what he set out to do – compose something truly meaningful. With its uncommon integrity and imagination, Sophie's Choice enriches the field of contemporary opera considerably.

The Baltimore Sun (Tim Smith), 11 December 2002

ORCHESTRAL

Concert Suite from Sophie's Choice (2003)

orchestra with optional mezzo-soprano

Duration 22 minutes

3(III=picc).3(III=ca).3(III=Ebcl).3(III=cbsn) - 5321 - timp - perc - harp - strings

FP: 24.4.04, Peabody Institute, Baltimore, USA:
Peabody Concert Orchestra/Hajime Teri Murai

Score and parts for hire

Concerto for Cor Anglais (2004)

cor anglais and orchestra

Duration 20 minutes

2(II=picc).2.2.2 - 4211 - strings

This work was commissioned by The Philadelphia Orchestra, Christoph Eschenbach, Music Director. This commission was made possible in part by grants from the Koussevitzky Music Foundation and from the Philadelphia Music Project, funded by The Pew Charitable Trusts, administered by Settlement Music School

FP: 27.4.05, Kimmel Center, Philadelphia, PA, USA:
Elizabeth Starr Masoudnia/The Philadelphia Orchestra/
Rossen Milanov

Score and parts for hire

Concerto for Violin (1993)

violin and orchestra

Duration 41 minutes

2(II=picc+af).2(II=ca).2(II=Ebcl).2(II=cbsn) - 4201 - timp - perc(1): SD/TD/tamb/cyms/susp.cym/gisp/vib - harp - strings

Commissioned jointly by the Orchestra of St Luke's and the Philharmonia Orchestra, London with generous support from the Commissioning Program of the Mary Flagler Cary Charitable Trust and the Arts Council of Great Britain

FP: 29.9.93, Avery Fisher Hall, New York, USA:
Orchestra of St Luke's/Joshua Bell/Roger Norrington
FP(UK): 14.10.93, Royal Festival Hall, London, UK:
Joshua Bell/Philharmonia Orchestra/Leonard Slatkin

Score 0-571-51796-X on sale, parts for hire

Dance Scenes (1995)

orchestra

Duration 19 minutes

2.picc.2.2(II=Ebcl)2.cbsn - 4330 - timp - perc(3): glsp/t.bells/3 bongos/SD/TD/BD/tgl/cyms/susp.cym/tam-t/tamb/whip - strings

Commissioned by Rowe & Maw for their 100th anniversary, with support from the Arts Council of England for the opening of the Philharmonia Orchestra's 50th anniversary season

FP: 27.9.95, Royal Festival Hall, London, UK:
Philharmonia Orchestra/Daniel Harding

Score 0-571-51784-6 on sale, parts for hire

Little Concert (1987)

oboe and small orchestra

Duration 12 minutes

2 hn - strings

Commissioned by the Orchestra of St John's Smith Square for their 21st Anniversary with funds from the Greater London Arts

FP: 28.5.88, Wymondham Abbey, Norwich, UK:
Melinda Maxwell/Orchestra of St John's Smith Square/
John Lubbock

Score 0-571-51100-7 on sale, parts for hire

Concert Suite from Sophie's Choice

From the prayerful string chords at the start to the soft, high, slowly evaporating notes at the end, the suite serves up considerable tension and emotion in a richly textured musical language. If you knew nothing about the William Styron novel that inspired the opera, you could still sense the pain, love and cruelty that drive the story.

The Sun (Tim Smith), 26 April 2004

Concerto for Cor Anglais

The compositional voice one has come to love from Maw's Violin Concerto and the opera Sophie's Choice was there in full... compelling events grew out of one another with improvisational spontaneity... Maw is a major composer...

Philadelphia Inquirer (David Patrick Stearns), 29 April 2005

Concerto for Violin

...infused with that peculiarly English lust for the exotic but with none of the reserve that invariably inhibits it... Elgar said that Englishmen didn't know how to rhapsodise. He hadn't heard of Maw. His songs without words are like rapturous melismas in pursuit of the unattainable. In the trio-turned-cadenza of the scherzo the soloist's double-stopped reverie seeks to find perfect harmony in the ether. It's Paganini after a night in the pleasure dome, it's Vaughan Williams' "Lark" turned bird of paradise. It's a great piece.

The Independent (Edward Seckerson), 4 September 1996

... a concerto of extraordinary beauty, a union of vitality and reflection... The concerto is wonderful to listen to, inspired in language and in its palette of instrumental colourings...

Daily Telegraph (Geoffrey Norris), 23 October 1993

... the violin is worshipped as god and dreamer in Nicholas Maw's Violin Concerto... it breathes the air of another planet. Melody is spun almost continuously through the four distinct movements, and a solo viola leads the violin gently in and out of the work... There are unforgettable moments, such as when a sustained string chord at the end of the Scherzo gradually hums its way upwards in pitch, into a series of sweet, consonant chords, out of which the soloist's central song arises.

The Times (Hilary Finch), 3 September 1996

It songfulness and consummate craftsmanship have already been well noted. What emerged in this performance was its sheer profusion of ideas, its sunnery sense of instrumental balance, and the continuous thread sustaining the listener's interest over a 40-minute span... a glorious affirmation of how to pursue Romantic tradition in contemporary form. The scope for interpretation is wide, and it is time others took up the cause.

Financial Times (Andrew Clark), 3 September 1996

... the immediate impact is of a raptly lyrical, far-reaching soliloquy that holds the ear and touches it... The whole thing sings, however – sweetly, continuously, and with the subtlest nuances of feeling. It may seem a work apart, not quite of its time; but a lot of people will come to love it, with every justification.

