Finding Aid


Descriptive Summary

Extent
Number of containers: 42 boxes
Linear feet: 18 lin. ft.

Repository
Peabody Archives
Johns Hopkins University

Location
Archives stacks, second floor of the Friedheim Music Library

Processed by
Nathan Cornelius (November 2015—January 2016)

Administrative Information

Accession Number
2013.1

Provenance
Gift of Nicholas Maw

Access
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Biography

John Nicholas Maw (b. Grantham, Lincolnshire, England, Nov. 15, 1935; d Washington, DC, May 19, 2009) studied composition with Berkeley and theory with Steinitz at the Royal Academy of Music (1955–8), and then in Paris (1958–9) with Boulanger (composition) and Deutsch (analysis). He was Fellow Commoner in creative arts at Trinity College, Cambridge (1966–70); tutor in composition at the University of Exeter (1972–4); visiting professor of
composition at Yale School of Music (1984–5, 1989); visiting professor of composition at Boston University School of Music (1986); professor of music at Milton Avery Graduate School of the Arts, Bard College (1990–99); and professor of composition at the Peabody Conservatory of the John Hopkins University (1999–2009).

(Grove Music Online, accessed December 14, 2015)

**Scope and Content**

This collection contains manuscripts, scores, and recordings of musical compositions by Maw; correspondence by Maw; programs and reviews of performances of works by Maw; personal papers; and books, scores, manuscripts, and recordings of Maw’s acquaintances and colleagues.

**Series Description**

**Series I: Musical Compositions by Maw**
- Subseries A: Manuscripts and sketches
- Subseries B: Unpublished proofs, correction copies, and rental copies
- Subseries C: Published correction copies
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- Subseries E: Unpublished parts
- Subseries F: Audiocassette recordings

**Series II: Correspondence**
- Subseries A: Corrections of compositions
- Subseries B: Drafts and proposals of libretti
- Subseries C: Miscellaneous

**Series III: Programs and Reviews**
- Subseries A: General
- Subseries B: Sophie’s Choice

**Series IV: Personal Papers**
- Subseries A: Catalogs, press kits
- Subseries B: Yale papers
- Subseries C: Miscellaneous

**Series V: Works by Others**
- Subseries A: Published scores dedicated to Maw
- Subseries B: Published books and scores inscribed to Maw
- Subseries C: Published scores marked by Maw
- Subseries D: Manuscripts inscribed to Maw
- Subseries E: Manuscripts and unpublished scores sent to Maw
- Subseries F: Audiocassette recordings
- Subseries G: Programs of concerts not by Maw
Container List

Series I: Musical Compositions by Maw

Subseries A: Manuscripts and sketches

Box 1
1. *Capriccio* (n.d.), manuscript
   fl, hpd
2. *Fanfare* (2005), sketches, computed-engraved parts
   2 tpt, 4 hn, 2 tbn
3. *Five Epigrams* (1960), manuscript
   SATB
4. “Farewell to Torres Vedras” (from *The Rising of the Moon*?), 3 sketches
   Instrumentation not specified (short score?)
5. *Narration* (2001), computer-engraved draft
   vc
6. *Nocturne* (1957-58), manuscript
   Mez 1.1.1.0 1.0.0.0 hp str
7. *Nonsense Rhymes: Songs and Rounds for Children* (1976), manuscript (later
   published in 2 volumes as *Calico Pie* and *Caroline Pink*)
   children’s chorus, pf
8. *Concert Suite from Sophie’s Choice* (2004), manuscript
   S 3(pic).3.3.3 5.3.3.1 timp perc hp str

Box 2
1. *Concerto for Cor Anglais and Orchestra* (piano reduction) (2005), computer-
   engraved draft, manuscript
   eng hn solo, pf
2. *Concerto for Cor Anglais and Orchestra* (orchestral version) (2005), manuscript
   eng hn solo 2.2.2.2 4.2.0.0 str
3. *Discourse* (n.d.), 3 manuscripts/sketches
   rec, hpd

Box 3
1. *String Quartet No. 3* (1994), manuscript
   2 vn, va, vc
2. *American Games: Medley for Wind Band* (1991), manuscript (transparencies)
   3(a fl, pic).3+ebcl.3(cbn) asx 4.3.3+euph.1 timp perc(3)

Box 4
*Odyssey* (1974-1987), manuscript
3(a fl, pic).3(eng hn).3(ebcl, bcl).3(cbn) 6.4(2 d tpt).3.1 timp (6 drums) perc(3) cel pf str
(min 16/14/12/12/8 max 20/18/14/12/10)

Box 5
*The Rising of the Moon* (1967-68), manuscript short score
   Opera in 3 acts
Box 6

*Sophie’s Choice* (2002), manuscript short score (partially computer-engraved)
Opera in 4 acts

Subseries B: Unpublished proofs, correction copies, and rental copies
*Unless otherwise noted, all items are in manuscript form.

Box 7

1. *American Games: Medley for Wind Band* (1991), rental/correction copy
   3(a fl, pic).3+ebcl.3(cbn) asx 4.3.3+2euph.2 timp perc(3)
2. *Fanfare* (2004), computer-engraved correction copy
   2 tpt, 4 hn, 2 tbn
3. *Flute Quartet* (1981), manuscript score (2 copies), vn and vc parts
   fl, vn, va, vc
   1992 revised rental/correction copy
   fl (pic, a fl, manjeera), cl (ebcl, bcl, manjeera, kazoo), vn (manjeera, strumstick), vc
   (manjeera, flexatone), pf (manjeera, kalimba)
5. *The Head of Orpheus* (1993), rental copy
   high voice, 2 cl
   SSAATTBB chorus 3(pic).3(eng hn).3.3(cbn) 4.4.3.0 hp timp perc str

Box 8

   rental/correction copy
   ob solo, 2 hns, str
   copy
   gui
   manuscript cuts and revisions
   Opera in two acts
   3(a fl, pic).3(eng hn).3(ebcl, bcl).3(cbn) 6.4(2 d tpt).3.1 timp (6 drums) perc(3) cel pf
   str (min 16/14/12/12/8 max 20/18/14/12/10)

Box 9

   copy
   pf
   med. v, fl, va, hp
   Double SSAATTBB, solo hn
4. *Shahnama* (1992), rental/correction copy
   1(pic, a fl).1.1(ebcl).1 1.1.1.0 pf str (min. 6/6/4/4/1 max. 12/10/8/6/3)
Box 9a

1. *The Rising of the Moon* (1971), Act One, rental/correction copy
   Orchestra: 2+pic.3.3.2 4.3.2.1 timp perc hp str

Box 10

*Sophie’s Choice* (2002), full score, incomplete Act 1 full score, 2006 revised vocal score for WNO production, Act III revised vocal score
Singing roles: B-Bar (2), Mez, High Bar, C (2), Dramatic T, Bar (5), S, Chorus
Orchestra: 3(a fl, pic).3(eng hn).3(bcl, ebcl).3(cbn) 5.3.3.1 timp perc hp str

Box 11

1. *Sonata* (1999), 2 correction copies, master copy, proof
   vn
   vc solo, str (min. 4/3/2/2/1)
   2(pic).2.2.2 4.3.3.1 timp str
   vn
5. *Summer Dances* (1981), arr. for symphonic wind band by Adrian Connell, computer-engraved rental score
   2+pic.2.3+ebcl+bcl.2 asx tsx barsx 4.3.3+euph.1 cb timp perc(3)
6. “This Train” (1988), arr. for high or medium voice, computer-engraved correction copy
   v, pf
   SATB, org
8. *La Vita Nuova* (1979), rental/correction copy
   S, fl, ob, cl, bn, hn, hp, 2vn, va, vc
   a. I. Sonetto
   b. II. Madrigale
   c. III. Tacciono i boschi
   d. IV. Madrigale
   e. V. Il Sogno
   2(pic).2(eng hn).2.2(cbn) 4.3.3.0 hp timp perc str
10. “Zeb Turney’s Gal” (n.d.), arr. for high or medium voice, computer-engraved correction copy
    v, pf

Subseries C: Published correction copies

Box 12

   3(a fl, pic).3+ebcl.3(cbn) asx 4.3.3+euph.2 timp perc(3)
5. *Calico Pie and Other Nonsense Rhymes* (1978)  
   children’s chorus, pf

6. *Caroline Pink and Other Nonsense Rhymes* (1978)  
   children’s chorus, pf

7. *Concert Music for Orchestra from The Rising of the Moon* (1973)  
   3(pic).3(eng hn).3(ebcl).2 4.3.2.1 timp perc hp cel str

   fl, vn, va, vc

   10 vn, 2 va, 2 vc, cb; or str orch

    fl

11. *Nocturne* (1957-58), facsimile of manuscript  
    Mez, 1.1.1.0 1.0.0.0 hp str (max 8/6/5/4/2)

12. *The Old King’s Lament* (1982), photocopy of front matter and page 1  
    cb

    pf

   Singing Roles: High T, Bar, Mez (2), B-Bar (2), High Bar, T(2), S (2), C, B, Chorus  
   Orchestra: 3(pic).3(eng hn).3(bcl, ebcl).2 4.3(crt).2.1 perc cel hp str

   SATB, children’s chorus, pf

   Double SSAATTBB, solo hn

17. *Scenes and Arias* (1962, rev. 1966), vocal score  
   S, Mez, C, 3(a fl, pic).3(eng hn).2+bcl.2+cbn 4.3.3.1 timp perc(2) hp cel str

Box 13

   1.2.0.2 2.0.0.0 str (min. 8/6/5/4/2)

   1(pic).2(eng hn).2.2 2.0.0.0 str (min. 5/4/3/3/1)

3. *Sonata* (1967)  
   2 hn, str (min. 5/4/3/3/2)

   vc solo, str (min. 4/3/2/2/1)

5. *Sonatina* (1957)  
   fl, pf

Subseries D: Published scores without corrections

Box 13, cont.

