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| Maw, (John) Nicholas (1935-2009) |
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| Nicholas Maw was one of the leading British composers of his generation. His music balances modernist sensibilities with musical and expressive impulses derived from Late Romanticism, often on a large scale and with reference to traditional genres. In later life he relocated to the United States of America, where he died from heart failure.  Though born into a musical family in Grantham, Lincolnshire, Maw only began composing at the instigation of a school music teacher at the age of fifteen. Later he studied at the Royal Academy of Music (1955-58) with Lennox Berkeley. Both the Academy and London in general provided an environment in which he could encounter early twentieth century modernist music for the first time (in particular that of the Second Viennese School) and more contemporary idioms. Supported by a French Government scholarship, Maw continued his education in France with Nadia Boulanger (who helped him secure the Lili Boulanger Prize, which allowed him to remain in Paris for a further six months) and Max Deutsch. Though Maw’s earliest works, such as the *Eight Chinese Lyrics* (1956) and *Nocturne* (1957-58) already demonstrated familiarity with the music of the Second Viennese School (as well as that of Britten), the compositions Maw produced on his return to England, such as the *Six Chinese Songs* (1959) revealed a Boulezian influence. |
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Supported by a French Government scholarship, Maw continued his education in France with Nadia Boulanger (who helped him secure the Lili Boulanger Prize, which allowed him to remain in Paris for a further six months) and Max Deutsch. Though Maw’s earliest works, such as the *Eight Chinese Lyrics* (1956) and *Nocturne* (1957-58) already demonstrated familiarity with the music of the Second Viennese School (as well as that of Britten), the compositions Maw produced on his return to England, such as the *Six Chinese Songs* (1959) revealed a Boulezian influence.  A crisis of confidence that emanated in part from stylistic concerns in these early works led Maw in *Essay for Organ* (1962) and above all in *Scenes and Aria* for three female voices and a large orchestra (1962; rev. 1966) to (in his own words) ‘put [his] roots in the place where [he] felt they need[ed] to be put down: in the music of before the First World War’ (Griffiths 170). The resulting rapprochement between the rigour inherited from serial thinking and the sensuousness of late Romantic lyricism and harmonic language was to define his later style. In practice, this led to a fruitful tension between modernist fragmentation and Romantic expressive values, a tension borne out in subsequent works such as the *String Quartet No. 1* (1965), *Sinfonia* (1966), and the two comic operas *One Man Show* (1964) and *The Rising if the Moon* (1967-70).  A commission to write for the London Symphony Orchestra in 1972 led eventually to *Odyssey* (1972-87), an unbroken ninety-minute work for orchestra in which Romantic compositional principles are expanded to extremes (for instance, the treatment of lengthy musical themes as individual motifs). This, and Maw's music of the 1970s and 80s more generally, can thus be understood in part as a positive exploration of the music of the late nineteenth century in the light of the late twentieth. Further examples include the manipulations of texture and density in *Life Studies* (1973-76) for fifteen strings and the composition of character pieces *Personae* (1973; 1985-86) for piano, and rethinking of genre, as in the *Sonata Notturna* (1985), which is in effect a concerto for cello and strings.  