Financial Times "Compact Choice" (David Murray), 2 October 1999

Dance Scenes

It is written to please and does not put a foot wrong, as it dances energetically along to some singable themes, with invigorating rhythms, cast in a clear structure, and above all flourishing a masterly grasp of orchestration. The brassy extravagance of the first dance sounds like Walton and the tangy woodwind writing later like Britten, so Maw's debts to his English forebears are clearly signposted.

Financial Times (Richard Fairman), 27 September 1995

... exuberant, vigorous and, at times, in the virtuosic writing for each group of instruments, might almost be a concerto for orchestra... They deserve to find a regular place in the repertoire.

Classic CD (Barry Witherden), May 1996

... wildly exuberant and imaginative.

Star Tribune, Minnesota (Michael Anthony), 21 May 1998

Odyssey (1972-87)

orchestra

Duration 96 minutes

3(II=af1.III=af1+picc).3(III=ca).3(II=E♭cl.III=bcl).3(III=cbsn)
- 8431 - timp(2) - perc(3/4): 3 tam-t/BD/2 glsp/t.bells/
3 susp.cym/gong/TD/tamb/SD/3 bongos/tgl/mcas/claves/
vib/3 tom-t/whip/cyms - cel - harp - strings

Originally commissioned by LSO in 1972 with funds provided by the Arts Council of Great Britain. Completed 1987 to a BBC commission

FP: (incomplete) 10.8.87, BBC Proms, Royal Albert Hall, London, UK: BBC Symphony Orchestra/Mark Elder

FP: (complete) 8.4.89, Royal Festival Hall, London, UK: BBC Symphony Orchestra/Richard Bernas

Study score (fp) 0-571-55732-5 on sale, full score and parts for hire

Shahnama (1992)

small orchestra

Duration 28 minutes

1(=picc+af1).1.1(=E♭cl).1 - 1110 - pno - strings (min 66441)

Commissioned by the London Sinfonietta with funds from the Arts Council of Great Britain

FP: 7.5.92, Queen Elizabeth Hall, London, UK:

London Sinfonietta/Anthony Pay

Score and parts for hire

Sonata Notturna (1985)

cello and string orchestra

Duration 25 minutes

Strings (min 43221)

Commissioned by the 1985 King's Lynn Festival with funds provided by the Arts Council of Great Britain

FP: 30.5.86, Fermoy Centre, King's Lynn, UK:

Alexander Baillie/Peterborough String Orchestra

Score 0-571-51030-2 on sale, parts for hire

Spring Music (1982-83)

orchestra

Duration 14 minutes

2(II=picc).2.2.2 - 4331 - timp - harp - strings

Commissioned by the Norfolk and Norwich Triennial Festival

FP: 15.10.82, Norwich, UK: Royal Philharmonic Orchestra/

Norman Del Mar

Score 0-571-50815-4 on sale, parts for hire

Summer Dances (1981)

orchestra

Duration 24 minutes

3(III=picc).3.3.3 - 4331 - timp - perc(2/3): SD/TD/BD/
cym/susp.cym/whip/tgl/unspecified tuned perc - (pno)
- strings

Commissioned by the Incorporated Association of Preparatory Schools

FP: 27.7.81, The Maltings, Snape, UK: IAPSO/

Nicholas Kraemer

Score 0-571-50712-3 on sale, parts for hire

The World in the Evening (1988)

orchestra

Duration 26 minutes

2(II=picc).2(II=ca).2.2(II=cbsn) - 4330 - timp - perc(1): TD/
BD/cym/susp.cym/tam-t/whip/tgl/bells - harp - strings

Commissioned by the Royal Opera House with funds from the David S Cohen Foundation

FP: 21.10.88, Royal Opera House, Covent Garden, London,

UK: Orchestra of the Royal Opera House Orchestra/
Bernard Haitink

Score and parts for hire

Little Concert

...beneath the graceful long lines and jig-like spurts of a solo part expressly written for Melinda Maxwell, Maw finds time and space enough to draw quite long-range implications from his basic motif of a semitone plus a major third, and to insert some of his special, densely poetic harmonies.

The Independent (Bayan Northcott), 6 June 1988

Odyssey

...a wonderfully rich score...which left the Prommers cheering.

The Observer (Nicholas Kenyon), 16 August 1987

...during the performance I was struck by the capacity of Maw's idiom to appear to bend time in the Wagnerian manner... There are very few post-war works whose substance, technical control, sheer range of thought, wonderful playability and - above all - whose magnificent attitude look set to ensure that they're still going to be played in 50 years' time (and beyond). I think that Odyssey will be one of them.

Tempo (Malcolm Hayes), Autumn 1987

Easily the most impressive new music release of the year, and one of the most accessible: a landmark score of towering dimensions...has attracted an almost cult following...

The Independent on Sunday (Michael White), 8 December 1991

Maw has managed to combine toughness of vision with beauty and openness of texture. This is music that will surely last.

The Observer, Records of the Year, 22 December 1991

Maw is a composer who has been at pains to remake connections with the late-romantic tradition, and Odyssey is a convincing reassertion of its continuing relevance, a demonstration that long-range harmonic thinking and thematic development can be still potent resources for the right composer...at times the musical language is close to early Berg, at others it recalls the English tradition of the same period. It is a tapestry of long-limbed melodies pregnant with thematic possibilities and often punctuated with timpani motifs, magical horn solos suspended in space, massive climaxes crowned by flaring trumpets, lush, minutely detailed string writing and intricate webs of woodwind tracery.