   SATB

7. “Balulalow” (1964)  
   SSAATTBB

8. *Calico Pie and Other Nonsense Rhymes* (1978), words and melody only  
   children’s chorus
9. “Corpus Christi Carol” (1964)
   vv, pf
10. *Five Irish Songs* (1972)
    SATB
    a. I shall not die for thee
    b. Dear dark head
    c. Popular song
    d. Ringleted youth of my love
    e. Jig
    gui
    gui
    SATB (soli or semi-chorus), SSAATTBB, opt. org
    SATB
15. *Piano Trio* (1990), score, vn part, vc part
    vn, vc, pf
    SATB
    SATB, org
18. *La Vita Nuova* (1979)
    S, fl (pic), ob (eng hn), cl, hn, hp, 2 vn, va, vc
19. *The Voice of Love* (1966), photocopies of score
    Mez, pf

Subseries E: Unpublished parts

Box 14

*Requiem* (1956)
   solo S, solo C, SSAA, solo vn, solo va, solo vc, str
   a. Transparencies of parts
   b. Solo S
   c. Solo C
   d. Solo vn
   e. Solo va
   f. Solo vc
   g. vn I (5 copies)
   h. vn II (4 copies)
   i. va (3 copies)
   j. vc (6 copies)
   k. cb
   l. vocal score
   m. SSAA part (13 copies)

Box 15

*Summer Dances* (1981), arr. for symphonic wind band by Adrian Connell
Subseries F: Audiocassette recordings

Box 16

1. *American Games*, DePaul University Wind Ensemble (Don DeRoche, cond.)
4. *Caroline Pink and Other Nonsense Rhymes*, Finchley Children’s Music Group (John Andrews and Colin Howard, cond.)
6. *Essay; String Quartet [No. 1]*
8. *Five American Folksongs*, University of New Mexico Composers Symposium, Mar. 1995
12. *Flute Quartet*, J. Sherman [?]
13. *Flute Quartet*, Judith Pearce, Marcia S[illegible], Roger Chase, Chris van Kampen; *Night Thoughts*, Judith Pearce, Mar. 27 1983
17. *Ghost Dances*, Boston Musica Viva
18. *Ghost Dances*, Robert Schumann Philharmonic (John Carewe, cond.)
22. *Little Concert* (Blair Tindall, oboe); Joseph Joachim, *Elegiac Overture*; Leos Janacek, *Idyll*; Hudson Valley Philharmonic Chamber Orchestra (Leon Botstein, cond.)
23. *Little Concert; American Games*, University of New Mexico Composers Symposium, Mar. 1995
24. *Music of Memory*, Eliot Fisk; *Little Suite*, Mickey James, University of New Mexico Composers Symposium, Mar. 29 1995
27. *Nocturne*, Barbara Rearick, American Symphony Chamber Orchestra (Leon Botstein,
cond.), Feb. 7-8 1997
30. *One Foot in Eden Still, I Stand*, Choir of King’s College Cambridge (Stephen Cleobury, cond., Christopher Hughes, organ), July 7 1991
32. *Personae IV, V, VI*, Peter Donahue, June 7 1986
34. *Personae I-VI*, Alan Gravill, Aug. 4 1989; Nicholas Maw in conversation with Michael Berkeley introducing *Odyssey*
35. *Piano Trio*, Monticello Trio, Jan. 18 1992
36. *Piano Trio*, 20th Century Consort, Mar. 27 1993
40. *Reverdie*, Baccholian Singers, Aug. 1 1979
43. *Romantic Variations*, Minnesota Orchestra (Mark Wigglesworth, cond.), Apr. 7 2001
44. *The Ruin*, BBC Northern Singers (Stephen Wilkinson, cond.), Jonathan Goodall, horn, Aug. 25-27, 1980; interview with Nicholas Maw by Elaine Padmore about *The Ruin*
46. *The Ruin*, BBC Singers (John Poole, cond.), Frank Lloyd, horn, Aug. 4 1989
47. *Scenes and Arias*, San Francisco Symphony (Roger Norrington, cond.), Carmen Pelton, soprano, Florence Quivar, mezzo-soprano, Mette Ejsing, contralto, October 28-30 1993
50. *Serenade*, Orchestra of St. John’s (John Lubbock, cond.), Nov. 7 1983
51. *Serenade*, London Sinfonietta (Lionel Friend, cond.)
53. *Shahnama*, London Sinfonietta (Sakari Oramo, cond.)
55. *Sonata for Solo Violin*, 20th Century Consort, Elisabeth Adkins, Feb. 28 1998
56. *Sonata for Strings and Two Horns*, BBC Symphony Orchestra (Norman Del Mar, cond.), Alan Civil and Michael Baines, horns, May 1981; *Chamber Music*, Nash Ensemble, Nov. 27 1981
57. *Sonata for Strings and Two Horns*, London Mozart Players (Jane Glover, cond.), Aug. 23 1986
58. *Sonata for Strings and Two Horns*, American Symphony Orchestra (Leon Botstein, cond.)
60. Sonata Notturna, Langham Chamber Orchestra (Frank Shipway, cond.), Alexander Baillie, cello, Sep. 22, 1986
62. Spring Music, BBC Philharmonic Orchestra, April 15, 1984
63. Spring Music, National Youth Orchestra (Kees Bakels, cond.) Aug. 16, 1985; Benjamin Britten, Divisions on a Theme for Piano Left Hand; Dmitri Shostakovich, Symphony No. 4
64. Spring Music, Minnesota Orchestra (David Zinman, cond.), May 13, 1993
65. Spring Music, Minnesota Orchestra (David Zinman, cond.), May 14, 1993
66. Spring Music, Vermont Symphony Orchestra (Kate Tamarkin, cond.), May 10, 1997; Ludwig van Beethoven, Piano Concerto No. 5, Ben Pasternack, piano; Camille Saint-Saens, Symphony No. 3, Emory Fanning, organ
67. String Quartet No. 2, Gabrieli Quartet
68. String Quartet No. 2, Da Camera Houston, March 12, 1996; String Quartet No. 3, Corell Quartet, July 1995
69. Summer Dances, Independent Association of Prep Schools Orchestra (Nicholas Kraemer, cond.), July 1981; Morning Music (later retitled Spring Music), Royal Philharmonic Orchestra (Norman Del Mar, cond.), Oct. 15, 1982
70. Summer Dances, Northern Junior Philharmonic Orchestra (Christopher Adey, cond.), July 1983

Box 17

1. Swete Jesu, Choir of King’s College Cambridge (Stephen Cleobury, cond.), Dec. 24, 1992; Neapolitan carol, Quando Nascette Nino
2. Variations for Orchestra (later retitled Voices of Memory), BBC Symphony Orchestra (Andrew Davis, cond.)
3. Variations in Old Style (later retitled Voices of Memory), BBC Symphony Orchestra (Andrew Davis, cond.)
4. Violin Concerto, Orchestra of St. Luke’s (Roger Norrington, cond.), Joshua Bell, violin, Sep. 29, 1993
7. La Vita Nuova, Joan Heller, soprano, Boston University Ensemble (Theodore Aut[illegible], cond.), Nov. 18, 1986; Five American Folksongs, Lucy Shelton, soprano, Robert Spillman, piano, Jan. 28, 1989
8. La Vita Nuova, Boston Musica Viva (Richard Pittman, cond.), Jane Manning, soprano, Apr. 24, 1987
10. La Vita Nuova, Nash Ensemble; Peter Maxwell Davies, Ave Maris Stella
11. La Vita Nuova, Orpheus Ensemble; Hugh Wood, Song Cycle to Poems of Pablo Neruda
12. La Vita Nuova, 20th Century Consort, Carmen Pelton, soprano; Roman Canticle, 20th Century Consort, William Sharp, baritone
13. La Vita Nuova, Time’s Arrow Ensemble (Boston University), Lisa Graf, soprano, Sep. 30, 1995


17. *Voices of Memory: Variations for Orchestra*, Minnesota Orchestra (Mark Wigglesworth, cond.)


