

University at Buffalo Music Library

Yvar Mikhashoff Collection of Compositions: Preliminary Inventory (Mus. Arc. 1.2)

195-?

Assyrian march [piano version]

Piano

2 p., 11 x 7, holograph (pencil)

"Opus 2, no.5 is added in green ink, but was identified by the composer as his first composition. Later orchestrated for band.

Box: 1, no. 1

195-?

Assyrian march [orchestrated for band]

Piccolo, Flute, Oboe, Clarinet, Bassoon, Saxophone, Horn, Trumpet, Cornet, Trombone, Baritone, Tuba, Percussion

Score: 18 p., 13.5 x 10.5, holograph (ink, pencil corrections), incomplete

A piano version of this work is identified by the composer as his first composition.

Box: 1, no. 2

195-?

Chamber concerto, for violin and orchestra

Violin, Orchestra

Sketch/reduced score: 18 p., 12.5 x 9.5, holograph (pencil, ink annotations), incomplete

"Dedicated to Stanley Hartmann [by] R. MacKay." There are some orchestration notes. Mikhashoff indicates that this work later became the basis of his *Concerto*, for viola and orchestra.

Box: 1, no. 3

195-?

Cycle of Hungarian gypsy songs

Violin

4 p., 12.5 x 9.5, holograph (pencil)

Box: 1, no. 4

195-?

Fantasy variations

Piano

2 p., 12.5 x 9, holograph (pencil), incomplete

Box: 1, no. 5

195-?

Northern Rhapsody, for piano and orchestra

Piano, Orchestra

Score: 53 p., 14 x 11, holograph (ink, corrections in red and blue ink and pencil, pencil additions and corrections inserted)

Premiere: March, 1958

This is marked "opus 1." The spiral binding was retained to preserve page order and page inserts.

Box: 1, no. 6

195-?

Prelude, fugue (6 voices)

Violin, Piano

Score: 4 l., 12 x 9, holograph (pencil)

On the verso of the first page of the fugue is an ink sketch for a sarabande, apparently intended to be put between the prelude and fugue (the fugue roman numeral was changed from II to III. The sarabande is given roman number II). On the verso of last page is a sketch for a solo violin fugue that has a similar theme.

Box: 1, no. 7

195-?

Prelude, Gavotte

Orchestra

Score: 6 p., 12 x 8.75, holograph (pencil), incomplete

Box: 1, no. 8

195-?

Rhapsody, E minor

Piano, Orchestra

Sketch: 14 p., 12 x 9, holograph (pencil, annotations in red and black ink), incomplete

This does not appear to be connected to a later *Rhapsody in E minor*. "Dedicated to Mrs. Weir Ronald MacKay."

There are many personal notes and erased sketches for other compositions included. The caption is marked opus 1.

Box: 1, no. 9

195-?

Tango caprice

Strings

Score: 3 l., 12 x 16.75, holograph (pencil, red annotations)

"MacKay"

Box: 12, no. 10

195-?

Variations, for piano, harp, and orchestra, with violin obbligato

Piano or Harp, Orchestra

Score: 6 p., 13.5 x 11, holograph (pencil)

Box: 1, no. 11

195-?

Variations, for piano and orchestra

Piano, Orchestra

Reduced Score: 12 p., 12 x 9, holograph (pencil), incomplete

Includes an outline of the variations. Caption marked as opus 3.

Box: 1, no. 12

195-?-6?

Il était seul

Soprano, Piano

Score: 4 p., 12 x 9.25, holograph (ink), incomplete

Signed Ronnie M., and dedicated to Michel Boeckstijns. This score was once marked op. 13, but later crossed out. There is also a handwritten copy of the text and one additional photocopy.

Box: 1, no. 13

195-?-6?

Toccata peripateia

Piano

3 p., 12 x 9, holograph (ink, pencil musical sketch at end), incomplete

Signed R. E. Mackay and dedicated to Conoley Ballard

Box: 1, no. 14

1955

Lassan in A minor, or, Gypsy's Lament

Piano

8 p., 12.25 x 9.25, Holograph (ink, with pencil annotations)

"By Ronald MacKay, dedicated and in memory of John Choros, opus 1 copyright 1955

Box: 1, no. 15

1955

Nocturne of life and death: "Les preludes"

October 10

Piano

3 p., 12 x 9, holograph (pencil)

Orchestrated for band and entitled *Nocturne after Lamartine*.

Box: 1, no. 16

1955

Nocturne after Lamartine

Flute, Bassoon, Horn, Cymbals, Harp, Strings

Score: 1., 12 x 19, holograph (pencil, red and blue annotations), incomplete

This is an orchestration of *Nocturne of life and death*, signed "MacKay."

Box: 12, no. 17

1955-56

Grapes (early romantic pieces):

The composite title for a collection of compositions, as well as the approximate years written. There was no specific order assigned. The compositions are:

- *Variations on 6 of the twenty-four preludes (6, 12, 15, 18, 19, 22)*
Piano
4 p., 12 x 9.25, holograph (pencil), unfinished
Caption marked opus 5.
- *Intermezzo--from the north*
Piano
2 p., 12 x 9, holograph (ink, pencil annotations)
"To P. Aedjian Snow-capped mountains and land-locked fjords, and the deep mysterious sea' copyright 1956 by Ronald MacKay." Later arranged for woodwind and strings as part of the *Hans Christian Andersen sketches and pieces: Intermezzo, strings and woodwinds*. Caption marked opus 6, number 1.
- *Serenade*
Piano
7 p., 12 x 8.25, holograph (ink)
"Copyright 1956 by Ronald MacKay," marked opus 8.
- *Have I lost you--Waltz, for cello*
Piano
3 p., 12 x 9, holograph (pencil)
Signed "R. MacKay," marked opus 9, number 3. This is a piano part, with no violoncello part or reference made to it.
- *Prelude*
Piano
11., 12 x 9, holograph (pencil)
Signed "R. MacKay," dated 1956 February 19, and marked opus 9, number 4.

- *Valse ariette*
Piano
2 p., 12 x 9, holograph (pencil)
From an earlier collection, Mikhashoff writes: "revised and re-edited six essays (in flats), I Valse ariette, to Rose, R. MacKay (1955)"
- *Waltz in B minor (Valse triste)*
Violoncello, Piano
Score: 2 p., 12 x 9.25, holograph (ink, pencil annotations)
"Copyright 1955, by Ronald MacKay." Caption marked opus 11, number 1.
- *Waltz in D-flat (Valse Chopinesque)*
Piano
3 p., 12 x 9.25, holograph (ink)
"Copyright 1955 by Ronald MacKay." Caption marked opus 11, number 3.
- *Prelude*
Piano
4 p., 12 x 9.25, holograph (pencil), unfinished?
"Dedicated to Stanley Hummel R. MacKay" Caption marked opus 14, number 1.
- *Nocturne G sharp*
Violin, Piano
Score: 4 p., 12.5 x 9.5, holograph (pencil)
"Ronald MacKay from op. 15 This work is later transposed to A, and the Flute part is arranged for Orchestra.

Box: 1, no. 18

1956

Rhapsody in E minor

Piano, Orchestra

- Score: 42 p., 13.5 x 11, holograph (pencil, red annotations), incomplete (begins on p. 7)
Marked opus 14.
- Solo part: 9 p., 12 x 8.75, holograph (pencil, red annotations), Incomplete
"Copyright 1956 by Robert MacKay" is written on the bottom of the page. Two pages are glued together.
- Reduced score: 6 p., 12 x 8.75, holograph (pencil, red and blue annotations), incomplete
- Sketch: 6 p., 12 x 9, holograph (pencil), incomplete

Box: 1, no. 19

1956-7

Variations, for trumpet and piano

Trumpet, Piano

Score: 5 p., 12.5 x 9.5, holograph (pencil), incomplete

Box: 1, no. 20

1957

Rhapsodie hongroise (a contest of virtuosity)

May 12

Violoncello, Piano

Score: 2 p., 12 x 9, holograph (pencil)

Marked "opus 7, number 1."

Box: 1, no. 21

1957-58

Poem, for flute and orchestra

Flute, Orchestra

Reduced Score + part: 15 p. + 6 p., 12.5 x 9.25, holograph (ink, pencil annotations), score has penciled-in orchestration notes.

Marked "opus A."

Box: 1, no. 22

1957-59

Concerto, for piano and orchestra

Piano, Orchestra

- Score: 13 p., 13.5 x 10.75, holograph (ink, pencil annotations), unfinished.
Premiere: University of Houston, April 24, 1966
"Composed 1957 Aug., Albany, NY--U.S.A. to 1959 Jan, Rochester, NY--U.S.A."
- Reduced score: 24 p., 13.25 x 8.5, photocopy of holograph (annotations in blue ink and pencil)
Entitled *Concertino*, for piano with wind instruments and percussion.
- Sketch: 33l., 11 x 8.5, holograph (pencil)
Entitled: *Concertino* and signed R. E. MacKay.
- Reduced score: 29 p., 10.5 x 8, holograph (pencil)
Entitled: *Concertino*, for piano and orchestra, revised edition (sketch). Dedicated to Judith Applebaum.