The Guardian (Andrew Clements), 13 March 1999

Jede Sequenz erzählt ihre eigene Geschichte. Lyrische Schönheit versteht sich blindlings mit der dramatischen Zuspitzung im Finale. Ebenso wie im Epilog auf wundersame Weise eine einfühlsame Reprise der aufgegriffenen Themen gegeben wird... Musik aus dem 20.Jahrhundert nicht nur über den Intellekt, sonder über die Emotion erfahrbar ist.

Wiener Zeitung (Christine Dobretsberger), 22 March 1999

Shahnama

The concert's central event...exuded confidence...it revels in invention, delight, terror, without nostalgia or irony, simply unfolding musical tales from a resourceful and richly stocked musical imagination. Like a well-loved book, this is music to return to again and again. The lyrical lines and counterpoint, the distinctive harmonic atmosphere, were all relished by the Sinfonietta players.

The Independent (Robert Maycock), 9 May 1992

...it proceeds through variations which are masterfully constructed, fascinating, thoughtful...one of the many Maw pieces that demonstrate his concern for narrative: not necessarily in the sense of writing programme music, but of developing an argument through time and punctuating it with aural milestones that alert the ear to how things are progressing. It's a music of events, sequentially connected by a chain of logic that commands a certain space and territory. And that, I think, is what distinguishes it from the music of the 20th-century post-serial avant-garde...

The Independent on Sunday (Michael White), 12 November 1995

Maw swaths us in rich, tonal harmonies, varied and balanced, colorful and vague evocative...sweeping lines throughout...

Washington Post (Pierre Ruhe), 4 February 1997

Voices of Memory (1995)

Variations for Orchestra

Duration 25 minutes

2(II=afl+picc).2(II=ca).2.2.cbsn - 4331 - timp - perc(2): vib/
SD/TD/BD/cyms/susp.cym/tam-t/c.bells/t.bells/tamb/whip/
tgl - harp - strings

Commissioned by the BBC for the Royal Concert

FP: 23.11.95, Royal Festival Hall, London, UK:

BBC Symphony Orchestra/Andrew Davis (then entitled
Romantic Variations)

Score 0-571-52101-0 on sale, parts for hire

CHAMBER

Flute Quartet (1981)

flute and string trio

Duration 26 minutes

Commissioned by the Nash Ensemble with funds provided
by the Arts Council of Great Britain

FP: 7.5.81, St John's Smith Square, London, UK:

Nash Ensemble/Judith Pearce

Study score 0-571-50670-4 and parts

(fp) 0-571-55590-X on sale

Ghost Dances (1988)

Imaginary Ballet for 5 players

Duration 27 minutes

fl(=picc+afl+manjeera).cl(=Ebcl+bcl+manjeera+kazoo) -
pno(=manjeera+kalimba) - vln(=manjeera+strum stick).
vlc(=manjeera+flexatone)

Commissioned by the Nash Ensemble with funds from the
Arts Council of Great Britain and IBM

FP: (USA) 16.5.88, Merlin Hall, New York, USA:

Da Capo Ensemble

FP: (UK) 12.6.88, Almeida Festival, UK: Nash Ensemble/
Lionel Friend

*Score 0-571-51405-7 on sale, parts and strumstick for
hire*

The Head of Orpheus (1992)

soprano and two clarinets

Duration 6 minutes

Text: Robert Kelly (Eng)

FP: 20.11.92, Children in Need day, Pebble Mill,

Birmingham, UK: Composers Ensemble/Mary Wiegold/
Dominic Muldowney

Score and parts (fp) 0-571-55311-7 on sale

Intrada (2001)

string quartet

Duration 4 minutes

Commissioned by The Brentano String Quartet

FP: 3.10.02, Dartmouth College, New Hampshire, USA:

Brentano String Quartet

Score and parts for hire

Piano Trio (1990-91)

Duration 32 minutes

Commissioned by the Koussevitsky Foundation in the
Library of Congress and dedicated to the memory of Serge
and Natalie Koussevitzky

FP: 25.5.91, Bath Festival, University Hall, University of

Bath, UK: Monticello Piano Trio

Piano score and parts 0-571-51553-3 on sale

Sonata Notturna

*...a great many remarkable qualities...it contains numerous precise and
beautiful images.*

The Times (Paul Griffiths), 22 September 1986

*Its impact lies not so much in deliberate brilliance of effect as in the intensity
of its lyricism...it develops an essential warmth of expression, a kind of
rhapsodic eloquence which is none the less contained within a well-balanced
design.*

Daily Telegraph (Geoffrey Norris), 20 September 1986

Cellists must even now be queuing up to give repeat performances.

The Listener (Malcolm MacDonald), 12 February 1987

*Nicholas Maw's Sonata Notturna is a superb work which should excite
considerable interest.*

Fanfare (USA), September/October 1996

Spring Music

A bright and boldly-contoured curtain raiser.

The Times (Hilary Finch), 5 August 1985

...burgeons throughout with lyrical vitality.

