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)
• **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**  
  Violín, 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
- 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 Komlóskó) -- 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: 41., 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 Johanos 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 juiudo?" 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. Candil -- 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 piano

Movements: I. Frutta erbaggi (fruits and greens) / Umberto Saba -- II. Novembre (November) / Aldo Palazzeschi - - III.Ed è subit 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 Francois [?]. 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 -- *Nachlied* -- [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." *Nachlied* 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 traido 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 traido 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.*
- Score: 41., 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


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)

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: 11.1, 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.

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 quiére 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
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 subit 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: 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, 23 l., 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: 23 l., 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 Frederico 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: 21 l., 11 x 8.5, typescript (ditto, includes music cues) "Script for staged reading of Wasteland'[by T. S. Eliot], 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 Frederico 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 Frederico 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. Nachtlied der gefallenen 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)
  - 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 sénvole 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[Irod] 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 cites 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, 11.75 x 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


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)

**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

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, b ook 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 dancers 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 Rovsing April 30 Olsen)*

Violins (2), Viola, Violoncello

- Score: 9l., 11 x 8.5, holograph (ink), includes additional photocopy
- 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 staffs.
- 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 Speach, 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 traido 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
- 8 parts: 11 x 8.5, holograph (ink on velum + 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
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/Iguasu, 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 Suberng 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.


- 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': Looking through the air; and Sybil': 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/passo delle tre parche) -- IV. Leo (passo de Gobbo Bomarzo)
Violoncellos (3)
Score: 15 p., 11.75 x 8.8, holograph (ink, pencil annotations)

**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."

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: 31, 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