Box: 1, no. 23

1958

Dances for Davia

Movements: Overture -- Waltz for a rainy day -- Amy's piece -- Sergei's bourree no. 1 -- Yellow waltz -- Gypsy dance -- Sad doll -- Tag, and tired

Flute, Piano

- Score + part: i, 23 p. + i, 11 p., 11 x 8.5
Southern Music Company, Austin, Texas, 1981. Publisher's plate number ST-282
Premiere: Houston, Texas, May 1967
Dedicated to Mikhashoff's cousin Davia MacKay. The cover is autographed with Mikhashoff's initials.
- Score + part: 17 p. + 6l., 12.25 x 9.25, fair copy (ink, pencil, blue and red annotations), part and score by two different copyists, not Mikhashoff
Marked with Southern Music's plate number in pencil. Apparently the work of two copyists making a clean copy for Southern Music. The annotations appear to be Mikhashoff's.
- Performance score + part: 8 pages adhered to folders arranged for performance + 7 pages adhered to folders arranged for performance, 12.75 x 8.75, holograph (assembled photocopy, pencil and red performance markings)
The verso of first page of score and the first page of part marked with Southern Music's plate number in pencil.
- Draft: 18 p., 12.5 x 9.25, holograph (ink, pencil annotations), also photocopy with additional annotations in red markings.
The order is slightly different than the published version: Overture -- Waltz for a rainy day -- Amy's piece -- Sergei's bourree no. 1 -- Yellow waltz -- Hungarian dance (from Komlósó) -- Sad doll -- Finale. The title page is marked opus 2, while the cover is marked opus 1. Last two movements are not complete; they are manuscript leaves with titles at the top. The photocopy has the first movement added to the end and re-titled "Final."

Box: 2, no. 24

1958-65

Hans Christian Andersen sketches and pieces:

The composite title for a collection of compositions, as well as the approximate years written. There was no specific order assigned. They are all based on stories of Hans Christian Andersen. The compositions are:

- *Improvisation on Narcissus (I)*
Oboe, Trumpet, Percussion, Harp, Celeste, Strings
Score: 10 p., 12 x 9, holograph (ink, pencil annotations)
"Dedicated to Robert Greenwood, op. 3a (Albany 1958) Houston, Jan. 23, 1965."
- *December Revery*
Flute, Strings
Score: 4l., 12 x 16.5, holograph (pencil, red and black annotations)
Signed "MacKay - dedicated to Joseph Gallitelli."
- *Fairy tales*, for orchestra
Movements: Andre's dream -- Waltz-from Andersen's time -- The ugly duckling -- The red shoes
Orchestra
Score: 71 p., 14 x 11, holograph (ink, many annotations)
"To N.A. with admiration R. MacKay." The plastic spiral binding was retained to preserve the page order and placement of inserts. There are two vellum and ink holographs (12.5 x 9.5) of the Violin I part bound with score. This score is marked opus B.
- *Intermezzo*, strings and woodwinds
Flute, Oboe, Clarinet, Strings
Score: 7l. (paginated 1c - 1-7c - [12], 12 x 17, holograph (pencil, ink annotations and "doodles")
Caption reads: "Snow-capped mountains, land-locked fjords; and the deep, mysterious sea." There is a piano version as part of the *Grapes (early romantic pieces)* entitled *Intermezzo--from the north* .
- *Symphonic sketches based on Hans Christian Andersen: The little mermaid*
Orchestra
Sketch: 4 p., 13.5 x 10.75, holograph (pencil), incomplete
- *Waltz, B minor*
Orchestra
Score: 5l., 12 x 16.5, holograph (pencil)
- *Wild swans*, for flute and strings
Flute, Strings.
Score: 7 p., 13.5 x 10.75, holograph (ink, with pencil annotations)
- *Wild swans*, for chamber group
Oboe, Trumpet, Percussion, Celeste, Harp, Strings
 - Sketch/reduced score: 8 p., 12 x 9, holograph (ink, pencil annotations)
 - Piano part: 2 p., 12.5 x 10.5, holograph (ink, pencil annotations)
 - Trumpet part: 1 p., 12.5 x 9.25, holograph (pencil, ink annotations)

Dedicated "to J.G. with respect" [Joseph Gallitelli]. The piano part is not called for in the sketch, but is marked "piano solo." This may have been a trumpet and piano reduction, but there is no other supporting evidence.
- [Orchestra sketches]
Orchestra
Sketch: 2 p., 12 x 9, holograph (pencil)
This was found among the other works in this collection, but was not assigned a title.

Box: 12, no. 25

1959-60

Hummel pieces:

The composite title for a collection of piano compositions, as well as the approximate years written. There was no specific order assigned. They are all dedicated to Stanley Hummel. The compositions are:

- *Allegro erotic*
10 p., 12 x 9, holograph (pencil), incomplete
- *Andalucian [sic] night*
4 p., 12 x 9, holograph (pencil), incomplete
Later "scored for full orchestra with harp and English horn." The orchestration pencilled in throughout the score.
- *Devil's toccata*
12 p., 12 x 9, holograph (pencil)
- *Will o' the wisp*
 - 6 p., 12 x 9, holograph (pencil)
The last page of this part is a compositional sketch.
"March" fugue, 1959 (using all themes of the year 1959)
 - 3 p., 12 x 9, holograph (pencil), incomplete
Also includes the rear board of a spiral notebook with an outline for a composition.

Box: 2, no. 26

196?

Death of Baldur

Movements: Dance -- Drama

Small Orchestra

Score: i, 20 p., 13.5 x 10.5, holograph (ink, pencil annotations), incomplete (missing beginning)

This appears to be a ballet. Opus 10 is written on title page

Box: 2, no. 27

196?

Sketch books II-IV

Sketch books: 3 v., 10.75 x 7"

Book II includes sketches for *Winter songs*, *Beggar's songs*, *Tiento para el espejo de Narciso*.

Book III contains music related to Shakespeare. Book IV has many pages missing and only blank pages are left.

Box: 2, no. 28

1964

Sonatina (1964)

August 7

Piano

Draft: 7 p., 13.5 x 10.75, holograph (pencil)

Box: 2, no. 29

1964

Sonnet, for violin and piano

September 16

Violin, Piano

Score: 7 p., 12 x 9.25, holograph (ink, pencil annotations)

Signed "R. E. MacKay" and dedicated to "Red Robert [?]" This score is annotated with orchestration notes. It was found with sketches for *Little of the bandit's soul* and annotated in such a way it may have been considered for possible future incorporation to, or earlier rejection from *Little of the bandit's soul*. Sub-title reads: "In which Dimitri Shostakovich is seen dancing with many penguins in front of Rachmaninoff's house."

Box: 2, no. 30

1964

Afternoon pieces / Afternoon sonata "Echo and Narcissus"

October 8

Movements: Song for Narcissus -- Aria and dance for Echo

Oboe, Piano

Score + part: 15l. + 9l., 12 x 9" + 12 x 8.5, holographs (ink, pencil annotations + photocopies), also includes two incomplete photocopies of the score.

Premiere: November 3, 1964

Movements dated September 1, 1964 and October 8, 1964 respectively. Signed R. E. MacKay. Dedicated to Robert Greenwood, formally to Helga Grunow. The cover is marked opus 2, but the title page is marked opus 3.

Box: 2, no. 31

1964

Partita, for solo oboe

November 26

Oboe

9 min. 20 sec.

9 p., 11 x 8.5, holograph (photocopy)

Premiere: Houston, Texas, December 1965

Signed R. E. MacKay, dedicated to David Herbert, and marked Houston, TX.

Box: 2, no. 32

1965

Concerto (no. 1), for piano with winds and percussion

Movements: Largamente -- Allegro Giusto -- Adagio -- Allegro Giusto

Piano, Flutes (3), Oboes (2), English horn, Clarinets (2), Bassoon, Saxophone, Horns (4), Trumpets (4), Trombones (3), Percussion (6), Celeste, Harp, Double bass (2)

- Score: 100 p., 15.75 x 10.5, holograph (ink, pencil annotations)
Premiere: Dallas, Texas, April 1967, with the Dallas Symphony, Donald Johannis conducting.
Signed Ronald MacKay and dated Sept. 1964-Nov. 1965 (last digit read 6, but that was crossed out and 5 written over it in pencil)
- Performance score: 100 p., 15.5 x 11, holograph (photocopy, colored ink annotations)
Signed Yvar Mikhashoff. Label on front cover reads "Music: Composition France," and is marked opus 6.
- Draft: 86 p., 12 x 9, holograph (ink, some photocopies), incomplete
Signed Ronald MacKay. On this version, the front cover is labeled "Piano Concerto, op. 5, piano and orchestra, Nov. 29, 1965 while the title page is labeled "Concerto for piano, with winds and percussion op. 10."