The Guardian (Meirion Bowen), 19 August 1985

*Nicholas Maw's Spring Music rippled and shimmered with emerging new life:
a piece well-named.*

The New York Times (Bernard Holland), 13 July 1993

*...an unbelievably colourful, astonishingly well-orchestrated
partita full of blossoming, richly dimensional chords and vocal
pastoral melodies, as well as rhythmic exaltation... This
superbly accessible and unquestionably appealing work
deserves to become established in international concert
repertory.*

Wiener Zeitung (F Baumgartner), 16 April 1991

*With its rich textures bubbling with activity, not unlike Janáček thrilling at
nature's evergreen renewal, the piece seeks to put into music 'the energy and
beauty of spring'. It is an approachable example of the music of the 1980s,
deserving of a re-hearing.*

Financial Times (Richard Fairman), 22 April 1993

The World in the Evening

*...begins with quiet, charged fragments, like late Mahler, but the process of
building from them immediately takes on its own character and gives rise to
long, apparently free but carefully shaped melodic lines. At first the harmonies
are gentle. A glint of Stravinskian asperity in the high woodwind is mellowed
by the song of the strings below it. The central part of the piece is night music,
scurrying triplets then snarls and roars from trombones, predominantly
uneasy, rather than directly frightening, like Bartók's nocturnal interludes. It
gathers its threads into knots of high tension and unwinds slowly back to a
different but related kind of lullaby, drawn out to unexpected lengths. In the
end, the music does not cut off suddenly like the eventual coming of sleep but
holds on to the last vestige of consciousness, as though wanting to continue the
search.*

The Independent (Robert Maycock), 24 October 1988

*The music is autumnal, full of rage, remembrance and
reconciliation. The idiom is as personal, unique,
unfashionable and compelling as Sibelius' or Elgar's were...
these lullabies mourn the passing of our civilization, even
while they prolong civilized values...for generations people
will be buying tickets to hear his music.*

The Boston Globe (Richard Dyer), 4 August 1992

*...a single movement of half an hour's duration which always knows where it
is heading and expresses itself with originality and beguiling charm. Not that
all is amiability: this twilight world brings its nightmare visions...so
imaginative is Maw's scoring and so cohesive his argument that the final
impression is one of deep humanity no less benign and deep than Beethoven's.*

The Times (Barry Millington), 12 September 1995

Roman Canticle (1989/91)

Two in the Campagna

medium voice, flute, viola and harp

Duration 9 minutes

Text: *Two in the Campagna* by Robert Browning (Eng)

Commissioned by the Nash Ensemble with funds provided by IBM (UK) on the occasion of their 25th anniversary in 1989

FP: 4.11.89, Wigmore Hall, London, UK: Sarah Walker/
Nash Ensemble/John Carewe

Score 0-571-51439-1 on sale, parts for hire

String Quartet No 2 (1982)

Duration 30 minutes

Commissioned by the Barbican Centre

FP: 13.1.83, Barbican Centre, London, UK:

Gabrieli String Quartet

A4 facsimile score (fp) 0-571-55517-9 and parts

(fp) 0-571-55518-7 on sale

String Quartet No 3 (1994)

Duration 22 minutes

Commissioned by Warwick University for the twenty first anniversary of the Coull String Quartet

FP: 11.5.95, Butterworth Hall, Warwick University, UK:

Coull String Quartet

A4 facsimile score (fp) 0-571-55477-6 and parts

(fp) 0-571-55478-4 on sale

String Quartet No 4 (2005)

Duration 22 minutes

Commissioned by the Philadelphia Chamber Music Society

FP: 10.2.06, Philadelphia Chamber Music Society

International Chamber Music Series, Perelman Theater,

Kimmel Center for the Performing Arts, PA, USA:

Emerson Quartet

Score and parts for hire

String Sextet (2007)

Melodies from Drama

Duration 25 minutes

2 vln. 2 vla. 2 vlc

Commissioned by the Wharton Center and The Chamber Music Society of Lincoln Center, David Shifrin, Artistic Director

FP: 27.4.07, Alice Tully Hall, Lincoln Center, New York,

USA: Chamber Music Society of Lincoln Center

Score and parts for hire

INSTRUMENTAL

Night Thoughts (1982)

solo flute

Duration 10 minutes

FP: 10.6.82, Wigmore Hall, London, UK: Judith Pearce

Score 0-571-50746-8 on sale

Little Suite (1984)

solo guitar

Duration 12 minutes

Score 0-571-50863-4 on sale

Personae IV – VI (1985-86)

piano

Duration 25 minutes

Commissioned by the 1986 Bath International Festival with funds provided by South West Arts

FP: 7.6.86, Assembly Halls, Bath, UK: Peter Donohoe

Score 0-571-50964-9 on sale

Flute Quartet

It has a lucidity and balance, a subtle refinement of substance and texture... it is a work that will no doubt quickly establish, or certainly ought to establish, a regular place in what is a surprisingly limited repertory.

Daily Telegraph (Robert Henderson), 9 May 1983

...a marvellous essay in the poetics of atonality – tender, subtly interweaving strains of thought...

Daily Telegraph (Peter Stadlen), November 1981

Starting with modal phrases that echo Debussy, it soon sets off on its own purposeful but elegant path.

The Independent (Robert Maycock), 14 November 2005

Ghost Dances

...shows an ability to rework the romantic tradition in ways that are fresh and inventive... attractive, highly diverse music, which sometimes touches on the nightmarish intensity of Pierrot Lunaire, but more often takes a sly, sideways glance at many other 20th-century styles, the very tangle of influences through which Maw has steered his own, dogged course.

The Guardian (Andrew Clements), 25 July 1997

...a genuinely atmospheric, highly allusive, tautly organized suite of dance references. Maw's titles and tempo indications suggest a fashionably vampiric nightmare, but the music sounded warm and lyrical as often as cold and frenzied... the chill chimes of small cymbals and the gentle plunking of a kalimba became the essential components of a transfigured epilogue.

Los Angeles Times (John Henken), 2 December 1992

...it is inspired by such an individual aural imagination, motivated by such captivating rhythms, coloured by such sensitive scoring that it sounds consistently and engagingly like nothing else.