22. [unidentified], University of New Mexico Composers Symposium 1995

Series II: Correspondence

Subseries A: Corrections of compositions

Box 18

1. *American Games*
   a. Manuscript paper sheet with corrections sent from Maw to Elaine Gould, 1992
   b. Engraved proof score with handwritten corrections by Maw
   c. Fax from Elaine Gould to Maw listing corrections, Aug. 15 1991
   d. Fax from Elaine Gould to Maw asking about corrections with handwritten reply by Maw, Jan. 17 1992
   e. Handwritten list of alterations to parts and to tempi
   f. Handwritten rehearsal notes
   g. Handwritten list of corrections checked off by Maw

2. *Concerto for Cor Anglais*
   a. Typed letter from Maw to Elaine Gould enclosing the rest of the score, Dec. 27 2004
   b. Handwritten list of corrections sent from Maw to Elaine Gould, Jan. 5 2005

3. *Hymnus*
   a. Photocopy of texts
   b. Fax from Nicholas Cleobury to Maw asking about corrections, March 6 1998
   c. Fax from Maw to Nicholas Cleobury replying about corrections, March 6 1998
   d. Handwritten rehearsal notes
   e. Computed-engraved short score

4. *Odyssey*
   a. Handwritten instrumentation list on manuscript paper
   b. Typed letter from Katherine Hill to Maw asking about corrections with handwritten replies by Maw, Feb. 18 1987

5. *Persona V*
a. Typed letter from Nick Turner to Maw asking about corrections, April 17 1986
6. Roman Canticle
   a. Handwritten fax from Maw to Elaine Gould with corrections to proof, April 24 1995
7. Sophie’s Choice
   a. Handwritten instrumentation list
   b. Typed letter from engraver Paul Rigby, n.d.
   c. Handwritten percussion instrumentation list on manuscript paper
   d. Handwritten rehearsal notes (?)
   e. Typed list of cuts
   f. E-mail from Elaine Gould to Maw asking about corrections with handwritten reply by Maw, Feb. 6 2002
8. Summer Dances (wind band arrangement by Adrian Connell)
   a. Typed letter from Adrian Connell to Maw enclosing the arrangement, Oct. 26 2001
   b. Typed note from Adrian Connell to Maw updating him on interest in the arrangement, n.d.
   c. Handwritten instrumentation list on Peabody Conservatory letterhead
9. “Tango” from Sophie’s Choice (guitar arrangement by Stephen Marchionda)
   a. Manuscript score, dated July 7 2003, with later corrections by Maw
   b. E-mail from Stephen Marchionda to Nicholas Maw suggesting edits to the arrangement, with handwritten reply by Maw, Nov. 13 2003
10. Violin Sonata
    a. Manila folder with handwritten description of revised master copy
    b. Handwritten note from Elaine Gould to Maw enclosing a proof of the cover, April 16 1999
    c. Typed letter from Paul Tyas to Maw enclosing proofs, April 16 1999
    d. Fax from Maw to Elaine Gould and Paul Tyas commenting on title page layout and listing corrections, May 4 1999
    e. Fax from Elaine Gould to Maw listing corrections, with handwritten replies by Maw, n.d. (no later than May 11 1999)
    f. Fax from Maw to Elaine Gould listing corrections, with attached handwritten corrections on manuscript paper, May 11 1999
    g. Fax from Elaine Gould to Maw asking about corrections and updating him on the status of Sophie’s Choice, with handwritten replies by Maw, May 12 1999
    h. Fax from Elaine Gould to Maw asking about corrections and enclosing a proof, with handwritten replies by Maw, May 14 1999

Subseries B: Drafts and proposals of libretti

Box 18, cont.
11. Sophie’s Choice
    a. Scenario (working draft II), October 1999
    b. Act I [draft i]
    c. Act I [draft ii]
    d. Act I (draft iii)
    e. Act II [draft i]
    f. Act II (draft ii)
    g. Acts I-II (draft iv)
h. Act II (draft v)
i. Act IV [draft i]
j. Published libretto (2002) with handwritten corrections and cuts by Maw
k. Loose sheets from libretto drafts with handwritten markings by Maw

12. Charlotte Stieglitz (19th-century German author who killed herself for her husband’s sake)
a. Business card of Goethe-Institut London library
b. Handwritten note with contact information for James Lynn
c. British Library brochure, “Notes for Readers”
d. Handwritten note with names and numbers of three individuals
e. Handwritten note (on back of Beinecke Rare Book Library stationery) with biographical sketches of Charlotte Stieglitz and Theodor Mundt
f. Handwritten note (not in Maw’s hand) with contact information for three individuals
g. Photocopied excerpt from *A History of German Literature* by J. G. Robertson
h. Photocopied pages from three different German biographical dictionaries mentioning Stieglitz
i. Typed letter from Patrick Carnegy to Maw enclosing information about Stieglitz and recommending he consult G.D.C. Tytler to help with his research, Mar. 7 1980
j. Membership application to University of London Institute of Germanic Studies (blank)
k. Handwritten note (not in Maw’s hand) with name and number of Alan Hornsey
l. Typed letter from Martin Kingsbury to Maw recommending two professors who could help with his “new opera project” on Steiglitz, Jan. 26 1981

13. Libretto to *Where Angels Fear to Tread* by Roger Brunyate, after the novel by E. M. Forster, with handwritten comments by Maw

14. Three versions of a typed scenario for an opera (no author or date identified) about two couples and an intruder claiming to be the man who shot John F. Kennedy

15. *Sredni Vashtar* and other children’s operas
   a. Typed letter from Richard Adams to Maw enclosing his libretto to *Sredni Vashtar*, Jun. 2 1978
   b. Typed synopsis of libretto to opera about four children who are transported to a fantasy world
   c. Typed synopsis of libretto to *The Trial of El-Ahrairah*, after Adams’ story from *Tales from Watership Down*
   d. Typed libretto to *Sredni Vashtar* by Richard Adams, after the story by Saki (H. H. Munro). Adams’ adaptation was eventually produced with music by Robert Steadman.

16. Libretto to *Life Is a Dream* by Peter Porter, after the play by Pedro Calderón
   a. Typed libretto to Act I, Scene I, labeled “first revised draft”
   b. Typed synopsis of Acts I and II with handwritten corrections by Porter
   c. Handwritten chart of Act I, Scene I, by Maw
   d. Typed “Prolegomenon to a treatment of *La Vida Es Sueno* as an operatic libretto” and outline of the opera by Porter, with handwritten corrections
   e. Typed letter from Porter to Maw enclosing the “Prolegomenon,” Mar. 12 1971
   f. Typed letter from Maw to Porter with preliminary comments on the scenario, Mar. 17 1971
   g. Typed letter from Porter to Maw asking to meet again to work out the scenario,
Apr. 26 1971
h. Typed libretto to Act I with numerous handwritten corrections and cuts
i. Handwritten chart of Act I, Scene I
j. 2 photocopies of typed libretto to Act I without corrections
k. Typed letter from Porter to Maw, Feb. 14 1972, explaining his difficulty obtaining funding for the project
l. Typed manuscript of revised scenario/synopsis of the opera
m. Handwritten postcard from Porter to Maw, May 10 1972
n. Typed letter from Porter to Maw responding to his revisions, May 22 1972
o. Handwritten postcard from Porter to Maw, Aug. 13 1972
p. Typed letter from Porter to Maw enclosing the libretto to Act I, Sep. 30 1972
q. Typed letter from Porter to Maw enclosing two photocopies of libretto to Act I and apologizing for his slow progress, Oct. 27 1972
r. Typed letter from Porter to Maw responding to his “disquieting thoughts about the opera” and offering to resign from the project, Nov. 10 1972
s. Typed letter from John Cruft to Maw acknowledging his decision to end the collaboration with Porter, Mar. 5 1973
t. Handwritten notes on the plot by Maw

17. Typed scenario to The Darling by Eric Crozier, after the story by Anton Tchekov, bound with a translation of Tchekov’s story
18. Typed libretto to Miriam (no author named)
19. Scenario for an untitled opera in three acts by William Sansom, with several pages of handwritten notes in colored marker by Sansom
20. Scenario for the ballet Lord Byron as Don Juan by Beverley Cross

Subseries C: Miscellaneous Correspondence

Box 18, cont.