Box: 12, no. 33

1965

Sonatina (1965)

Piano

6 p., 13.5 x 10.75, holograph (pencil), incomplete

Excerpted from *Concerto (no. 1)*, for piano with winds and percussion.**Box: 2, no. 34**

1965

Rain flute, soprano and piano March 22

Movements: I. noon, dawn forgotten -- II. without a sound -- III. o how cold -- IV. why? -- V. old and young -- VI. orchids -- VII. mother, or reliving girl? -- VIII. the girl grieving

15 min.

Soprano, Piano

2 scores: 16 p. + 16 p., 12.5 x 9.75 + 12.5 x 8, holographs (ink, pencil annotations + photocopy, pencil annotations)

Premiere: University of Houston, April 26, 1965

Signed "Ronald E. MacKay, March 18, 20, (22), 1965, Houston, Texas" The caption reads op. 5, title page opus 4. Movement I is dedicated to J. R. Hudler; movement II. David Herbert; III. Stanley Hartmann; IV. Connolly Ballard; V. Joe Fennimore; VI. Eleanor Grant; VII. Dearest Dottie [?]; VIII. No dedication.

Box: 2, no. 35

1965

Rain flute, for chamber group

Voice, Flute, Horn, Violoncello, Piano

Score: 16 p., 13.5 x 10.75, holograph (ink, pencil annotations), incomplete

This is an unfinished orchestration of the above composition.

Box: 2, no. 36

1965

Portrait of Verlaine

April 12

Movements: Prelude -- I. Verlaine (tres retrators con Sombra) -- II. Verlaine (the child of the night) -- Cadenza --

Prelude -- III. Tombeau de Verlaine

Voice, Oboe, Piano

Premiere: University of Houston, May 19, 1966, Jean Preston, (soprano), Raymond Weaver (Oboe), and Yvar Mikhashoff (piano)

- Score: 41 p., 12 x 8.5, holograph (ink, pencil annotations)
Authors of text: Verlaine (tres retrators con Sombra) / Federico García Lorca -- Verlaine (the child of the night) / Edward Arungton Robinson -- Tombeau de Verlaine: Stéphane Mallarmé. Dated "April 1965-April 12, 1966."
- Sketch: 4 p., 12 x 9, holograph (pencil)
Sketch is dedicated to David Herbert. This dedication does not appear on the score.

Box: 3, no. 37

1966

Piano sonata

Movements: I. -- II. Morning music -- III. Sports et divertissements

Piano

- 17 p., 10.5 x 7, holograph (pencil), incomplete
Premiere: March 8, 1967
Dedicated to Joseph Fennimore "with sincerity." The music is signed both Yvar Mikhashoff and R. MacKay. The first movement is dated Oct. 31, 1966, Antwerp. The third is dated Nov. 1, but not finished
- Incomplete holograph: 5 p, 12 x 8.75, holograph (ink), first half of first movement
No complete score was found, but composer's notes claim it was performed.
- Poetry: 4 p., 13.5 x 10.5
Entitled: "tu fais du judo?" This is a sketch of poetry (possibly Mikhashoff's) found with *Piano sonata*.

Box: 3, no. 38

1966

Four antique Japanese dances

March 19

Movements: Taigi -- Buson -- Sogetsu -- Shiki

Alto voice, Piano

- Score: 10l., 12.5 x 9.5, holograph (photocopy)
Premiere: University of Houston, August 11, 1967
Included is a program note, which states: "with thanks to Wm. Henderson." Dedicated to Stanley Hartmann and signed "Ronald MacKay Houston, Texas." The title was changed from *Haikai, op. 7* to *Four antique Japanese dances*, and marked opus 9.
- Sketch: 1l., 7 x 11.75 (pencil)
- Artwork: 1l., 10.5 x 8.25 (ink and watercolor)
This artwork was found with the score. The artwork is signed "YEM."

Box: 3, no. 39

1966

Three dirges

May 22

Movements: Grave -- Lento -- Larghetto

Trombone, Piano

- Score: 4l., 11 x 8.5, holograph (photocopy, pencil annotations)
Orchestration notes throughout the score, marked "Houston."
- Performance score + part: 7l. + 2l., 13 x 11" + 11 x 8.5, holograph (ink)
Premiere: May 24, 1966
"May 22, 1966, Houston"

Box: 3, no. 40

1967

Petals from a burnished autumn

June 13

Baritone, Piano

Score: 10l., 12.5 x 8.5, holograph (photocopy, notes on lower ledger lines cut off when photocopied)

Premiere: August 11, 1967

Dedicated "to Jack."

Box: 3, no. 41

1967

Au jardin de l'infante

July 9

Movements: Apporte les cristaux dorés -- Frêle comme un harmonica -- Lune de cuivre; parfums lourds -- Les grands jasmins épanouis

Soprano, Piano

- Score: 19 p., 12.5 x 9.5, holograph ink, pencil annotations), incomplete
Premiere: University of Houston, August 11, 1967, Eleanor Grant (soprano) and Yvar Mikhashoff (piano)
Text is by Albert Victor Samain. First movement dated June 15, 1967 Houston; second, July 16, 1967 Houston; third has no date and is incomplete; fourth, July 9, 1967, Austin, Texas.
- Texts and translations: 3l. Poems in French (typescript) + 8 p. translations with corrections (typescript with pencil corrections) + 2 p. sketches of text (pencil)

Box: 3, no. 42

1967
Perfumed wasp
 July 29
 Movements: The perfumed wasp -- The solitude of violet leaves -- Pale fern
 Mezzo-soprano, Piano
 Premiere: University of Houston, August 11, 1967, Suzanne Summerville (soprano) and Yvar Mikhashoff (piano)
 Score: 9 p., 12.5 x 9.5, holograph (ink, pencil annotations)
 "Dedicated to Suzanne Summerville Houston." Marked opus 13.
Box: 3, no. 43

1967
Platero y yo
 August 4
 Movements: Platero -- Nostalgia -- The canary dies - Flame-- The Lullaby -- The canary escapes
 Piano

- 12 p., 12 x 8.75, holograph (photocopy, ink and pencil annotations)
 Originally signed Ronald MacKay, but later crossed out and resigned Yvar Mikhashoff. Dedicated to Carol Buffkins. The dates range from Dec 1, 1965 - Aug. 15, 1967. The story of Platero is written throughout the score both on the original and as annotations on the photocopy. There is also an outline for *Dances for Davia, II*. This work was found with sketches for *Little of the bandit's soul* and is annotated in such a way that it may have been considered for possible future incorporation, or earlier rejection to that composition. The subtitle reads: "In which Manuel de Falla sings to the silver donkey who carries the angels" and "In which Aaron Copland takes a good look at Carl Sandburg's white bird."
- Sketch: 11., 10.75 x 7, holograph (red and blue ink)
 Includes a musical fragment for *Platero y yo* and a textual fragment from *Beggar's songs*. This sketch was found among the *Little of the bandit's soul* sketches.

Box: 3, no. 44

1968
Seis caprichos [sic]
 April 6
 Movements: I. Adivinanza de la guitarra -- II. Candíl -- III. Crótalo -- IV. Chumbera -- V. Pita -- VI. Cruz
 Soprano, Piano
 Score: 15 p., 12.2 x 9.25, holograph (ink), includes one additional photocopy arranged for performance.
 Premiere: April 24, 1968
 Marked "April 6, 1968, Houston (February 9, 1970)." Title page is marked opus 19, but an attached sheet is marked opus 18.
Box: 3, no. 45

1968
Concerto, for viola and orchestra
 May 9
 Viola, Orchestra

- Thesis: iii, 73l., 12"x 9.5, holograph (black-line copy)
 Premiere: July 28, 1968; 1975, Houston Symphony Orchestra with Wayne Crouse principal viola.
 Dated "November 7, 1967-May 9, 1968, Houston" and "dedicated to Wayne Crouse. This work is based on an earlier work *Chamber concerto*, for violin and orchestra. This copy was submitted for Mikhashoff's M.M. degree from the University of Houston, June 1968. The front page includes faculty signatures. The plastic spiral binding has been retained. The cover is marked May 12, 1968, op. 16, but the title page has op. 20 written in blue ink.
- Score: i, 73l., 11"x 8.75, holograph (ink on vellum)

- Parts: 1 complete set, 12 x 9, one holograph (ink, pencil annotations) of each part, photocopies where multiple copies are required. The parts are marked for performance.
- Sketches: 3 items, various sizes, holographs (ink, pencil)
Contents: Mikhashoff's rehearsal notes; sketch entitled "Viola sonatalater viola concerto"; sketches for planned second movement

Box: 3, no. 46

196?

Concerto, for viola - sketches for a second movement (Zortzico)

Sketches: 20 p., 12.5 x 9.5, holographs (ink, pencil)

"Zortzico" is written throughout the score. This was found with sketches and notes for *Concerto*, for viola and orchestra. Lists of Mikhashoff's compositions and form analyses of Walton and Bartók are found throughout.**Box: 4, no. 47**

1968

Winter song

November 17

Movements: Forgotten moon -- Shivering night -- Heron -- Pale through spring

Voice, Piano

Score: 5 p., 12 x 9.25, holograph (ink, pencil musical sketch), incomplete

Text is by Anton Greene. Marked as opus 9 B. The text is typed on the first page. Songs 1 and 2 are dated Nov. 16, 1968. Song 3 is dated Nov. 17, 1968. Song 4 is a pencil sketch and incomplete.