The Times (Gerald Larner), 19 February 1997

Piano Trio

When this Trio comes to an end with a radiant and triumphant D major, every shooting beam of it seems earned, logical, justified, as well as astonishing and thrilling to hear.

The Boston Globe (Richard Buell), 5th November 1991

Maw's Trio is a work of huge confidence, scope and scale, properly compared in the accompanying notes to Fauré in its ample melodic sweep. Indeed, has there been a finer piano trio since Shostakovich?

Tempo (Michael Oliver), July 1995

Roman Canticle

Maw's harmonic eloquence and rhythmic fervour crystallize the initial agitation to become a flowing vocal line coloured by the writing for flute, viola and harp, the words borne aloft like a continuation of the musical idea and resolved into the gentlest of instrumental postludes.

The Times (Noël Goodwin), 6th November 1989

...found a musical language to match – unironic, early-20th-century expressive, lush but mannerly.

The Boston Globe (Richard Buell), 11 May 1995

String Quartet No 2

Nothing should prevent this Quartet from snuggling firmly into the repertoire.

Financial Times (David Murray), 15 January 1983

...one of the most rewarding additions to the medium in many a year... both the succinctness and logic of the writing have an almost Beethoven cut.

Daily Telegraph (Alan Blyth), 14 January 1983

Music of Memory (1989/91)

guitar

Duration 20 minutes

Written for and dedicated to Eliot Fisk

FP: 9.7.89, Lichfield Festival, Lady Chapel,
Lichfield Cathedral, UK: Eliot Fisk

Score 0-571-51454-5 on sale

Cadenzas to Mozart's Piano Concerto K491 (1991)

Duration 6 minutes

B3 facsimile (fp) 0-571-55252-8 on sale

Sonata for solo violin (1996-97)

solo violin

Duration 27 minutes

Commissioned by Minnesota Public Radio International as part of their continuing commitment to present contemporary music to radio audiences nationally and internationally

FP: 10.1.98, Gustavus Adolphus College, Minnesota, USA: Jorja Fleezanis

0-571-51926-1 on sale

Stanza (1997)

solo violin

Duration 4 minutes

Score (fp) 0-571-56293-0 on sale

Narration (2001)

solo cello

Duration 20 minutes

Commissioned for the RNCM Manchester International Cello Festival by the BBC

FP: 3.5.01, RNCM Manchester International Cello Festival, Manchester, UK: Ralph Kirshbaum

Score (fp) 0-571-56698-7 on sale

VOCAL

Concert Suite from Sophie's Choice (2003)

orchestra with optional mezzo-soprano

see p. 5

Five American Folksongs (1989)

high voice and piano

Duration 12 minutes

FP: 29.9.89, Wigmore Hall, London: Lucy Shelton/
Roger Vignoles

Score 0-571-51191-0 on sale

The Head of Orpheus (1992)

soprano and two clarinets

see p. 7

Roman Canticle (1989/91)

Two in the Campagna

medium voice, flute, viola and harp

see p. 8

String Quartet No 3

...the Coull Quartet has brought into the world a work that will retain a place in the repertoire...a string quartet of exceptionally high quality...the motivation in an inspired surge of melody is both unmistakable and emotionally convincing

The Times (Gerald Larner), 12 May 1995

...masterly. I'm tempted to declare this Quartet the finest example of its genre to have appeared anywhere, since Britten's Third. Certainly I know of no recent work that compares with it for eloquence, invention and sheer beauty: a complete score that I'd willingly deposit in a time capsule to show the next century what the 1990s could achieve.

The Independent on Sunday (Michael White), 12 November 1995

String Quartet No 3

It begins in a spirit of restless lyricism which builds compellingly, eloquence and drama intensifying in ways which place the music firmly in the traditions of Berg and Bartók without any hint of abject dependency. The work is crowned by a concluding passacaglia which creates tension from the superimposition of contrasting layers of texture before reaching a climax with a unison line for all four players, a moment of revelation which subsides into a regretful resolution.

Gramophone (Arnold Whittall), October 2007

String Quartet No 4

...a single movement packed with lush, dissonant yet non-intimidating textures, big thrummed chords and a grand symphonic climax.

The Los Angeles Times (Richard S Ginnell), 22 May 2006

String Sextet

...the product of an accomplished mind, and a mind not enslaved by modern day compositional orthodoxies.

The New York Sun (Jay Nordlinger), 30 April 2007

...players took turns unfurling long arias over rich, ambiguous chords. Memorable themes returned and collided as the music progressed through a series of dark, ruminative episodes and agitated outbursts...the finale's unsettled calm was powerful.

The New York Times (Steve Smith), 30 April 2007

The themes are warmly expressive and lyrical, another reminder of Maw's declared musical aim of picking up the threads of late European romanticism from the point before they morphed into modernism, and developing them. The musical world of the sextet is closer to the Richard Strauss of Metamorphosen, or the Schoenberg of Verklärte Nacht than anything else, though there is also something curiously English about the music too, with an echo of Vaughan Williams in the opening moments, as the first theme is unwound over archaic, Tallis Fantasia-like harmonies. The string writing is rich and sonorous; every theme is supported and carried on detailed textures that must be a delight to play.

The Guardian (Andrew Clements), 25 June 2007

Music of Memory

...the presence of the Intermezzo theme from Mendelssohn's A minor Quartet can be sensed behind the wildest imaginative flights, just as the most extravagant harmonic moves always seem to know where they are going, and how to propel the structure as well as fascinate the ear.

The Independent (David Fanning), 11th July 1989

Night Thoughts

... a haunting chain of ideas, fugitive and nagging, subtly capturing the heightened reality of nocturnal musing.