21. Jeremy Haladyna Review
   a. Typed letter from William Ashby, provost of the University of California—Santa Barbara, to Maw, requesting his review of Jeremy Haladyna’s portfolio regarding Dr. Haladyna’s candidacy for Lecturer with Security of Employment at UCSB, on UCSB letterhead, June 24 1999
   c. Artist statement by Jeremy Haladyna
   d. Handwritten letter from Maw to Ashby evaluating Haladyna’s artist statement and portfolio, Sep. 8 1999

22. Postcards
   b. Handwritten postcard to Maw, signed “$” (image: Dmitri Shostakovich), Nov. 23 1992
   c. Handwritten postcard to Maw, signed “Bruce” (image: Ralph Vaughan Williams), Apr. 23 1992
   d. Handwritten postcard to Maw, signed “Ken” (image: William Styron), 1995
   e. 6 black-and-white prints of photographs of Shostakovich, Stravinsky, and Diaghilev
Series III: Programs and Reviews

Subseries A: General

Box 19 (Programs and Reviews, 1954-1981)

1. 1954-1959
   a. Program, Summer Term 1954 concert
   b. Program, Priory Church of St. Bartholomew-the-Great, Oct. 15 1958; handwritten note from Maw to Karen Graham on reverse
   c. Program, 211th Society for the Promotion of New Music recital, Wigmore Hall, March 3 1959 (2 copies)
   d. Clipping from *The Times* (London), May 19 1959
   e. Program, London Bach Group, Abbaye St. Michel-de-Cuxa, Prades, France, July 12 1959 [incorrectly listed as Tuesday, July 13, a nonexistent day and date]
   f. Clipping from *The Musical Times*, December 1958
   g. Clipping from unidentified newspaper, 1958
   h. Clipping from unidentified newspaper, 1959

2. 1960-1961
   b. Program booklet, Cheltenham Festival of British Contemporary Music, July 3-15 1960, with enclosed newspaper clippings
   c. Program, 223rd Society for the Promotion of New Music Recital, Oct. 4 1960
   d. Clipping from *The Times* (London), Oct. 5 1960
   e. Clippings from unidentified newspapers, 1960
   f. Clipping from *The Financial Times*, Nov. 1 1960
   g. Clipping from *Reynolds News*, Nov. 13 1960 (2 copies)
   i. Program, The London Scottish Choir, Royal Academy of Music, May 3 1961
   j. Program, Fourth Macnaghten Concert, Jan. 20 1961, with enclosed clipping
   m. Program, James Dalton, Queen’s College Chapel, Oxford, Oct. 22 1961
   n. Program, James Dalton, Methuen Memorial Hall, Aug. 24 1961
   o. Program, James Dalton, College of Wooster, Sep. 20 1961
   q. Program, James Dalton, Muhlenberg College, Oct. 5 1961
   r. Program, James Dalton, General Theological Seminary, Oct. 9 1961
   s. Program, President’s Concert, Royal College of Music, Nov. 16 1961

3. 1962-1963
   a. Supplementary List of New Works and Reprints, J & W Chester, Sep. 1962
   b. Advertisement for a lecture series, “The Development of the Orchestra,” by Maw at Southover Grange, Lewes, fall 1962
   c. Program, 234th Society for the Promotion of New Music Recital, Apr. 2 1962
   e. Program, University of Southampton Concert Society, May 1 1962
   f. Unidentified clippings with reviews of premiere of *Chamber Music*, May 1962
   g. Program, Melos Ensemble, Aug 5 1962
h. Typed excerpt from “Music Review,” Nov. 1962
i. Program proof, BBC Promenade Concert, Aug 31 1962
k. Program, BBC Proms Concert, Aug. 31 1962
o. n.a., “Contradiction in Prom Novelty,” *The Times*, Sep. 1 1962
r. n.a., “Inventiveness and Beauty in New Work,” *The Guardian*, Sep. 1 1962
t. Program, Allan Wicks and the Elizabethan Singers, Macnaghten Concerts, Oct. 26 1962
w. Edmund Tracey, “For Church and Organ,” *The Observer*, Oct. 28 1962
x. Brochure, Oxford University Contemporary Music Club, fall 1962
y. n.a., “Home Town ‘First’ for Successful Young City Composer,” n.p., n.d.
z. Unidentified clippings of reviews of “Difficulties of a Bridegroom” by Ted Hughes, Feb. 1963
aa. Midland Group of Artists lecture series schedule, spring 1963
bb. Program, 9th St. Pancras Arts Festival, March 13 1963
c. Unidentified clippings of reviews of *Nocturne*, March 14 1963
dd. Unidentified clippings reporting Maw’s commission by the London County Council for an opera (*One-Man Show*), March 1963
ff. Unidentified clippings reviewing Festival of Poetry, July 1963
gg. Macnaghten Concerts 1963-64 season brochure
hh. n.a., “Composers’ Homage to Britten,” *The Times*, Oct. 9 1963
mm. n.a., “Maw’s Poetic Evocation,” *Daily Telegraph and Morning Post*, Oct. 26 1963
qq. Ceremonial Programme [schedule], Robert Mayer Concerts for Children 40th Anniversary, Nov. 2 1963
rr. n.a., “40 Years of Concerts for Children,” *The Times*, Nov. 4 1963
ss. Program, Workers’ Educational Association Jubilee Concert, Dec. 16 1963
7. 1970-1971
8. 1972-1973
9. 1975-1977
10. 1978-1979
11. 1980
12. 1981

Box 20 (Programs and Reviews, 1982-1988)
1. 1982
2. 1983
3. 1984
4. 1985
5. 1986
6. 1987
7. 1988

Box 21 (Programs and Reviews, 1989-1991)
1. 1989
2. 1990
3. 1991

Box 22 (Programs and Reviews, 1992-1993)
1. 1992
2. 1993 (1/2)
3. 1993 (2/2)

Box 23 (Programs and Reviews, 1994-1996)
1. 1994
2. 1995 (1/2)
3. 1995 (2/2)
4. 1996

Box 24 (Programs and Reviews, 1997-1999)
1. 1997
2. 1998
3. 1999 (1/3)
4. 1999 (2/3)

Box 25 (Programs and Reviews, 1999-2002)
1. 1999 (3/3)
2. 2000
3. 2001
4. 2002

Box 26 (Programs and Reviews, 2003-2005)
1. 2003
2. 2004
3. 2005
Box 27 (Programs and Reviews, 2006-2007)
1. 2006
2. Collected tributes presented to Maw at his 70th birthday celebration
3. 2007 (1/2)
4. 2007 (2/2)

Subseries B: Sophie’s Choice

Box 28
1. Reviews of London production
   b. Richard Morrison, “Less could have been much Maw,” The Times, Dec. 9 2002
   e. Alex Ross, “Opera as History,” The New Yorker, Jan. 6 2003
   g. Tim Smith, “Magnificent Obsession,” Baltimore Sun, Dec. 1 2002
   h. H. E. Elson, “Where was man?,” concertonet.com, Dec. 7 2002
   i. Tim Smith, “No, not everyone admires Sophie’s Choice,” Baltimore Sun, Dec. 15 2002
   l. Rick Jones, “‘Sophie’s’ Premiere: Four Hours and Recounting,” Washington Post, Dec. 9 2002
   s. Vanessa Thorpe, “Rattle’s Sophie sets Covent Garden on fire,” The Observer, Dec. 8 2002
   t. Tim Ashley, “Covent Garden makes the wrong choice,” The Guardian, Dec. 9 2002
   x. George Hall, “All rounder,” Opera Now, Sep. 2001
   z. Aida Edemarian, “Magician behind the scenes,” Evening Standard, Nov. 28 2002
   aa. Tom Sutcliffe, “It’s the libretto, stupid,” The Independent Review, Nov. 23 2002
gg. Andrew Clark, “A little night music for this day and age,” Financial Times, Nov. 30 2002
vv. Tim Smith, “Novel, movie and soon to be opera,” The Baltimore Sun, Nov. 19 2000
zz. Aida Edemarian, “Magician behind the scenes,” Evening Standard, Nov. 28 2002
aaa. [n.a.], “Rattle ready for novel opera,” BBC News online, Nov. 29 2002
bbb. Andrew Billen, “Making a common darkness visible,” The Times, Dec. 3 2002
ee. Ivan Hewett, “Stellar team, huge theme,” The Daily Telegraph, Nov. 28 2002

2. Programs for London production
   b. 2002-2003 season brochure, The Royal Ballet/The Royal Opera, Covent Garden (2 copies)
   c. Nightly program, Sophie’s Choice, Royal Opera, Covent Garden, Dec. 7 2002 (2 copies)
   d. John Snelson, “From Novel to Score,” interview with Maw from program
   e. Malcolm Hayes, biography of Maw from program

3. Paintings of London production by Alan Halliday
   a. Handwritten letter from Geraldine Kelly to Robert Sirota enclosing copies of
paintings, Feb. 14 2003

b. Typed letter from Robert Sirota to Geraldine Kelly thanking her for the pictures, Mar. 31 2003
c. 13 color photocopies of watercolor paintings by Alan Halliday drawn during the dress rehearsal of Sophie’s Choice, Dec. 2002