Box: 4, no. 48

1969

Ed è subito sera, for voice and pianoMovements: I. Frutta erbaggi (fruits and greens) / Umberto Saba -- II. Novembre (November) / Aldo Palazzeschi -
- III. Ed è subito sera (and suddenly it's evening) / Salvatore Quasimodo -- IV. La venta Paizzetta / Sandro Penna

Voice, Piano

Score: 7 p., 12.25 x 9.5, holograph (ink, pencil annotations), incomplete with one additional complete photocopy.

Marked opus 19, number 1. The first movement is dated Nov. 7, 1967, Houston. The second is dedicated to John Jerome de Leon, but no music is written, only the title and dedication. The third is dated April 1969, Paris and dedicated to François [?]. The holograph is missing last page, but it is found in the photocopy. The score is annotated for a 1971 orchestration.

Box: 4, no. 49

1969

[Sketches for German text settings]

Contents: *Four tanka*: Sommer -- Hügel -- Kastanie - Kerze -- *Nachtlid* -- [Untitled]

Voice, Piano

Sketches: 21., 12.5 x 9.25, holographs (pencil)

Text is by Georg Trakl. These sketches are dedicated to Marc Hone and marked op. 24. Mikhashoff notes: " *Four tanka* complete, just needs to be copied." *Nachtlid* later appears as first movement in *Sebastian im Traum*.**Box: 4, no. 50**

19??

Fall of the house of Usher

Voice, folk string player, Piano interior ("harpiano"), Magnetic tape, mime

Includes: Form outlines, performance notes and instructions, libretto with annotations, a photocopy of Edgar Allen Poe's *The fall of the house of Usher* (heavily annotated), pages from a different edition removed from the binding and heavily annotated, one dried pressed leaf, and a photocopy of unidentified piano music.

1 cassette copy of performance

Box: 4, no. 51

19??

Music for Gertrude (incidental music for In the summer house')

Oboe, English horn, Clarinet, Trumpet, Marimba, Harp

Score: 57 p., 11.75 x 8.5, holograph (photocopy, pencil annotations), includes a photocopy of text.

Play written by Jane Auer Bowles.

Box: 4, no. 52

1969

Canciones de Lorca, soprano and piano

February 3

Movements: El canto quiere sur Luz -- El Grito -- El marino en la orilla -- Me han traído una carcola

Soprano, Piano

- Score: i, 14 p., 12 x 9.5, holograph (ink, pencil annotations), additional photocopies of the original three canciones (two copies of "Me han traído carcola") with various sketches and annotations.
Premiere: University of Houston Student Recital of Contemporary music, August 27, 1967, Isabelle Lipschutz (soprano), first performed under the title *Tres canciones de Lorca*.
Texts are by Federico García Lorca. Originally entitled *Tres Canciones de Lorca, op. 12*. Dedicated to Isabelle Lipschutz and dated July 29, 1967, Houston. *El marino en la orilla, op. 22*, dated February 3, 1969, Paris and dedicated to Gilbert Spottiswood, was later inserted as new third movement.
- Score: 4l., 14 x 8.5, holograph (photocopies), two additional photocopies
A version of the above score containing only: "The red wheelbarrow" - "Spring" - "Prelude to winter" - "This is just to say." This re-ordered and shortened version is labeled opus 26. Originally these scores were stapled into folders for performance.

Box: 4, no. 53

1969

Canto and Fugue, violin solo

April 1

Violin

5 p., 12 x 9, holograph (pencil and ink), two additional photocopies of the "Fugue"

The "Fugue" is dated September 4, 1965 and April 1, 1969. On the verso of the first page of the "Canto" is a sketch, of the "Fugue." On the verso of the second page of the "Canto" is a sketch for a toccata. *Canto and fugue* is a violin version of *Prelude, variations and fugue* for violoncello but "there is no prelude in the violin version."

Box: 4, no. 54

1969

Beggar's songs

May

Movements: 1. Offering (Carl Sandburg) -- 2. Rebuff (Carl Sandburg) -- 3. The white birds (W. Butler Yeats) -- 4. Prelude -- 5. Alms (Anna Morrow Lindbergh) -- 6. Beggars (John Ackerman-Jones) -- 7. A time of waiting (Robert Graves) -- 8. Epilogue (Carl Sandburg)

Voice, Piano

- Score: 14l., 11 x 8.5, holograph (photocopy), one additional photocopy of section 3, 4, 5 and 8.
Premiere: University of Texas, Round Top, Texas, May 26, 1973, Dianne Tobola (soprano) and Yvar Mikhashoff (piano)
Commissioned by the Winedale Festival Foundation. The movements were re-ordered by Mikhashoff for the North American New Music Festival "as of May 1991."

- Sketches: 17 p., 12.5 x 9.25, holograph (mostly ink, pencil annotations)
Order is as found in the folder: "Offerings," Text is by Carl Sandburg, dedicated "to Sammy," dated May 14 [1969] - "Prelude," marked opus 21 but crossed out, dedicated to Joseph Fennimore on the occasion of his winning the Maria Canalis Competition, entitled at that time "Congratulations," dated May 21, 1969 - "Rebuff," text by Carl Sandburg, dedicated "by Charles," May 18, 1969, Paris - "The white birds," text by W. Butler Yeats, dedication "with Jane," dated May 26, 1969, Paris - "Alms," text by Anna Morrow Lindbergh, marked op. 19, dedicated "for Patrick," dated march 26, 1969, Paris - "Beggars," text by John Ackerman-Jones, dedicated "of Antoine" - "A time of waiting," text by Robert Graves, marked opus 19, dedicated "on Marc [Hone?]" dated May 17, 1969, Paris - "Epilogue," text by Carl Sandburg, dated May 28, 1969 - "Thank you," by Joseph Fennimore, dedicated "to Ronnie [Mikhashoff]," dated June 17, 1969 (Mikhashoff notes that "this could be played as an interlude in Beggar's Songs,'in response to Congratulations'[Prelude]") - "The white grove," text by Kenneth Patchen, dedicated "to Jack," (this song is incomplete) - Unknown text of John Ackerman-Jones, (incomplete, with syllabic analysis)

Box: 4, no. 55

1969
Rosenkrantzlieder (1969)
June 5
Movements: An die Schwester -- Nähe des Todes -- Amen
Soprano, Piano
Score: 6 p., 11.5 x 8.5, holograph (ink, pencil annotations), also includes photocopy with additional corrections (missing 2nd page), and complete photocopy
Text is by Georg Trakl. Dated June 2, 3, 5, 1969, Paris, and dedicated to Marc Hone. Originally opus 22, but that is crossed out and replaced by opus 19. In 1973, this composition was transcribed for soprano and string quartet.

Box: 4, no. 56

1969
Huhn
June 18
Soprano, Piano
Score: 11., 11.75 x 8.75, holograph (ink, pencil annotations), one additional photocopy
Text is by Christian Morgenstern. Dated "June 28, 1969, Paris; July 18, 1969, Troy, N.Y." Originally marked opus 26, but later crossed out.

Box: 4, no. 57

1969
Elis Sonata Nr.1
July 16
Movements: I. [Elis, wenn die Amsel im schwarzen Wald ruft] -- II. (Vollkommen ist die Stille) -- III. (Leise sinkt an kahlen Mauern)
Soprano/Baritone or Bassoon, Piano
Score + part: 10 p. + 4 p., 12 x 8.5 + 12 x 9, holograph (ink, with pencil annotations), one additional photocopy of score.
Text is by Georg Trakl. Originally marked opus 23 but later crossed out and renumbered opus 20. Dedicated to Marc Hone. Each movement is individually dated, first movement is dated June 19, 1969, Biarritz; July 14, 1969, San Francisco -- II. July 16, 1969, Salt Lake City, Utah -- III. July 14, 1969, San Francisco.

Box: 4, no. 58

1969
Sebastian im Traum (1969)
December 9
Movements: I. Nachtlied -- II. Untergang -- III. Im Park
Soprano, Piano

Score: 7 p., 11.75 x 8.5, holograph (ink, pencil annotations), one additional photocopy of the entire score and a second additional photocopy of "Nachtlied"

Text is by Georg Trakl. Originally numbered opus 26 but later crossed out and renumbered opus 23. First movement is marked June 20, 1969, Biarritz - September 10, 1969, Berlin, and dedicated to Marian Weinstein; second June 21- August 25, 1969, San Sebastian-Albany, revised Austin, April 25, 1973, to Larry Kleinhaus; and third, December 9, 1969, Probbach, to Norbert Enders. The original order was "Untergang," "Nachlied," "Im Park." In 1973, this composition was orchestrated for soprano, string quartet and harp.