Daily Telegraph (Anthony Payne), 12 June 1982

...an extended and demanding multi-tempo fantasy that hovers between taut formal control and vivid flights of melodic imagination.

Musical Times (Niall O'Loughlin), November 1985

...almost a tone poem for all the instrument's resources.

Classic CD (Michael Oliver), February 1999

CHORAL

Hymnus (1995-96)

SATB chorus and orchestra

Duration 34 minutes

Text: St Ambrose 4th Century/Anon 6th Century (Latin)
3(III=picc).3(III=ca).3(III=Ebcl).2.cbsn - 4430 - timp -
perc(2): handbells/tam-t/BD/cyms/susp.cym/SD/glsp - harp
- strings

Commissioned by the Oxford Bach Choir on the occasion of
their centenary year, with financial assistance from Southern
Arts

FP: 1.6.96, Sheldonian Theatre, Oxford, UK:
Oxford Bach Choir/CBSO/Christopher Robinson

*Vocal score 0-571-56481-X and full score
(fp) 0-571-56464-X on sale and parts for hire*

One Foot in Eden Still, I Stand (1990)

motet for SATB soloists or semi-chorus and unaccompanied mixed chorus (SSAATTBB) with opt organ

Duration 6 minutes

Text: Edwin Muir (Eng)

Commissioned by King's College, Cambridge, to mark the
550th anniversary of the founding of the college: 1441-1991

FP: 18.9.90, King's College Chapel, Cambridge, UK:
Choir of King's College Cambridge/Stephen Cleobury
Score 0-571-51406-5 on sale

Swete Jesu (1992)

Carol for unaccompanied SATB

Duration 3 minutes

Text: Anon 13th Century (Eng)

Commissioned by King's College, Cambridge for the Festival
of Nine Lessons and Carols

FP: 24.12.92, King's College Chapel, Cambridge, UK:
King's College Choir/Stephen Cleobury
Score 0-571-51401-4 on sale

Three Hymns (1989)

SATB chorus and organ

Duration 12 minutes

Text: Joseph Beaumont, John Hall, Sir Thomas Browne
(Eng)

Commissioned by the Lichfield Festival for the Choir of
Lichfield Cathedral

FP: 9.7.89, Lichfield Cathedral, Lichfield, UK:
Choir of Lichfield Cathedral/Nicholas Maw
Score 0-571-51143-0 on sale

SYMPHONIC WIND ENSEMBLE

American Games (1991)

symphonic wind ensemble

Duration 23 minutes

3 fl(II=afI.III=picc).3 ob.Ebcl(=asax ad lib).3 cl.asax.2
bsn.cbsn - 4 hn.3 tpt.3 trbn.euph.2 tuba - timp - perc(3):
SD/TD/BD/tam-t/cyms/2 susp.cym/tamb/bells/whip/
rattle/claves/tgl/wdbl/glsp

Commissioned by the BBC for the 1991 BBC Proms
FP: 23.7.91, BBC Proms, Royal Albert Hall, London, UK:
Royal Northern College of Music Wind Band/
Timothy Reynish

Score and parts 0-571-56413-5 on sale

Personae IV - VI

...the pieces caress, ravish, astound and seriously engage the ear.

Financial Times (Paul Driver), 10 June 1986

*...succinct, effective character sketches whose coruscating arpeggios and great,
crashing chords demand phenomenal technique and reward it with
phenomenal music.*

The Washington Post (Joseph McLellan), 1 November 1990

Sonata for solo violin

Maw has contributed a work of stature and substance to the repertoire...

*Despite the virtuosic rhetoric of its technical demands – ghostlike harmonics,
contrapuntal lines punctuated with left-hand pizzicati, and darkly shaded
tremolos... a vehicle for an expressive intimacy, richly inventive and many
voiced. It plausibly echoed the strain of spiritual questing that can be heard in
Bach's pioneering examples of the genre.*

The Washington Post (Thomas May), 4 March 1998

*...an epic achievement... Maw's discriminating relationship
with traditional material is one of the most intriguing and
most rewarding aspects of his creativity.*

The Times (Gerald Larner), 26 July 1999

Stanza

*...Maw seems the true marriage between the classical and the modern, an
important value for musical societies... adopts moments of Romantic lyricism.*

The Evening Bulletin (Alicia Oltuski), 26 September 2006

Choral

*Why so little, and so under-performed? These are the questions begged by this
overdue survey of Maw's choral music, covering a 32 year span. Regenerative
and Romantic, his music aches for a tonality lost that Britten, Vaughan
Williams and Berkeley also felt keenly. "Ringleted youth of my love", "Swete
Jesu", "One foot in Eden still I stand": these should be amongst the set pieces
of English choral music, and I'd be delighted if this disc nudged them nearer
this position... More Maw, say I.*

BBC Music Magazine (William Whitehead), June 2007

Hymnus

*It begins with pre-dawn musings at the very bottom of the register, in Eb
minor, and concludes ethereally in D major... There are flashes of bright
colour from the orchestra... The choral climaxes filled the Sheldonian
gorgeously. Hymnus is a well-made piece...*

Financial Times (David Murray), 4 June 1996

One Foot in Eden Still, I Stand

*...a lyrical and artful structure, full of contrasting texture and dynamic and
typically rich harmony.*

The Times (Stephen Pettitt), March 1993

*Full of beautiful, elegiac cadences... a miniature masterpiece
that should be in the repertoire of every adventurous choir.*