4. Reviews and press releases of Berlin and Vienna productions

a. 27 color negatives and prints of Maw, Robert Sirota, and others in Berlin
b. Music Critics Association of North America member directory, Feb. 26 2004
d. Handwritten note from Bettina Raeder
e. Press release [anonymous], “Nicholas Maw’s Opera Sophie’s Choice premieres in Berlin and Vienna,” [Peabody Institute], [n.d.]
g. Christoph Irrgeher, “Eine ohrenfreundliche Barbarei,” Wiener Zeitung online, Oct. 28 2005 (2 copies)
h. Typed letter from Anne Garside to Rudolf Berger enclosing article from The Johns Hopkins Peabody News, Oct. 14 2005
i. Typed letter from Anne Garside to Alexander Busche enclosing article from The Johns Hopkins Peabody News, Oct. 14 2005
l. Martin Hatzius, “Warum lebst du noch?”, Neues Deutschland online, Sep. 26 2005

m. Peter Uehling, “Auschwitz, das grosse Gefühl,” berlinonline.de, Sep. 26 2005
n. Press release [anonymous], “Deutsche Erstaufführung von britischer Oper über den Holocaust,” as emailed to Alexander Busche, Sep. 24 2005
o. [n. a.], “Die Mutter, die Kinder & der Tod,” Berliner Zeitung, Sep. 26 2005
s. Uwe Friedrich, “Sophie’s Choice an der Deutschen Oper Berlin,” Bayern 4 Klassik, Sep. 24 2005
w. Tobias Wolff, “Geister der Vergangenheit,” Leipziger Volkszeitung Online, Sep. 27 2005
x. Niklaus Hablutzel, “Hinter der grossen Gefühl,” Die Tageszeitung online, Sep. 28 2005

y. Press release, Deutsche Oper Berlin, Sep. 20 2005


c. Email from Gabriela Preger to Anne Garside, Oct. 21 2005


eee. Travel roster, “Berlin, a Musical Journey,” JHU Alumni Travel Program, 2005

ff. Deutsche Oper Berlin, “Premiener” webpage, May 16 2005

kkk. Deutsche Opera Berlin, online ticket receipt, June 9 2005

hh. Handwritten notes (author unidentified)

ii. Volksoper Wien, “Sophie’s Choice” webpage, July 15 2005

jj. Typed excerpt from press release, [Peabody Institute], [n.d.]

kk. Press release, Peabody Institute, Apr. 15 2004

ll. Publicity plan to announce Berlin and Vienna productions of Sophie’s Choice


nn. List of publicity material for Sophie’s Choice, Peabody Institute (2 copies)

oo. List of press contacts who reviewed London production, Peabody Institute

pp. Typed letter from Anne Garside to Alexander Busche enclosing press kit for Sophie’s Choice, May 23, 2005

qq. Email from Christiane Huemer-Strobele to Anne Garside with information about Volkoper Wien, Feb. 19 2004

rr. Contact list for promotion of Berlin and Vienna productions, [Peabody Institute]

ss. Cast list for Berlin production

tt. Email from Bettina Raeder to Anne Garside asking she send press kit to Alexander Busche, Apr. 29 2005

uu. Email from Anne Garside to Rudolf Berger requesting permission to announce the Vienna production, Jan 15 2004

vv. Email from Anne Garside to Robert Sirota summarizing publicity arrangements for Rudolf Berger in Vienna, Feb. 4 2004

ww. Typed summary of publicity arrangements for Berlin and Vienna productions, [Peabody Institute]

xx. Handwritten notes by Anne Garside for Maw press kit on Peabody Institute letterhead

yy. Victoria Sirota, “Chronology of the life of Fanny Mendelssohn”

zz. Biography of Maw, “short version,” June 1 2005

aaa. Ticket to Sophie’s Choice, Deutsche Oper Berlin, Sep. 23 2005

bbb. Typed letter from Marguerite Jones to Anne Garside, Aug. 24 2005


5. Correspondence related to Washington production


c. Handwritten note from Erin Elizabeth Smith (Wanda in Washington production) to Maw [?]

d. Handwritten letter from Jenny [last name illegible] to Maw complimenting him on Sophie’s Choice, Oct. 9 2006

e. Typed letter from Christopher Palestrant to Maw commenting on his style in
**Sophie’s Choice, Oct. 6 2006**


g. Typed letter from Nicholas Maw to Rose Styron thanking her for sending the reminiscences of her late husband William, Mar. 5 2007

h. Biographical sketch and performance list for baritone Scott Hendricks


j. Handwritten note by Maw listing the time of NPR broadcast

k. Business card for Christina C. Scheppelmann, Washington National Opera

l. Handwritten note by Maw with contact information for Judith Pearlman

m. Handwritten note by Maw listing Marin Alsop’s rehearsal availability

n. Handwritten note by Maw with contact information for various people in France

o. Handwritten note by Maw listing productions of *Sophie’s Choice*

p. Handwritten note by Maw listing contact information for recording studios in France

q. Handwritten note by Maw listing elements and actions from Styron’s novel omitted in the operatic version

r. Handwritten note by Maw with background for *Concert Suite*

s. Typed letter from Kenneth Feinberg to Maw inviting him to a private dinner and cast party at the premiere of Washington production, July 26 2006

t. Handwritten note listing a few guests at premiere

u. Handwritten note by Maw listing potential conductors for Washington production

v. Typed memo from David Levy to Maw updating him on cast and conductor search for Washington production


x. Rehearsal schedule for *Sophie’s Choice*, Washington National Opera, Apr. 4 2006

y. Handwritten note by Maw with contact information for personnel for Washington production

z. Administrative personnel roster, Washington National Opera

aa. Handwritten note with door code for Washington National Opera

bb. Invitation to farewell party after Washington production

c. Handwritten note from Shelley Friedman to Maw enclosing a score

d. Handwritten note with contact information for various personnel in Washington production

e. Handwritten note by Maw with revised timing of each act of *Sophie’s Choice*

ff. *Sophie’s Choice* cut list, Aug. 28 2006

gg. Handwritten note with contact information for Suzanne Stephens

hh. Final draft of program note for Washington production by Tom Minter


jj. Daily rehearsal schedules for Aug. 26-Sep. 8 2006


ll. Handwritten note by Maw on film version of *Sophie’s Choice*

6. Programs from Washington production


b. 2006-2007 season preview brochure, Washington National Opera (2 copies)

7. Reviews and press releases of Washington production

a. Press release, “Placido Domingo Announces Washington National Opera’s 2006-
b. Invitation to “Internet Press Conference” by Placido Domingo, Nov. 22 2005

c. [n.a.], “Sophie’s Choice Arrives in America,” Boosey & Hawkes Newsletter, Fall 2006 (2 copies)


i. Invitation to Jewish Federation of Greater Washington event at premiere of Washington production (2 copies)


m. Kennedy Center, “Sophie’s Choice” webpage


w. Tim Smith, “Affecting premiere of ‘Sophie’s Choice,’” Baltimore Sun, Sep. 23 2006


Box 29

1. Peabody PR on London production
   a. [n.a.], “British Composer Nicholas Maw, with an Opera soon to be premiered at Covent Garden, is celebrated in a Peabody Recital,” Peabody News, Nov./Dec. 2000
   e. Biography of Maw from Peabody viewbook, [n.d.]

2. Other press releases from London production
   a. Faber House Composers News, fabermusic.co, Nov. 20, 2002
   c. AP Television Network script, “‘Sophie’s Choice’ Wins Praise at Royal Opera,” Dec. 13 2002

3. Correspondence related to London production
   a. Typed letter from Anne Garside to Maw commenting on the premiere of Sophie’s Choice, Dec. 23 2002
   b. Handwritten letter from Maw to Anne Garside responding to her comments, Jan. 6 2003
   c. Ticket to Sophie’s Choice, Royal Opera House, Covent Garden, Dec. 7 2002
   d. Invitation to JHU Alumni Reception at premiere of Sophie’s Choice
   e. Proof copy of synopsis of Sophie’s Choice (2 copies)

4. Reviews and press releases of Concert Suite from Sophie’s Choice premiere
   b. Tim Smith, “Peabody celebrates its renovation with a week of music,” Baltimore Sun, Apr. 26, 2004