Box: 4, no. 59

1965 - 69

[Works of Yvar Mikhashoff. Collection, partial]

Contents:

- *Au jardin de l'infante* see also **no. 42**
- *Pedals from a burnished autumn* see also **no. 41**
- *Dances for Davia* see also **no. 24**
- *Canciones de Lorca* see also **no. 53**
- *Rosenkrantzlieder* see also **no. 56**

Scores: 4 copies, 12.5 x 10, holographs (photocopies)

Mikhashoff assigned the collective title: "Yvar Mikhashoff Music: Composition France." Also includes 4 concert programs from the University of Houston Department of Music and a list of works with premieres from 1958-1968.

Box: 5, no. 60

197?

Come away, death

Voice, Flute, Harpsichord

Score: 2 p., 11 x 8.5, holograph (photocopy), one additional photocopy

Found inserted in the score of *Little of the bandit's soul*.

Box: 5, no. 61

197?

Tres retratos con Sombra

Movements: I. Verlaine -- II. Jimenez -- III. Debussy

Soprano, chamber ensemble

- Score: 6l., 17 x 11, holograph (ink on vellum), first movement only with four additional black-line copies
Texts are by Federico García Lorca. The title page indicates this is opus 24. This composition is not complete because it is compiled from earlier compositions. The first movement is the same as the first movement of *Portrait of Verlaine* -- II. the same as the first movement of *Tres Cantilenos* -- III. the same as the third movement of *Tres Cantilenos*. Originally, there were six Cantatas planned: I. Verlaine -- II. Baco -- III. Jimenez -- IV. Venús -- V. Debussy -- VI. Narciso; II., IV., and VI were never written.
- Sketches: various items
Includes: four photocopies of the text, a proposed title page, and a memo from Mikhashoff.

Box: 12, no. 62

1970

Canciones de Lorca, soprano and piano; revised

February 2

Movements: El canto quiere sur Luz -- El marino en la orilla -- El Grito -- Caracola

Soprano, Piano

Score: 11 p., 12 x 9.25, holograph (ink, pencil annotations)

Texts are by Federico García Lorca. This is a transposed and re-ordered version of the 1969 *Canciones de Lorca*.

There is also a different final song. The dedication reads: "Much love, once more to Isabelle [Lipschutz]!"

Box: 5, no. 63

1970

Traceries, flute and voice

March 10

Movements: Calypso -- The red wheelbarrow -- Spring -- Breakfast -- Willow poem -- Mezzo forte -- Detail --

Epitaph -- This is just to say -- Prelude to winter -- Calypso

Flute, Voice

- Score: 10l., 11.5 x 8.5, holograph (photocopy, pencil and ink annotations, arranged and marked for performance)
Premiere: May 20, 1970, Shepherd School of Music, Hamman Hall, Rice University, Jan Cole (flute) and Isabelle Lipschutz (soprano)
Texts are by William Carlos Williams. The second leaf has "The red wheelbarrow" transposed down a semitone pasted over the original. "Prelude to winter" is dedicated to Harold Manske and dated September 22 1969 to March 10 1970. The entire composition was "composed for Jan Cole and Isabelle Lipschutz." Labeled "opus 25."
- Sketch: 11 p., 11.5 x 8.5, holograph (ink and pencil)
This sketch serves as the original holograph producing the performance score above. The order and content of the sketch is: Calypso -- The red wheelbarrow -- Spring -- Breakfast -- Willow poem -- Mezzo forte -- Detail -- Epitaph -- Prelude to winter -- This is just to say -- Between walls. The verso of "Detail" has a sketch for "Willow song." "Between walls" is an incomplete sketch in which Mikhashoff writes "No. 12 not last though"

Box: 5, no. 64

1970

Sir Gawain and the Green Knight: a mediaeval melodrama in four laisses

May 14

Movements: I. Of Arthur's court and the Green Knight: 1. Prologue and ductia -- 2. Galliard: The banquet of Arthur -- 3. Of the Green Knight -- 4. Chase: The game of Gawain -- 5. Cantilena I: The fate of Gawain -- II. Of the journey of Sir Gawain: 6. Preambulum: Of winter -- 7. Ballata I: The season of summer -- 8. Rondellus: The prayer of Gawain -- 9. Two courtly dances: Basse and tourdion -- 10. Ballata II: The route of Gawain -- 11. Gymel: The sleep of Sir Gawain -- III. Of the castle and sojourn of Sir Gawain: 12. Caccia the hunt -- 13. Paraphonia: The temptation of Sir Gawain -- 14. Reprise: The hunt -- 15. Courtly dance: Estampie royale -- 16. Reprise: The banquet -- 17. Reprise: The sleep of Gawain -- IV. Of the encounter and the return of Sir Gawain: 18. Reprise: Of winter -- 19. Reprise: The fate of Sir Gawain -- 20. Of the anger of Sir Gawain -- 21. Cantilena II: The shame of Sir Gawain -- 22. Epilogue and devise

Narrator, Soprano, Flute, Trumpet, Percussion, Harpsichord, Violin, Violoncello

- Score: 27 l., 17 x 11, holograph (ink on vellum)
Premiere: Shepherd School of Music, Hamman Hall, Rice University, May 20, 1970, for members of the Houston Musica Antiqua
Scenario and narrative text adapted by Robert Cox. Marked Houston, TX.
- Score: 41 l., 17 x 11, holograph (black-line print, performance markings)
Text is inserted and attached throughout the score for performance
- Parts: 6 parts, 17 x 11, holograph (black-line print, performance markings)
- Ephemera: 2 items, various sizes
Includes: one printed program from the first performance, textual notes (both personnel and related to composition)

Box: 13, no. 65

1971

Ed è subito sera, for chamber group

Movements: I. Frutta erbaggi (fruits and greens) / Umberto Saba -- II. Novembre (November) / Aldo Palazzeschi -
 - III. Ed è subito sera (and suddenly it's evening) / Salvatore Quasimodo -- IV. La venta Paizzetta / Sandro Penna
 Flute, Clarinet, English horn, Horn, Trumpet, Percussion, Voice, Violoncello, Double bass

- Score: 7l., 17 x 11, holograph (ink on velum), incomplete (first movement and an incomplete fourth movement only), one additional black line print of first movement
 Premiere: Hamman Hall, Rice University, Houston, Texas, April 24, 1971, by the Cambiata Soloists
 The first movement is dated April 7, 1971, Houston. This composition was written for The International Poetry Institute. The fourth movement is incomplete. There is no second or third movement (see parts below). The black line print of the first movement and the fourth movement are marked for performance. This is an orchestration of the 1969 composition of the same name.
- Parts: 12 x 9.25, holograph (ink, pencil performance markings)
 Mikhashoff indicates that a "score [is] to be made"
- Sketches: 5 items, various sizes
 Includes: musical and textual sketches and program notes. Carlo Golino translated the Italian text.

Box: 13, no. 66

1971

In memoriam Igor Stravinsky

April 12

Voice, Flute, Clarinet, Violoncello

- Score: 4l., 11 x 8.5, holograph (photocopy, ink annotations)
 Premiere: Hamman Hall, Rice University, Houston TX, April 24, 1971, by Yvar Mikhashoff (piano)
 "Text from: Meditations of Marcus Aurelius 4/12/71, Austin, Texas"
- Sketch: 3l., 12 x 9.25, holograph (pencil)

Box: 5, no. 67

1972

Twelfth night, incidental music, for 3 players

Piccolo, Flute, Horn, Trumpet, Percussion, Glockenspiel, Harpsichord, Guitar, Violoncello

- Score: 11 x 8.75, holograph
 Premiere: 1972, by the Houston Shakespeare Society, performed by Mikhashoff, Amy Winn, Kevin Pickard
 Text is by William Shakespeare. Dedicated to "Kevin [Pickard] and Amy [Winn]." Various text, art, and songs inserted throughout the incidental music. The adhesive qualities of the text fragments have been lost so the order is in some disarray. There are instructions for photocopying throughout score.
- 3 scores: 11 x 8.75, photocopies (marked for performance)

Box: 6, no. 68

1972

Four figures of a drowned maiden: Ophelia

January 14

Movements: Prologue: Requiem (Rilke, Block) -- I. There is a willow (Shakespeare) -- II. In a wild grove by a ravine (Block) -- III. Sicilienne: Ophélie (Rimbaud) Recitative (Rilke) -- IV. Concerning a drowned girl (Brecht) -- Epilogue: The singer sings before the child of princes (Rilke)
 Soprano, Speaker, Flute, Clarinet, Horn, Harpsichord, Violin, Viola, Violoncello

- Score: i, 23l., 14 x 11, holograph (ink on vellum)
Premiere: January 28, 1972, Hamman Hall, Rice University, Austin, Texas, The Cambiata soloists, Mikhashoff conducting
Texts from: William Shakespeare (Hamlet), Alexander Block (Ophelia), Arthur Rimbaud (Ophélie), Bertold Brecht (The drowned maiden), and Rainer Maria Rilke (Requiem). Dedicated to Paul Schmidt, "Thursday January 13, 1972, Austin - Ft. Lauderdale - Nassau - Albany - Austin."
- 9 scores: 23l., 14 x 11, holographs (black-line prints of full score marked as parts for performance. In spiral binders)
- Sketch: 8 p. + 9 p., 12 x 9" + 13.5 x 8.5, holographs (ink and pencil + ink with pencil annotations)
- Sketch: 16 p., 12 x 9.25, holograph (ink, photocopied text inserted throughout)
Includes many notes and musical sketches. This was found as the second part of a spiral bound notebook along with *Fennimore variations*.