In later years, Maw's music continued to explore melodic writing on the largest scale, but with an increasingly clear tonal focus, as can be found in the expansive *Violin Concerto* (1993) and the choral-orchestral *Hymnus* (1995-96). Alongside such grand public gestures exist finely crafted chamber works, including three further *String Quartets* (1982; 1994-5; 2005) and choral works such as *One Foot in Eden, Still I Stand* (1990). The key work of this period was the opera *Sophie’s Choice*, which occupied Maw from 1990 to 2002. Though critics took Maw’s assemblage of a libretto from William Styron’s book to task, his lucid orchestral writing and generous lyricism garnered praise. Chronological List of Compositions: *Eight Chinese Lyrics,* for mezzo soprano(1956)  *Sonatina,* for flute and piano(1957)  *Nocturne*, for mezzo soprano and chamber orchestra (1957-8, rev. 1973)  *Six Chinese Songs*, for alto and piano (1959)  *5 Epigrams*, for mixed chorus (1960)  *Our Lady’s Song*, for mixed chorus (1961)  *Essay*, for organ (1961, rev. 1963)  *Chamber Music*, for oboe, clarinet, bassoon, horn, and piano (1962)  *Scenes and Arias*, for Soprano, Mezzo soprano, Alto, and orchestra (1962, rev. 1966)  *Round*, for unison children’s voices, choir, and piano (1963)  *The Angel Gabriel*, for choir (1963)  *Balulalow*, for choir (1964)  *Corpus Christi Carol*, for soprano, descant recorder, and piano (1964)  *One Man Show*, opera (1964, rev. 1966, 1970)  *String Quartet No.1* (1965)  *Sinfonia*, for small orchestra (1966)  *The Voice of Love*, Mezzo soprano and piano (1966)  *6 Interiors*, for high voice and guitar (1966)  *Sonata*, for string orchestra and 2 horns (1967)  *Double Canon* for Igor Stravinsky (1967)  *The Rising of the Moon*, opera (1967-70)  *Epitaph- Canon* in Memory of Igor Stravinsky, for flute, clarinet and harp (1971)  *Concert Music* (from The Rising of the Moon) (1972)  *5 Irish Songs*, for mixed chorus (1972)  *Personae I–III*, for piano (1973)  *Life Studies I–VIII*, for 15 solo strings (1973; 1976)  *Serenade*, for small orchestra (1973, rev. 1977)  *Te Deum*, for Treble/Soprano, Tenor, choir, congregation, and organ (1975)  *Reverdie*, for male voices (1975)  *Nonsense Rhymes*, for children's voices and piano (1976)  *La vita nuova*, for Soprano and chamber ensemble (1979)  *Summer Dances* (1981)  *Flute Quartet* (1981)  *String Quartet No. 2* (1982)  *Night Thoughts*, for flute (1982)  *Spring Music*, (1982–83)  *Little Suite*, for guitar (1984)  *Sonata Notturna*, for cello and string orchestra (1985)  *Personae IV–VI*, for piano (1985-86)  *Odyssey*, for orchestra (1972-87)  *Little Concert*, for oboe and small orchestra (1987)  *The World in the Evening* (1988)  *Ghost Dances*, for flute, clarinet, violin, cello, and piano (1988)  *3 Hymns*, for choir and organ (1989)  *5 American Folksongs*, for Soprano and piano (1989)  *Roman Canticle*, for medium voice, flute, viola and harp (1989, rev. 1991)  *Music of Memory*, for guitar (1989; rev. 1991)  *One Foot in Eden Still, I Stand,* for soprano, alto, tenor, bass soloists, choir and (opt.) organ (1990)  *Piano Trio* (1990-91)  *American Games*, for symphonic wind band (1991)  *Shahnama*, for small orchestra (1992)  *Sweté Jesu*, for choir (1992)  *The Head of Orpheus*, for soprano and 2 clarinets (1992)  *Violin Concerto* (1993)  *String Quartet No.3* (1994-95)  *Dance Scenes* (1995)  *Voices of Memory* (1995)  *Hymnus*, for chorus and orchestra (1995-96)  *Sonata*, for violin (1966-67)  *Stanza*, for violin (1997)  *Narration*, for cello (2000-01)  *Sophie’s Choice*, opera (1990-2002)  *Intrada*, for string quartet (2002)  *Fanfare*, for brass ensemble (2004)  *Tango from Sophie's Choice*, for guitar (2004)  *Concert Suite from Sophie's Choice*, for optional soprano and orchestra (2004)  *Concerto* for cor anglais and orchestra (2005)  *String Quartet No.4* (2005)  *String Sextet (Melodies from Drama)* (2006-07) |
| Further reading:  (Bradshaw)  (Gloag)  (Griffiths)  (Northcott)  (Payne)  (Whittall)  (Whittall, Nicholas Maw and the music of memory) |