5. Photos from London premiere and cast party
   a. Typed letter from Anne Garside to Rob Moore, outlining permission agreement for Peabody and the Baltimore Sun to use Moore’s photos from London production in press kit, Dec 4 2002
   Color prints:
   b. Nicholas Maw takes a bow at curtain call
c. Chelsea Clinton, Wendy Brody, and Ingrid Brody at the cast party
d. Cast and crew take a bow at curtain call
e. Maw receives applause at curtain call
f. Sophie (Angelika Kirchschlager) talks to Stingo (Gordon Gietz)
g. Sophie (Angelika Kirchschlager) and Nathan (Rodney Gilfry) dance a tango
h. Stingo (Gordon Gietz) comforts Sophie (Angelika Kirchschlager)
i. Nicholas Maw and Maija Hay at the cast party
j. Nicholas Maw, Maija Hay, Robert and Vicki Sirola, and an unidentified man at the cast party
k. Rodney Gilfry, Angelika Kirchschlager, and Gordon Gietz at the cast party
l. Wendy Brody and Ingrid Brody at the cast party
m. Nathan (Rodney Gilfry) tends to Sophie (Angelika Kirchschlager) after she faints in the library
n. Sophie (Angelika Kirchschlager) and Stingo (Gordon Gietz) share a drink in the Maple Court Lounge
   Black-and-white scans:
o. Angelika Kirchschlager receives applause at curtain call
p. Sophie (Angelika Kirchschlager) talks to Stingo (Gordon Gietz)
q. Nathan (Rodney Gilfry), Sophie (Angelika Kirchschlager), and Stingo (Gordon Gietz) celebrate with a trip to Coney Island
r. Nathan (Rodney Gilfry) confronts Sophie (Angelika Kirchschlager)
s. Sophie (Angelika Kirchschlager) and Nathan (Rodney Gilfry) embrace
t. Angelika Kirchschlager in rehearsal for Sophie’s Choice
u. Angelika Kirchschlager in rehearsal for Sophie’s Choice
v. Rodney Gilfry in rehearsal for Sophie’s Choice
w. Rob Howell, Rodney Gilfry, and Angelika Kirchschlager in rehearsal for Sophie’s Choice
x. Trevor Nunn, Angelika Kirchschlager, and Gordon Gietz in rehearsal for Sophie’s Choice
y. Nicholas Maw, Simon Rattle, and Trevor Nunn in rehearsal for Sophie’s Choice
z. Simon Rattle and Nicholas Maw in rehearsal for Sophie’s Choice
aa. Sophie (Angelika Kirchschlager) in her apartment

6. Headshots of Maw
   a. Black-and-white negative of half-length portrait of Maw
   b. 5 black-and-white prints of half-length portrait of Maw
   c. Black-and-white print of headshot of Maw by John Carewe
   d. Black-and-white print of half-length portrait of Maw by Maurice Foxall

7. 2 copies of published libretto to Sophie’s Choice

Series IV: Personal Papers

Subseries A: Catalogs, press kits

Box 30

1. Catalogs: General
   a. Boosey & Hawkes: Pocket scores, 1974
   b. Boosey & Hawkes: Music on hire for orchestra, voices and orchestra, soloists and orchestra, ensembles, 1986
   c. Faber Music: 20th century chamber, instrumental and vocal music, 1992
d. Faber Music: Works for orchestra, ensemble, and chorus, 1994

 e. Faber Music: 20th century chamber, instrumental and vocal music, 1997

 f. Bärenreiter: Chamber music of the 20th century, 1997 (does not include Maw)

 g. Yorke Edition: Music, books, and records for double bass, 1998

 h. Faber Music: Works for orchestra, ensemble, and chorus, 2000

 i. Faber Music: Biopics: Tomorrow’s music by today’s composers, 1997

 j. Faber Music: Biopics: Tomorrow’s music, today’s composers, 2003


3. Catalogs and Press Kits: Maw

 a. Sophie’s Choice (Faber Music)

 b. The Rising of the Moon (Boosey & Hawkes)

 c. Works list update, 2005 (Faber Music)

 d. Nicholas Maw (biographical notes, works list, discography), 2000 (Faber Music)

 e. Biographical sketch (short version), 2005

 f. Biographical sketch (long version), 2005


 h. Peabody Institute promotional folder, 2005

4. Press Kits (other composers)

 a. Thomas Adès (biographical sketch, works list), 1995, 1999, 2005 (Faber Music)

 b. Martin Bresnick (biographical sketches, contact information, works list), c. 1989

 c. Jessica Krash (contact information, biographical sketch, works list), c. 1999

 d. Robert Sirota (biographical sketch, works list), 2000

 e. Eric Stokes (works list, discography), c. 1989

 f. Concertante [string sextet], (CD, cover sheet, recommendation from Bill Nerenberg, biographical sketch, press clippings, Quarter Notes newsletter), 2006

Box 31

1. Card catalog by Maw of loans of scores and recordings of his works

Subseries B: Yale papers

Box 31, cont.

2. Spring 1984 Papers and Ephemera

 a. Yale University ID card

 b. Memo from Frank Tirro announcing the appointment of Keith Wilson as Associate Dean, June 11 1984

 c. “Mory’s, A Brief History” pamphlet

 d. 16 color prints of Yale graduate students at commencement ceremony and of students and professors in informal setting

 e. Publicity photo of guitarist Alicia Marie O’Malley

 f. Typed letter from Peter Lewis to Maw complaining about his lesson grade, July 11 1984

 g. Metro-North Commuter Railroad timetable, 1984

 h. Information sheet for Trumbull College Guest Suite

 i. Program, Yale Composers V Mini-Festival Part II, April 8 1985

 j. Typed letter from Frank Tirro to Maw thanking him for his service as visiting professor of music, June 25, 1984
k. Typed letter from Victor Henrich to Maw enclosing keys, Aug. 28 1984
l. Correspondence between Maw and Victor Henrich regarding Maw’s rental of
Henrich’s house during spring semester 1984
m. Typed memos from Bruce Chrisman to Yale faculty defending the University’s
proposals regarding the new faculty contract, April 1984
n. Typed letter from Frank Tirro to Maw thanking him for contributing to a
successful year at the School of Music, June 8, 1984
o. Handwritten note with contact information for Mrs. R.L. “Bunny” Brooks
p. Enrollment rosters for Maw’s classes and lessons, Feb. 16 1984
q. Extension of stay reminder from Yale to Maw, April 1 1984
r. Final grade sheets for Maw’s classes and lessons, April 1984
s. Memo from Jenny Kallick with schedule for MMA oral examinations, May 1984
t. Memo from Judy Long to Yale faculty with enrollment and class schedule
changes for spring 1984, Jan. 16 1984
u. Correspondence from Barbara Mulligan regarding the concert of Maw’s music at
the Yale Center for British Art
v. Memo from Jenny Kallick to Sylvain Fremaux informing him of the result of his
MMA oral examination, May 10 1984
w. Letter from Maxine Wentworth to Maw confirming his appointment as visiting
professor at Yale, Feb. 22 1984
x. Correspondence between Maw and Frank Tirro regarding Maw’s appointment as
visiting professor at Yale, 1983
y. Correspondence between Maw and Martin Bresnick regarding Maw’s teaching
duties at Yale, 1983
z. Information sheet for foreign students and scholars at Yale 1983-84
aa. Sympathy (or welcome back?) card from Yale composers to Maw
bb. Poster for classical guitar recital by Alicia O’Malley, Apr. 15 1984

3. Spring 1984, Spring 1985 Papers and Ephemera
a. Pilgrim Airlines timetable, 1985
b. Pilgrim Package Express brochure, c. 1985
c. NewAir timetable, 1985
d. TWA frequent flyer program brochure, c. 1985
e. Connecticut Limousine schedule, 1984
f. Handwritten note with contact information
g. Handwritten note with plane and train schedules
h. Corresponding from Yale announcing Maw’s appointment as guest fellow at
Silliman College, 1984
i. Handwritten note with contact information for taxicabs
j. Enrollment rosters for Maw’s classes and lessons, spring 1984
k. Yale School of Music faculty and staff directory, 1983-84
l. Handwritten schedule of Maw’s classes and lessons
m. Libby Zion Lecture brochure, 1985
n. Memo from Frank Tillo regarding commencement ceremony, Feb. 28 1985
o. Yale School of Music concert calendar, April 1985
p. Memo from Yale Corporation announcing Maw’s appointment as visiting
professor, spring 1985
q. Yale composition seminar schedule, spring 1985
r. Yale School of Music concert calendar, January 1985
s. Correspondence between Maw and Frank Tirro regarding his appointment as
visiting professor, Dec. 1984