Box: 7, no. 69

1972?

Fennimore variations

Piano

16 p., 12 x 9.25, holograph (ink with photocopied fragments taped throughout)

This was found as the first part of a spiral bound notebook full of notes for *Four figures of a drowned maiden: Ophelia*.**Box: 7, no. 70**

1972

Tiento para el espejo de Narciso

June 1

Voice, Flute, Viola, Saxophone

- Score: i, 15 p., 12 x 8.75, holograph (ink), includes photocopy
Premiere: University of Texas at Houston, June 9, 1973 and San Antonio, Texas, Trinity University, June 10, 1973, The Cambiata Soloists and Isabelle Lipshutz (soprano)
Text is by Federico García Lora. Dedicated to Jim Stanford and dated June 1, 1972, Houston Texas. This later became the second movement of Mikhashoff's doctoral dissertation (*Tres Cantilenos in Blanc*). This composition was nominated for the 1973 Pulitzer Prize.
- Score: 14 p., 14 x 10, holograph (photocopy, ink alterations), first page missing
This is a photocopy of score with the Saxophone part transposed for e-flat instrument.

Box: 7, no. 71

1972 or 3

Wasteland, incidental music

Voice, Oboe, Clarinet, Saxophone, Percussion, Autoharp

- Score: 5 p., 12 x 8.75, holograph (ink, pencil, and colored marker)
"Incidental music for a reading of T. S. Eliot's *The Wasteland*"
- 4 parts: 5l., 12 x 8.5, holographs (photocopies of score)
- Script: 21l., 11 x 8.5, typescript (ditto, includes music cues) "Script for staged reading of *Wasteland*" [by T. S. Elliot], Performed in Austin, Texas on the water (on rocks in a stream) musicians among the trees. 1972-73?
Devised by Christina Pickard"

Box: 7, no. 72

1973

Sonata exposition

Sketch: 4 p., 13.5 x 10.75, holograph (pencil and ink sketches and notes)
 "Sonata exposition on given material as part of doctoral exam, 1973, Austin."

Box: 7, no. 73

1973

Tres Cantilenos in Blanc (White Cantilenas)

Movements: I. Zarabanda para la fantasia de Jimenez -- II. Tiento para el espejo de Narcisco -- III. Dialogos y sombras de Melisande (Dialogues in shadows of Melisande)
 Soprano, Narrator, Flute, Oboe, Bassoon, Horn, Saxophone, Percussion, {Violins (2), Viola (1)} or {Violas (3)}, Violoncello
 25 min

- Score: 32l., 17 x 11, holograph (ink on vellum), Section I. and III. in Mikhashoff's hand; II. in a copyist's hand.
 Text is by Federico García Lorca. Each section is dedicated separately: I. Dedicated to Diane Tobola Dec. 1, 1971, Austin TX. -- II. Dedicated to Isabelle Lipschutz June 1, 1972, Houston TX., recopied by John Balentine, June 16, 1973 -- III. Dedicated to Paul Schmidt Austin TX., June 13, 1973. Title page note reads: "Dissertation, presented to the faculty of the graduate school of the University of Texas at Austin in Partial fulfillment of the requirements for the degree of Doctor of Musical Arts." It also includes a vita. Third movement was made into a stand-alone composition entitled *Dialogues in shadows of Melisande*.
- Copies of various movements: 13 total, 17 x 11, holograph (black-line prints); 4 copies of section I.; 1 copy of section II.; 8 copies of section III.
- Sketch: 4 items, various sizes, text and musical sketches

Box: 14, no. 74

1973

Shadows and dialogues of Melisande

Soprano, Speaker, Oboe, Horn, Percussion, Violoncello
 8 min.

Parts: 3 sets, 16.25 x 11, holograph (1 black line copy, 2 photocopies with performance markings)

Premiere: Cooper Union, 1982, by The Bowery Ensemble

Text is by Federico García Lorca. Dedicated to Paul Schmidt. This work is derived from the third movement of Mikhashoff's doctoral dissertation (*Tres Cantilenos in Blanc*)

Box: 14, no. 75

1973

Rosenkrantzlieder (1973)

March 13

Movements: An die Schwester -- Nähe des Todes -- Amen

Soprano, Violins (2), Viola, Violoncello

Score + parts: 8 p. + 4 parts, 12 x 9" + 12.5 x 9.5, holographs (ink, pencil annotations), score incomplete

Premiere: University of Texas at Austin, May 4, 1973, Trudy Kier Skiff (soprano)

Text is by Georg Trakl. Dated "March 13, 1973; mid-flight Detroit/Dallas." The score is missing of "Nähe des Todes" and the "Amen" is incomplete. A program is taped to the cover. This appears to be a transcription of the 1969 composition by the same name.

Box: 7, no. 76

1973

Sebastian im Traum (1973)

April 25

Movements: I. Nachtlid der gefallener Engel -- II. Untergang -- III. Im Park

Soprano, Violins (2), Viola, Violoncello, Harp

Premiere: University of Texas at Austin, May 4, 1973, Trudy Kier Skiff (soprano)

Parts: 5 parts, 12.5 x 9.5, holograph, holograph (ink, with many changes and additions; harp part is a photocopy)
Text is by Georg Trakl. Mikhashoff notes that "no score was ever made." Also includes a sketch for the harp part.
This is an orchestration of a 1969 composition by the same name.

Box: 7, no. 77

1973

Pipes of Colchis

June 11

Movements: The kaval (Bulgaria) -- The zurna (Turkey) -- The nay (Rumania) -- The monaulos (Greece)
Clarinet, Piano

- 3 score: 21l., 22l., 23l., 12 x 8.5, holographs (one is ink and pencil, the others are photocopies)
Premiere: Austin, Texas, June 15, 1973.
Marked "Houston-Austin." There are sketches of *Twelfth night, incidental music* found throughout on the verso of the ink holograph. The two photocopies were used as performance scores and contain performance markings. "The zurna" is dedicated "to Neal [Hatch?], June 1, 1973 Austin, TX."
- Sketches: various photocopied articles on Greek, Bulgarian, Turkish, and Rumanian music; clarinet fingering charts; musical sketches

Box: 8, no. 78

1974

Windwife

March 12

Movements: Winds -- Déha by the sea (Serbo-Croatia) -- Si la nieve resbaia (Spain) -- Blow, blow, thou winter wind (Britain, William Shakespeare) -- The air was once about to die (German cabaret, Christian Morgenstern, translated by Neal Hatch) -- Es pfeift der Wind -- Mary on the Moor -- The wind on the danube (Hungary) -- La plume s'évole au vent (France) -- A ship was sailing (Russian)
Voice, Flute, Viola, Vibraphone, Glockenspiel, Piano, Percussion

- Score: 50 p., 12.25 x 9.25, holograph [ink, pencil and ink performance markings]
Premiere: Albany Institute of History and Art, April 13, 1974, the Cambiata Soloists.
Corrections and additions inserted throughout; "March 12, 1974, 2 a.m., Chez [Isabelle] Lipschutz, Houston [inserted pages 21a and 21b] To Charles E[lrod] may you never again trudge through the dark night March 12, 1974, 2 p.m., Houston"
- Sketches: 23 items, various sizes
- Texts and translations
- Letter: 3l., 11 x 8.5, photocopies
- Letter and attachment dated May 10, 1994 from Amy Winn to Jan Williams explaining changes in the flute part made by Mikhashoff, but not necessarily reflected in the score. This letter was written after Yvar's Memorial Concert for Jan Williams' records.

Box: 8, no. 79

1975

Long eyes of the Earth

January 25

Piano

10 min.

- i, 13 p., 12 x 9, holograph (ink, pencil annotations)
Premiere: Kennedy Center, Washington, D.C., March 8, 1975, and Baird Recital Hall, SUNY at Buffalo, April 29, 1975, James Mathis (piano)
Dated "December 1974-January 25 [1975], Buffalo-Marida-Belize-Columbus." Written for James Mathis

and dedicated to Neal [Hatch] and "Jimmy" [Mathis]. A quote from Douglas Davis' article from the March 18, 1974 issue of *Newsweek* was the inspiration for the work: "Like art, music, and literature, the new telescopes represent attempts to see far beyond the common knowledge and common images."