The Times (Richard Morrison), 5 October 2002

American Games

*...a sequence of dances which make up a vigorous rhythmic romp, brilliantly
written for the instruments.*

The Guardian (Edward Greenfield), 25th July 1991

DISCOGRAPHY

American Games

Cincinnati College-Conservatory of Music Wind Symphony/
Eugene Corporon
Klavier KCD: 11047 (USA)

Concerto for Violin

Joshua Bell/London Philharmonic Orchestra/
Sir Roger Norrington
Sony Classical: SK 62856

Dance Scenes

Philharmonia/Daniel Harding
EMI Classics: MDS 8 82648 2

Dance Scenes

Philharmonia/Daniel Harding
EMI Classics: 5851452

Flute Quartet/Piano Trio

Judith Pearce/Paul Coletti/Monticello Trio
ASV: CDDCA 920

Flute Quartet/Night Thoughts/ Roman Canticale

Aureole Trio/Mary Nessinger/Curtis Macomber/
John Whitfield
Koch: 3-7355-2

Ghost Dances/Roman Canticale

20th Century Consort/Christopher Kendall
ASV: CDDCA 999

Hymnus/Little Concert/Shahnama

Oxford Bach Choir/BBC Concert Orchestra/
Nicholas Daniel/Britten Sinfonia/Nicholas Cleobury
ASV: CDDCA 1070

Music of Memory

Stephen Marchionda
Chandos: CHAN 10305

Night Thoughts

Emily Beynon Metier
MSVCD: 92006

Odyssey

City of Birmingham Symphony Orchestra/Sir Simon Rattle
EMI Classics: CDS 7 54277 2 (2 cds)

One Foot in Eden Still, I Stand

Choir of King's College, Cambridge/Stephen Cleobury
EMI Classics: CDC 7 54418 2 ("English Anthems")

One Foot in Eden Still, I Stand/Swete Jesu/ Three Hymns

Schola Cantorum of Oxford/Mark Shepherd
Hyperion: CDA67615

Sonata Notturna

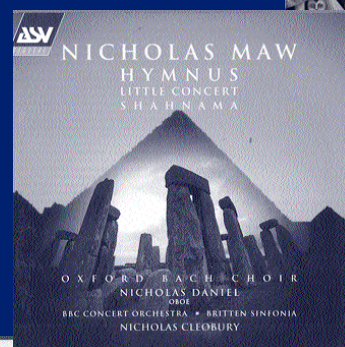
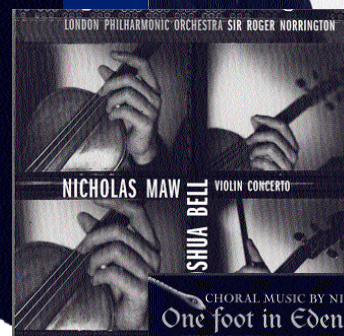
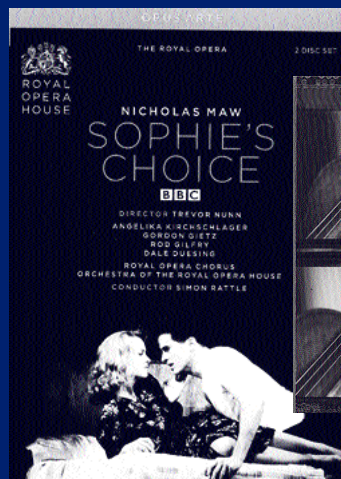
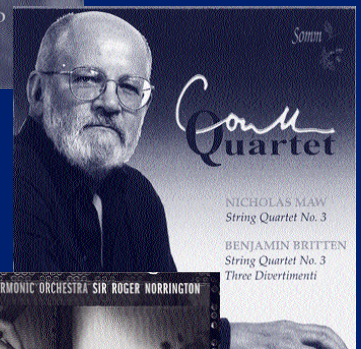
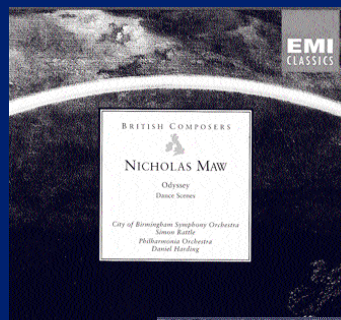
Raphael Wallfisch/English String Orchestra/
William Boughton
Nimbus: NI 5471

Sophie's Choice (DVD)

Angelika Kirschlager/ROH/Simon Rattle
Opus Arte: OA1024D

String Quartet No. 3

Coull Quartet
SOMMCD: 065



Maw could have been described as a neo-Romantic long before the term was invented, but as the 1985 Odyssey and the far slighter Dance Scenes show, his style is totally without contrivance; this is the music of a composer who has taken the threads of early 20th-century modernism to a very different endpoint from that of most of his contemporaries.

The Guardian
(Andrew Clements),
15 August 2003

...a superb example of choral writing performed by a first-class choir. Maw's striking miniatures... The composer illuminates a text from within with wit and charm and total understanding, the occasional accompaniment adding another dimension to the overall sound. Schola Cantorum of Oxford gives an excellent performance and is obviously enjoying every minute. A totally enjoyable experience.