Handwritten note with phone numbers for Yale composers

Yale School of Music student directory 1984-1985

4. Spring 1984 Programs

Invitation to dedication concert for renovated Yale music building, May 6 1984
Program, Yale Chamber Series, Merkin Concert Hall, Feb. 25 1984
Program, Music by Composers at Yale Past and Present, Sprague Memorial Hall, May 6 1984
Invitation to recital by Joshua Rosenblum, piano and Jody Krosnick, flute, Yale School of Music, April 25 1984
Program, Music for Film [student projects], Yale Art Gallery, May 1 1984
Flyer, Norfolk (Ct.) Chamber Music Festival, 1984
Program, Meet the Moderns, Brooklyn Philharmonic Symphony Orchestra, Cooper Union Great Hall, April 27 1984
Presentation handout, “Prokofiev: A Reinterpretation of his Career as Pianist and Composer,” April 27 1984
Program, Joshua Rosenblum, piano with Jody Krosnick, flute, April 25 1984
Program, Yale Guitar Ensembles, Sprague Memorial Hall, April 24 1984
Carnegie Hall 1984-85 season brochure
Program, New Haven Symphony Orchestra, March 6 1984
Program, Vinko Globokar, trombone, Sprague Memorial Hall, March 6 1984
Program, Yale Chamber Series, Merkin Concert Hall, March 24 1984
Program, Philharmonia Orchestra of Yale, March 9 1984
Program, Yale Composers V Mini Festival Part I, Sprague Memorial Hall, April 23 1984
Program, Yale Composers V Mini Festival Part II, Sprague Memorial Hall, April 23 1984
Program, Yale Composers IV, Sprague Memorial Hall, March 5 1984
Program, Yale Composers III with guest David Mott, Feb. 6 1984
Program, Karen Burlingame, soprano, with Jeffrey Middleton, piano, March 31, 1984
Spring 1984 concert schedule brochure, Merkin Concert Hall
Program, Philharmonia Orchestra of Yale, Feb. 10 1984
Program notes [Yale Composers concert]
“Music at Yale” newsletter, March 1984

5. Spring 1989 Papers, Ephemera, and Programs

Handwritten note with phone numbers, 1987
Typed letter from Frank Tirro to Maw offering him a position as visiting professor for spring 1989
Yale composers list with contact information, 1988-89
Handwritten note with contact information
Handwritten letter from Phil Rupprecht to Maw apologizing for his upcoming absences from Maw’s class, Mar. 22 1989
Handwritten note listing dates, numbers, and fees for phone calls
Yale University dining halls brochure, 1988
Yale University pictorial campus map, 1985
Memo from Frank Tirro to Yale School of Music faculty announcing a faculty meeting, May 2 1989
Blue Cross Blue Shield of Connecticut health insurance cards, 1989
ddd. Schedule of MMA oral presentations, Mar. 28 1989
eee. Memo from Yale Corporation announcing Maw’s appointment as visiting professor, spring 1989
fff. Memo from Marie Esposito to Maw explaining policies for use of his long-distance calling number, Feb. 23 1989
ggg. Memo from Judy Long to Yale School of Music faculty asking they help students avoid the need to petition for Incomplete grades, Apr. 7 1989
hhh. Information from Yale business office on Social Security Numbers and tax refunds for foreign students and scholars, 1989
iii. Yale Health Plan brochure
jjj. Typed letter from Mary Cherry to Maw explaining her proposed music history research, Feb. 3 1989
kkk. Yale School of Music faculty and staff list, 1988-89
lll. Program, Yale Composers IV concert, Mar. 6 1989
mmm. Program, The Turnpike Camerata, May 4 1989
nnn. Program, Yale Composers Festival Part I, Apr. 24 1989
ooo. Program, Yale Composers Festival Part II, Apr. 24 1989
ppp. Extension of stay reminder, Feb. 1 1985
qqq. Handwritten note listing pieces for “Voice as Conjurer”
rrr. Memo from Ezra Laderman to Maw inviting him to a benefit concert by Stern/Laredo/Ma/Ax quartet, Sep. 20 1989
sss. Memo from Ezra Laderman to honorary committee members enclosing program from benefit concert, Jan. 30 1990
ttt. Program, Isaac Stern, Jaime Laredo, Yo-Yo Ma, and Emanuel Ax, Dec. 1 1989, Yale University

6. Course notes, English Music and the European Tradition, 1900-present (Spring 1985)
9. Course notes, Tonality: Post-, Non-, New (Spring 1985)

Subseries C: Miscellaneous

Box 31, cont.
11. Lecture notes (handwritten and typed) by Maw on Sonata for Flute and Piano, Scenes and Arias, and The World in the Evening
12. Articles and clippings collected by Maw
   a. Richard Freed, satirical program note for Métaboles by Henri Dutilleux
   b. Richard Freed, satirical program note for Symphony No. 4 by Semyon A. M. Kancheli
   g. n.a. “Playboy After Hours,” review of a [apparently fictional] concert by Myron Kropp
k. n.a., “Music, Speech Share Brain Area,” [unidentified newspaper], n.d.

13. Obituaries of Maw
b. n.a. “Nicholas Maw, 73 British Composer Who Brought Sophie’s Choice to the Opera Stage, Has Died,” Opera News Online, May 20 2009
g. Marie Baker, “Grantham-born composer Nicholas Maw dies,” granthamjournal.co.uk, May 20, 2009
h. n.a., “[illegible] composer, has [died],” Gramophone Online, May 20 2009
l. n.a. “Nicholas Maw,” telegraph.co.uk, May 20 2009
m. n.a. “Odyssey Composer Maw dies aged 73,” BBC News online, May 19 2009

Series V: Works by Others

Subseries A: Published scores dedicated to Maw

Box 32

1. Colin Matthews, String Quartet No. 2 (1985), rental copy
   2vn va vc
   3(pic).3(eh).3(2bcl).3(cbn) 4.3(Dpt).3.1 2timp 3perc cel hp str (16/14/12/12/8)
   a. Handwritten note from Matthews to Maw, offering him the symphony as a “housewarming present,” Dec. 13 1984
3. Timothy Salzman, ed. A Composer’s Insight: Thoughts, Analysis and Commentary on Contemporary Masterpieces for Wind Band, vol. 2 (Galesville, Md.: Meredith Music Publications, 2003). Inscribed “Nicholas, Thanks for your wonderful work ‘American Games’—it has meant a great deal to those of us involved in the wind band world. And, thanks for the gracious gift of your time to our project. Best, Tim Salz[man]”

Subseries B: Published books and scores inscribed to Maw
Box 33 (Books)
8. Derrick Puffett, *Richard Strauss: Elektra* (Cambridge: Cambridge University Press, 1989). Inscribed “For Nicholas Maw – with thanks for an inspiring letter and many hours of wonderful music (I was delighted to hear the complete *Odyssey* at last), Best wishes, Derrick Puffett”

Box 34 (Scores)
   2 vln, va, vc
   2 vln, va, vc
   Vln solo 2+pic.eh.2bcl(ebcl, contra-alto sax).2 3.3.3.1 timp perc hp hpd pf str
   (14/10/10/8/6)
   2 cl soli 1(pic)+afl.eh.bcl.1+cbn 4.3.3.1 timp perc cimbalom pf str (12/12/10/8/6)
   3(pic).3.3(bcl).3(cbhn) 4.3 Dtpt.3.1 timp 3perc hp str (min. 12/12/8/8/4)
   a. Handwritten letter from Matthews to Maw enclosing the score and press clippings, April 9 1976
   b. Photocopies of press reviews of premiere, April 6 1976
   2+pic.2.2.2 4.3.4.0 timp perc str
11. David Matthews, *Serenade, Op. 29* (London: Boosey & Hawkes, 1982). Inscribed “For Nicholas, in admiration of your Serenade—if I’d known it at the time I probably wouldn’t have had the temerity to write this! David. 18 July 1983”

Subseries C: Published scores marked by Maw

Box 35

5. Witold Lutoslawski, *Jeux Venetiens* (Celle: Moeck, n.d.)
   2(pic).1.3(bcl).1 1.1.1.0 4perc hp pf cel str (2/2/3/3/2)
   (London: Schott, 1903)
   2S 6T 9B

Box 36
   1(pic,afl).1(eh).2(ebcl, bcl).1(cbn) 1.2.2.0 3perc
2. Benjamin Britten, *Cantata Misericordium*, vocal score by Imogen Holst (London:
   Boosey & Hawkes, 1973)
   T B soli SATB ch
   SATB org
   3(pic).2+eh.2+bcl.2 4.3.3.1 timp perc asx tsx barsx cel str
   n.d.)
   C T soli 3+pic.3(eh).3+ebcl+bcl.3(cbn) 4.3.3.1 2hp mand cel timp perc str
   str (18/16/12/10/8), offstage: 12.2.2.0
   Peter March (New York:Tschaiikovsky Foundation, 1950)
   3(pic).2.2.2 4.2.3.1 timp str
    Weinberger, 1964)
    5S 4Mez 2C 10T 6Bar 3B 2(pic).2(eh).2(bcl, asx).2(cbn) 4.2.3.0 hp pf(cel) egui 2perc
    str