- ii, 13l., 11 x 8.5, holograph (photocopy)
Premiere: Buffalo, NY, 1981, Anthony De Mare (piano)
This is a photocopy of the original holograph with all dates and previous names removed and rededicated to Anthony De Mare. It still sites Douglas Davis' article in *Newsweek* as the inspiration for the work. The only real change is the duration, which is changed from 10 min. to 8 min.
- Proof: 14l., 12 x 9, engraved (proof), one additional photocopy
Quadrivium Music Press, c1983
The title is changed to *Transcendental etude no. 1*. Date of composition is also changed to 1981. Anthony De Mare edited these proofs.
- Sketches: 15 items, various sizes
Includes: a typescript and photocopy of the program notes from the first performance (3/8/75), Douglas Davis' *Newsweek* article that inspired Mikhashoff, various notes and musical sketches

Box: 8, no. 80

1976

Concerto, for viola and orchestra [revised]

Viola, Orchestra

3 scores: 76 + 76 + 43, 11.75x 9.75, holograph (photocopies, performance markings), one score is incomplete

This is a 1976 version of the score that was submitted for the Caps Award 1976-77. Plastic spiral bindings retained on complete scores to preserve page order.

Box: 8, no. 81

1976

Masque of the Winter's tale

March 5

Movements: Part I: 1. Prelude: The court of Sicily -- 2. Reverie: Ecco la primavera -- 3. Cantilena: Che vuoi dolce mia vita -- Refrain: Notte inquieta e d'orror piena -- 4. Recitative: Do not weep, good fools -- Arietta: Addio, Paulino, Addio -- 5. The trial of Hermione -- 6. The Imprecation -- Part II: 7. Prelude: Down in Bohemia -- 8. Round of the shepherdesses, Vale tobe mocny svete, when daffodils begin to peer, jog on, jog on -- 9. Dance of the shepherds -- 10. Recitative: Daffodils, that come -- Refrain: Tam na brehu reky Detvy -- 11.

Melodeclamation: When you speak -- 12. General dance and song: Lawn as white -- 13. Lament: Shall I go mourn -- Part III: 14. The chamber of Leontes: La Rondinella -- 15. The arrival of the lovers: La Capona -- 16.

Corteo: Gram piant'agli occhi -- 17. The miracle: Chedolce sono Orfeo -- 18. Finale: Ecco la primavera
Speaker, Sopranos (3, 1 solo + 2 supporting), Mezzo Soprano, Flute, Clarinet, Viola, Guitar, Piano, Percussion

- Score: 86 p., 12 x 9, holograph (ink, pencil annotations)
Premiere: University of St. Thomas, March 14, 1976, by the Cambiata Soloists and University of St. Thomas faculty.
"Last notes penned March 5, Friday [1976], Houston, Texas"; marked for changes and for performance
- Parts: incomplete set, various sizes,
Includes: flute, guitar/percussion, speaker, and piano parts. They are photocopies of the score cut and taped to folders. The clarinet part is a photocopy of the complete score taped to rigid drawing paper.
- Sketch: 10l., 11 x 8.5, photocopies (marked in pencil)
- Annotated photocopies of various compositions of music used in the last section of *Masque of the winter's tale*.

Box: 9, no. 82

1976

Canon to Webern

July 24

Soprano, Mezzo-soprano, Baritone, Flute, Clarinet

Score: 9 p., 13 x 10.5, holograph (ink, pencil)

Marked on last page: "Graz, July 24, 1976, dedicated to Dave [?]."

Box: 10, no. 83

1977

Prelude, variations and fugue

March 31

Violoncello

11 p., 12 x 9, holograph (ink, pencil annotations), incomplete

Dedicated to F.-Marie Uitti. *Prelude* is the same as violoncello part of *Nocturne*, for violoncello and piano. The *Variations* and *Fugue* are an arrangement of *Canto and fugue*. *Variations* dated March 23, 1971, Austin, Texas; *Fugue* dated March 31, 1977, J. F. K. Airport.

Box: 10, no. 84

1977

In memoriam: Benjamin Britten

May 7

High Voice, Oboe, Violoncello

2 scores: 7l., 12.5 x 9.5, holograph (one ink on vellum, second black-line print, ink corrections)

Premiere: SUNY at Buffalo, May 13, 1977, Carol Plantamura (soprano), Richard Bourque (oboe), and Frances-Marie Uitti (violoncello)

Text is by William Wordsworth. Dedicated to Carol Plantamura, "May 7 [1977] in flight, Buffalo - Louisville."

Box: 10, no. 85

1977

Improvisations on the last words of Chief Seattle

June 21

Speaker, Voice, Mime, Percussion, mine-dancer

- Score: i, 14l., 10 x 16, holograph, (colored inks on the verso of "June Music" posters)
Dedicated to William Kirkpatrick, June 21, 1977, Buffalo. Includes a program note.
- Sketch: 3 p., 11 x 8.5, text sheet with stage directions and other notes

Box: 14, no. 86

1978

Nocturne, for violoncello and piano

February 1

Violoncello, Piano

Score + part: 2l. + 1l., 12.75 x 9.25, holograph (pencil and ink, pencil annotations, performance markings)

Score dated February 1, 1978, "slightly incomplete"; the part is dated February 2, 1978. "Homage [sic] à F.

Chopin. Buffalo - Albany." The solo violoncello part is the prelude in *Prelude, variations and fugue*. Violoncello solo. On the verso of score is a sketch entitled *December 1952*.

Box: 10, no. 87

1979

Dances for Davia, second set

July 13

Movements: I. Prelude for a princess -- II. Humming Song -- III. David's Pavane -- IV. Sergei's Bourrée no. 2 -- V. Silver waltz -- VI. Magic wind-dance -- VII. The song of the blue fairy -- VIII. Grand Finale

Flute, Piano

Score: i, 26 p., 12 x 9, holograph (ink), last page not complete, 4 additional photocopies

A program note is found on the cover and there is a short quote at the end of most movements. The entire composition is dedicated to Davia MacKay, but the individual movements are also dedicated. The first movement is dedicated "to Frances-Marie Uitti April 1972/May 20, 1979 -- II. To Amy Williams [H. C. Andersen quoted] April 4, 1969/May 23, 1979 -- III. To David Bonner April 1972/May 22, 1979 -- IV. To James Sellars Sept. 16, 1964/May 23, 1979 -- V. to Gary and Maeye Dec. 1, 1965/Spr. 1974, May 24, 1979 -- VI. To Arthur Ephross [Robinson Jeffers' Birds quoted] Aug. 4, 1967, May 26, 1979, Hartford, CT -- VII. To Robert Black [Collodi's Pinocchio quoted] Aug. 4, 1967, Houston, May 26, 1979, Hartford -- VIII To William Kirkpatrick Spring 1958/Spring 1972, Helsinki/Stockholm, Fri. July 12, 1979."

There is a note from Amy Winn found with photocopies asking: "Where is the coda?" Mikhashoff wrote on the cover of one of the photocopies: "Arthur: This is last movement minus a coda, which is identical to the end of *Davia, no. 1, book I* - Good Luck"

Box: 10, no. 88

1979

Little of the bandit's soul: a farce in seven scenes wherein various illustrious composers encounter remarkable devices and have strange revelations

Movements: Scene I, In which Francis Poulenc makes a daring escape from the Keystone Kops -- Scene II, In which Maurice Ravel dances with a Spanish princess -- Scene III, In which Sergi [sic] Prokofiev meets a real live gavotte -- Scene IV, In which Gabriel Fauré plays a sonatina for Melisande while she spins -- Scene V, In which Alberto Ginastera sees the Northern Lights and dances a rude tango -- Scene VI, In which Ottorino Respighi falls asleep beside a fountain, under a pine, and dreams of a nightingale -- Scene VII, In which Sergi [sic] Rachmaninov sees penguins in front of his house and writes a concerto.

Violin, Piano

- Score + part: i, 29l. + 15 p., 14 x 8.5 + 12 x 9.25, holograph (Score: photocopy with ink overlaid changes and pencil annotations. Part: ink, pencil annotations), score incomplete
Suite derived from *Dances for Davia*, *Twelfth night incidental music*, and other miscellaneous small piano works. It is dedicated "For Ben [?], to Ben." The score consists of photocopies of the original compositions with changes. Dates of the included compositions range from 1964-1979. The part is dated "Nov. 22, 1973, Buffalo."
- Sketches: 4 items, various sizes, holographs (ink, pencil)
Includes textual and musical fragments. On the original folder (included) are notes for an earlier order and other suggested movements for *Dances for Davia, book II*.

Box: 10, no. 89

1983

Light from a distant garden (deploration: in memoriam Poul Roving April 30 Olsen)

Violins (2), Viola, Violoncello

- Score: 9l., 11 x 8.5, holograph (ink), includes additional photocopy
Dated "April 30, 1983, Aarhus [DK], recopied June 30, 1983, Copenhagen."
- 4 parts: 11.75 x 8.25, holograph (ink)
Parts dated April 29, 1983, Aarhus [DK] except for the violoncello part which is dated April 30, 1983 1:45a.m.
- Sketch: 10l., 11.75 x 8.25, holograph (ink)
Dated April 26 - 27, 1983, Aarhus [DK]. On the verso of one leaf are pedagogical notes outlining the repertoire one will need to master to become a "soloist class" pianist.