Choir & Organ magazine, May/June 2007

CHRONOLOGICAL LIST OF WORKS

- Sonatina** (1957) flute & piano (Chester)
Nocturne (1957-8) mezzo-soprano & chamber orchestra (Chester)
Five Epigrams (1960) unaccompanied mixed voices (Chester)
Our Lady's Song (1961) carol for unaccompanied SATB chorus (Novello)
Chamber Music (1962) chamber ensemble of 5 players (Chester)
Scenes and Arias (1962 rev. '66) soprano, mezzo-soprano, contralto & orchestra (B&H)
Round (1963) children's voices, SATB chorus & piano (B&H)
The Angel Gabriel (1963) carol for unaccompanied SATB chorus (B&H)
Balulalow (1964) carol for unaccompanied SATB chorus (OUP)
One Man Show (1964 rev. '66/'70) comic opera in 2 acts (B&H)
Corpus Christi Carol (1964) arranged for sopranos & descant with piano (Cambridge Hymnal)
String Quartet No 1 (1965) (B&H)
Sinfonia (1966) small orchestra (B&H)
The Voice of Love (1966) song-cycle for mezzo-soprano & piano (B&H)
Six Interiors (1966) tenor & guitar (B&H)
Double Canon for Igor Stravinsky on his 85th birthday (1967) various instruments (Tempo No 85)
Severn Bridge Variations (1967) orchestra (in collaboration with Arnold, Tippett, Hoddinott, G Williams, & D Jones) (BBC)
Sonata (1967) strings & two horns (B&H)
The Rising of the Moon (1967-70) opera in 3 acts (B&H)
Epitaph-Canon in Memory of Igor Stravinsky (1971) flute, clarinet & harp (Tempo No 97)
Concert Music (1972) orchestra (B&H)
Five Irish Songs (1973) unaccompanied SATB chorus (B&H)
Serenade (1973 rev. '77) small orchestra (B&H)
Life Studies (1973) 15 solo strings (B&H)
Personae I-III (1973) solo piano (B&H)
Te Deum (1975) treble (or soprano), tenor, SATB chorus, congregation & organ (B&H)
Reverdie (1975) five songs for male voices (B&H)
Annes! (1976) unaccompanied SATB chorus (OUP)
Nonsense Rhymes for Children 20 (1976) songs with piano accompaniment (B&H)
La Vita Nuova (1979) soprano & chamber ensemble of 10 players (B&H)
The Ruin (1980) SSAATTBB chorus & solo horn (B&H)
Flute Quartet (1981) flute & string trio (FM)
Summer Dances (1981) orchestra (FM)
Night Thoughts (1982) solo flute (FM)
The Old King's Lament (1982) solo double bass (Yorke)
String Quartet No 2 (1982) (FM)
Little Suite (1984) solo guitar (FM)
Sonata Notturna (1985) cello & string orchestra (FM)
Personae IV-VI (1985-6) solo piano (FM)
Little Concert (1987) oboe & small orchestra (FM)
Odyssey (1972-87) orchestra (FM)
Ghost Dances (1988) imaginary ballet for 5 players (FM)
The World in the Evening (1988) orchestra (FM)
Five American Folksongs (1989) high voice & piano (FM)
Music of Memory (1989 rev '91) solo guitar (FM)
Roman Canticle (1989 rev. '91) medium voice, flute, viola & harp (FM)
Three Hymns (1989) SATB chorus & organ (FM)
One Foot in Eden Still, I Stand (1990) unaccompanied SATB chorus with optional organ (FM)
Piano Trio (1990-1) piano, violin & cello (FM)
Cadenzas to Mozart's Piano Concerto K491 (1991) (FM)
American Games (1991) symphonic wind ensemble (FM)
The Head of Orpheus (1992) soprano & 2 clarinets (FM)
Shahnama (1992) small orchestra (FM)
Swete Jesu (1992) carol for unaccompanied SATB (FM)
Concerto for Violin (1993) violin & orchestra (FM)
String Quartet No 3 (1994) (FM)
Dance Scenes (1995) orchestra (FM)
Voices of Memory (1995) Variations for Orchestra (FM)
Hymnus (1995-6) SATB chorus & orchestra (FM)
Sonata for Solo Violin (1996-7) (FM)
Stanza (1997) solo violin (FM)
Sophie's Choice (1997-2002) opera in four acts (FM)
Narration (2001) cello (FM)
Intrada (2001) string quartet (FM)
Concert suite from Sophie's Choice (2003) orchestra with optional mezzo-soprano (FM)
Fanfare (2004) brass ensemble (FM)
Tango from Sophie's Choice (2004) guitar (FM)
Concerto for Cor Anglais (2004) cor anglais and orchestra (FM)
String Quartet No 4 (2005) (FM)
String Sextet (2007) (FM)

Key to publishers

Chester	Chester Music Ltd	BBC	British Broadcasting Corporation
Novello	Novello & Co		Faber Music Ltd
B&H	Boosey & Hawkes Ltd	FM	Yorke Edition
OUP	Oxford University Press	Yorke	
Tempo	quarterly magazine (published by B & H)		

Contact Details

Head Office

Performance Promotion Department
Faber Music Ltd, Bloomsbury House,
74-77 Great Russell Street, London, WC1B 3DA
tel. +44 (0)20 7833 7911/2
fax. +44 (0)20 7833 7939
email promotion@fabermusic.com
www.fabermusic.com

Hire Library

Faber Music Ltd
Burnt Mill, Elizabeth Way, Harlow,
CM20 2HX
tel +44 (0)1279 828 907
fax +44 (0)1279 828 902
email hire@fabermusic.com

Sales

tel +44 (0)1279 828989
fax +44 (0)1279 828983
email sales@fabermusic.com

USA/Canada

Schott Music Corp & European American Music Dist LLC
254 West 31st Street, 15th Floor
New York
NY 10001 USA
tel +1 212 461 6940
fax +1 212 810 4565
email rental@eamdlc.com

Printed in England, March 2010
Photo credit: Mischa Donat
Edited by Joanna Arnold