Box 37 (Pocket Scores)
   S A T B soli SATB ch 3tbn crtt 2vn 2va continuo
   SATB soli SATB ch 1.2.0.0 1.0.0.0 org str continuo
   vn solo 2(2pic).2(eh).3(asx)+bcl.2+cbn 4.2.2.1 hp timp perc str
   A solo afl xylorimba vib perc gui va
   2.2.2.2 2.2.3.0 timp str
   2+pic.2+eh.2.3 4.3.3.1 timp perc 2hp str
   str
   2.2.2.2 4.2.3.1 timp str
   2(pic).2.2.2 4.2.3.1 timp str
    Mez T B soli SATB ch 2(pic).2+eh.2+bcl.2+cbn 4.3.3.1 timp perc hp org str
    fl ob cl vn vc hpd
    hpd A solo fl cl bn hn 2vn va vc
    fl ob cl hn bn
    4(pic).2(oh).2+ebcl+bcl.2 4.9+3Fptt.4.1+2tba timp perc hp str
    pf solo SATB ch 0.0.0.0 0.2+2crt.3.1 5perc str
    2.2.2.2 4.2.2.1 timp hp str
    hp hpd pf 2str (4-6/3-5/2-4/2-3/1-2 each)
    2+pic.2.2+tsx.2 4.2+3ert.3.1 perc hp cel pf str
    1.1.1.1 3.1.1.0 2perc str
    2.2.2.2 2.2.3.0 timp str
    2(2pic).2.2.2 4.2.3.0 timp perc hp cel str SATB ch (ad lib.)
    2vn va vc
    3(3pic).2.2.2+cbn 4.3.3.1 timp str
    3(pic,bfl).2+eh.2+bcl+asx.2+cbn 4.3.3.1 2hp org timp perc str
    3(pic).2+eh.2+bcl.2+cbn 4.2+2crt.3.1 timp perc hp str
    SATB ch 1.1.1+asx.0 1.1.1.0 timp perc cel hp mand 8vn 4va 4vc
    1.1.1+bcl.0 1.1.1.1 timp cel hp str

Box 38 (Full-size and Oversize Scores)
   pf
   pf
   2.2.2.2 2.2.0.0 timp str
   fl
   pf
   pf
   S pf
   pf
   pf
    gui
    fl(pic) cl(ebcl) ob bn hn tpt tbn cb
    pf
    2vn va continuo hpd
    v pf
    fl(pic) ob cl(bcl) bn hn tpt tbn 3perc hp 2vn va vc cb
    v fl(pic) cl pf(hpd, dulcimer) vn vc perc

Subseries D: Manuscripts inscribed to Maw

Box 39
   pf
   2pf
   2fl(pic) 2el 2va 2vc
   SATB
admiration and gratitude, Peter Mueller”
pf

Subseries E: Manuscripts and unpublished scores sent to Maw

Box 39, cont.

6. Derek Bermel, *Natural Selection* (2000), manuscript draft score, engraved rental copy, photocopies of engraved drafts
   Med v fl(pic) ob(eh) cl(bcl) bn(cbn) hn tpt(flugelhn) tbn perc hp pf 2vn va vc cb
   a. Typed letter from Tim Brooke to Maw enclosing the score
   fl solo, 4fl
   1.1.1.0 2.1.0.0 str
   2pic, pf
    Mez pf
    vn pf
    2vn va vc pf
    ob vn va vc
    2vn va vc
    fl(pic) cl perc pf vn vc
    fl(pic) cl(bcl) hn pf vn va vc
    vc
    fl ob hpd

Subseries F: Audiocassette recordings

Box 40

2. Bruce Adolphe, *Chiaroscuro; Quartet for Oboe and Strings*, An die Musik; *Variations for piano on a Madrigal of Gesualdo; Ritardini*
3. Bruce Adophe, *Dream Dance*, David Shiffrin, clarinet, Toby Appel, violin, Fred Sherry, cello, David Golub, piano; *Wind Quintet*, Dorian Wind Quintet
4. Bruce Adolphe, *A Dream of My Parents Dancing*, Boston University Collegium in
Contemporary Music (Robert Sirota, cond.); *Ladino Songs of Love and Suffering*
Lucy Shelton, soprano, David Jolley, horn, David Starobin, guitar


10. Derek Bermel, *Old Songs for a New Man*, Kimako Trotman, baritone, Stony Brook Contemporary Chamber Players, Apr. 1997

11. Derek Bermel, *Natural Selection*

12. Borealis Woodwins Quintet, Manhattan Center, Mar. 1984


14. Steve Braude, various compositions, Steve Braude, piano, Larry Kinling, bass, Jim Hannah, drums, Rick Hannah, guitar, Gary Thomas, flute/tenor sax., Tom Williams, trumpet, Phil Burlin, saxophones


16. Bruno ?, *Nocturne, 2 Songs of Life, 2 Movement from Li Fujen, Divertimenti, Impromptus, Fantasia*

17. John Buller, *Poor Jenny, Of 3 Shakespeare Sonnets, Finnegan’s Floras*

18. John Buller, *Towards Aquarius, Scribrewery, Familiar, Le Terrazze, 2 Night Pieces*

19. Sidney Corbett, *Arien*

20. Sidney Corbett, *Arien IV*, Seth Josel, guitar; *Pianos’ Dreams; Kandinsky Romance*, Yale Chamber Players (Sidney Corbett, cond.); *Pastel Nr. 2*, Slide Chamber Players (Sidney Corbett, cond.); *Milwaukee Ballad; Piano Valentine: aria*

21. Sidney Corbett, *Lieder aus der Dunkelkammer; Pianos’ Dreams*, Hubartus Dreyes and Mari Takano, pianos

22. Sidney Corbett, *ghost reveille*, Radio Orchestra Zagreb (Arturo Tamayo, cond.); “Hart Crane’s Skybridge to Brooklyn” from *Pianos’ Dreams*, Hubartus Dreyer and Mari Takano, pianos; *Manhattan Beguine*; Gyorgy Ligeti, *Piano Concerto*, Volker Banfield, piano, Ensemble Modern

23. Amaury du Closel, *Musique pour le film Michel Strogoff de V. Tourjansky*

24. Amaury du Closel, *Voiles; Trois Poemes Expressionistes*

25. Joel Feigin, “Prelude and Scene” from *Mysteries of Eleusis*

26. n.a., *Foreman Variations*

27. Kenneth Frazelle, selected works


29. Christopher Gunning, *Yorkshire Glory*, Royal London Philharmonic Orchestra (Vernon Handley, cond.)

30. Jeremy Haladyna, *Paczikal Peten, El llanto du Izamal, Quoth the Jade Mask*

32. John Harbison, *Cello Concerto*, Yo-Yo Ma, cello; Boston Symphony Orchestra (Seiji Ozawa, cond.); *String Quartet No. 3*, Lydian Quartet

33. Jean Hasse, *Silk Water*, Leon Fleisher, piano; *Boston Common Brass*, Ohio State University Trumpet Ensemble

Box 41

1. Leonard Horton, *Kodomo no Me*, Eriko Terada Horton, soprano, Patricia Clark, piano, Boston University, Dec. 8 1986

2. Robert Keeley, *Variations for piano*, Colin Stone, piano; *Las aguas danzan y cantan*, Opus 20 [ensemble] (Scott Stroman, cond.); *desde el cerro de las campanas*, Premiere Ensemble (Mark Wigglesworth, cond.)


6. Gerald Levinson, *Time and the Bell...*, Orchestra 2001 (James Freeman, cond.); Marcantonio Barone, piano; *Symphony No. 2*, Los Angeles Philharmonic (Simon Rattle, cond.)

7. Odaline de la Martinez, *Canciones*; *Litanies*; *Cantos de amor*; *String Quartet*

8. Colin Matthews, *Broken Symmetry*, BBC Symphony Orchestra (Oliver Knussen, cond.), Mar. 5 1992 (first performance); *Three-Part Chaconne*


10. David Matthews, *Symphony No. 2*, Philharmonia Orchestra (Simon Rattle, cond.); *Sonata Canonica*, BBC Scottish Symphony Orchestra (Jonathan del Mar, cond.), Nov. 4 1983

11. Arlo McKinnon, *...and when the fire dies...*, Derrym rush, *Awakening and Departure*, *For Tracy, Notes for Painting, A Beginning*


13. George Newson, *O My America*; *Palinode I; The Unbroken Circle; My Dancing Days Are Over*; *Folk Songs*

14. George Newson, *The Unbroken Circle; My Dancing Days Are Over II; My Dancing Days Are Over IV; String Quartet No. 2; Palinode I; And When Love Speaks*

15. New York Saxophone Quartet (Ray Beckenstein, Dennis Anderson, Billy Kerr, Wally Kane), various works

16. David O’Dette, *Trio for Clarinet, Horn, and Piano*

17. Orpharion Duo (Deborah Fox and Arthur Levering, lutes), various works
20. Roger Smalley, *Symphony*
22. Tim Souster, *Concerto for trumpet, live electronics, and full orchestra*, BBC Welsh Symphony Orchestra (Nicholas Cleobury, cond.), Nov. 4 1988 (first performance)
25. Kirsten Vogelsang, *Askance; Go, Go, Go: Love; Plight; Downcount; June; Stargazing*

Subseries G: Programs of concerts not by Maw

Box 42
1. Programs, n.d.
2. Programs, 1919
3. Programs, 1965
4. Programs, 1971-1979
5. Programs, 1985-1991

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**Revised**

June 4, 2016  jo