Box: 10, no. 90

1983

Buffalo party pieces

May 9

48 leaves of manuscript paper in many hands for multiple voices.

- 12l. where each member of the party alternated measures or staves.
- 12l. where random nouns, adjectives, and verbs were written on the top of the page and various members of the party wrote sections of the music.
- 24l. of short one-verse poems typed one per page.

A partial list of people present who contributed to this game: Yvar Mikhashoff, Michael Colquhoun, Michael McCandless, William Ortiz, Bernadette Speech, Anthony Genge, Anthony De Mare, Stuart Shepherd, Joyce Grant, and others

Box: 10, no. 91

1984

Evening dances

March 6

Movements: El grito -- Me han traído una caracola -- Mickey's hour waltz

Violin, Piano

Score: 9l., 14 x 11, holograph (photocopies, pencil)

Premiere: Buffalo Erie County Library Auditorium, North American New Music Festival, April 27, 1987, Mikhashoff (piano) and Tom Halpin (violin).

First two movements are an arrangement of *Canciones de Lorca*. The last movement is a new work, dedicated "to Michael [?] March 6, 1984." Also includes a copyist's holograph of "El grito's" violin part, marked for performance

Box: 11, no. 92

1985

Night Dances, version 1

March 4

Violin, Viola, Violoncello

Score: 10l., 11.5 x 8.25, holograph (ink, pencil annotations)

Premiere: Buffalo and Erie County Public Library, September 30, 1985, Camenae String Quartet.

Composed for the Camenae String Quartet. Notes for version 2 orchestration throughout the score. There is an unidentified musical sketch on verso of the last leaf.

Box: 11, no. 93

1985

Night Dances, version 2

September 24

Movements: I. Bolero -- II. Milongo -- III. Processional -- IV. Huapango -- Coda

Piccolo, Alto Flute, Trumpets (2), Trombones (3), Percussion, Piano

- Score: 15 p., 11.75 x 9, holograph (ink, pencil annotations), includes 3 additional photocopies
Premiere: Cooper Union, October 8, 1985, by The Bowey Ensemble
Second movement dated September 14, 1985, midnight; third movement dated September 15, 1985, 10:50, Buffalo; fourth movement dated September 24, 1985, in flight London-New York.
- 8 parts: 11 x 8.5, holograph (ink on vellum + photocopies)
Flute part consists of one master copy on vellum and one photocopy; trumpet consists of one master and one photocopy; trombone consists of one master and two photocopies; the two percussion parts are photocopies of score. The photocopies have performance markings.

Box: 11, no. 94

1986

Twilight dances

Movements: I. Bear Dance [NYAGWAI] -- II. Buffalo Dance [DEGIYAGO] -- III. Processional [DEGIYAGO II] -- IV. Shaking-a-squash [GASHEDONDADON]

Violin, Double bass, Percussion (2 players), Piano

- Score: 12l., 12 x 8, holograph (ink), additional photocopy
Premiere: SUNY at Buffalo, North American New Music Festival, April 14, 1986, Thomas Halpin, (violin), Jan Williams, Bradley Amidon (percussion), and Yvar Mikhashoff (piano)
Movement "I. dedicated to Robert Black, Houston 8:45 p.m. -- II. dedicated to Isabelle [Lipschutz], completed Houston April 6, 1986, 7:30 p.m. -- III. dedicated with love and affection to Jan and Diane and Amy and Elizabeth [Williams] -- IV. dedicated to Jan Houston, 11:15 p.m."
- Sketches: 5 items, various sizes,
Musical sketches for movements I, IV, III including a section entitled *Dance for the dead* which was later incorporated into the fourth movement.

Box: 11, no. 95

1988

Jabberwocky

March 28

Voice, Piano

Draft: 5 p., 12.25 x 9.25, holograph (ink and pencil)

Text is by Lewis Carroll. Dedicated "to beautiful Keith first draft, March 28, 1988." Found on the verso of last page is a sketch for movement III of *Elemental figures*.

Box: 12, no. 96

1988

Flowers for Joan Mitchell

September 9

Movements: I. Sunflowers -- II. No daisies -- III. Bluet, bluet, bluet -- IV. Two sunflowers

Violin, Percussion, Piano

- Score: 31 p., 11.75 x 8.25, holograph (ink)
Premiere: Albright-Knox Art Gallery, Buffalo, NY, September 18, 1988, Thomas Halpin (violin), Yvar Mikhashoff (piano), and Robert Schulz (percussion)
"Begun July 3, aloft, en-route Bangkok from London stopped 5:24, Bangkok time, aloft July 4 In flight on 20 VII 88 - Tokyo - NY aloft en-route Rio/Iguazu, 7 IX 88 completed Buenos Aires, 12:30 a.m., Sept. 9, 88." On the verso of many pages are sketches and budget notes.
- Musical sketches: 2 items, various sizes

Box: 12, no. 97

1988

Flight of the moon

September 15

Flute, Soprano, Harp

- Score: 2 p., 14 x 8.5, holograph (photocopy), two additional copies
" Aloft, Buenos Aires/Toronto."
- Musical sketch: 3 p., 11 x 8, holograph (ink and pencil)

Box: 12, no. 98

1990

Charlie's Waltz

March 2

Piano

1 p., 11.75 x 8, holograph (ink)

"For Prapard Subrerng Written for Prapard in Bangkok, 8 Feb., 1990, completed 2 Mar., 1990 aloft - Toronto/London"

Box: 12, no. 99

1990

Hommage to Virgil Thomson

March 30

Violin, Piano

Score: 9 p., 11.75 x 8, holograph (ink), incomplete

Premiere: Buffalo and Erie County Public Library, North American New Music Festival, April 2, 1990, Thomas Halpin (violin) and Yvar Mikhashoff (piano)

"Written aloft" This work is incomplete. It is written in a manuscript book, which also includes the sketches and changes. There is some water damage.

Box: 12, no. 100

1990

Elemental figures

September 8

Movements: I. Diviner -- II. Shaman -- III. Sybil

Piano

- 128 p., 12.25 x 8.75, holograph (ink, pencil annotations)
Premiere: Slee Concert Hall, SUNY at Buffalo, November 8, 1990, Yvar Mikhashoff (piano). Paul Schmidt read his poems during this concert.
First movement written: "[in] Buffalo, Feb., 1987, London, Paris, Bangkok, Buenos Aires, Bangkok, Buffalo Sept 12, 1987, Brunswick ME, Nov. 12, 1989; [second] Dec. 13, 1989; [third,] London, Jan. 28, 1990." The container this composition was found in indicated that it is incomplete as of September 8, 1990, and the "[introduction to the third movement] is forthcoming."
- Text: 4l., 11 x 8.5, typescript (photocopy)
This is a set of poems inspired by *Elemental figures*, written by Paul Schmidt, and dedicated to Mikhashoff. The Diviner's is subtitled: Staring into water; the Shaman's: Looking through the air; and Sybil's: Listening to the Earth. Mikhashoff indicated on first page that the "poems [were] written after the fact."
- Musical sketches: various sizes, ink and pencil
Dated from 1987 to 1990.

Box: 14, no. 101

1991

Ferrara dances

October 28

Movements: I. Libra (passo degli cigni ricenti) -- Fragment A (frammento degli gritone neri) -- II. Libra (passo degli) -- Fragment B (frammento degli grifone azzuni) -- III. Cancer (Passo della morte/passò delle tre parche) -- IV. Leo (passo de Gobbo Bomarzo)

Violoncellos (3)

Score: 15 p., 11.75 x 8.8, holograph (ink, pencil annotations)

Dated October 21-28, 1991, There is a sketch of the beginning of Leo (passo del fuoco) crossed out on page [11] which begins again on page [12].

Box: 12, no. 102

1993

Block Island wedding cake waltz

August 1

Oboes (2), Clarinets (2), Bassoons (2), Horns (2)

Score: ii, 4l., 12 x 9, holograph (ink), includes additional photocopy

"dedicated to Caroline [?] and Jonathan [?] on the occasion of their formal union as man and wife, celebrated as a FETE CHAMPETRE, from Yvar with much love completed aboard the Sea Spirit (28 x 1193) - Nantucket."

Additional two-page dedication/testimony dated July 28, 1993.

Box: 12, no. 103

[Miscellaneous Sketches]

- *Beggars songs*: 18 p., 10.75 x 7, holograph (ink and pencil)
- Various Italian songs: 12 items, various sizes, photocopy of text, pages from a book, holograph (pencil)
- *Hungarian Rhapsody no. 8*: 2 p., 12 x 9, holograph (pencil)
- *Rose waltzes*: 3l., 11.75 x 8.25, holograph (ink)
- *Tango for Garfield*: 6 p., 12 x 9, holograph (ink), includes art work
- *Tango/Tom's hour waltz*: 12 p., 6.75 x 9.5, holograph (pencil)
- Various: 30 items, various sizes; music, diagrams and textual sketches (ink, pencil)

Box: 12, no. 104