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DESCRIPTION OF COLLECTION

Accession no. 2017/5/16

Shelf location: C4B 8.1 – 9.6

Physical extent: 36 linear feet

Biographical Sketch

Michael Neil Isaacson (b. April 22, 1946) -- composer, conductor, producer, and educator; and founding artistic director of The Israel Pops Orchestra and the Milken Archive of American Jewish Music.

Born and raised in Brooklyn, New York, he received his early education at Yeshiva Rambam, James Madison High School, and Sheepshead Bay High School. He earned degrees in music education (BS, Hunter College) and composition (MA, Brooklyn College), in addition to studying keyboard with John Mehegan at Juilliard and ethnomusicology with Israel Adler and Amnon Shiloach at Hebrew University in Jerusalem. He earned his doctorate in composition at the Eastman School of Music, where he studied with Samuel Adler, Warren Benson, and Rayburn Wright. Following appointments to the music faculty of SUNY Fredonia (1973) and Case Western Reserve University and the Cleveland Institute of Music (1974-1975), Dr. Isaacson moved to Los Angeles to pursue a career composing and arranging music for television and film.

In Los Angeles, Dr. Isaacson composed and conducted original scores for several well-known television series, including Rich Man, Poor Man II; Little Women; Bionic Woman; Hawaii Five-O; Time Travelers; The Nanny; the daytime dramas Loving and Days of Our Lives; and Larry David’s Curb Your Enthusiasm. His original music can also be heard in the feature films Liberty Heights and The Passover Plot, and he has arranged music for The Bob Hope Show as well as for The Boston Pops with John Williams. As an arranger, orchestrator, and conductor for feature films, he has assisted noted film composers Alex North, Elmer Bernstein, Walter Scharf, and Charles Fox.

As a producer, Dr. Isaacson has conducted and produced new recordings of symphonic music with the Israel Philharmonic Orchestra, the Tel Aviv Symphony, the Munich Philharmonic, the Mexico City Philharmonic, the Vermont Symphony and Chorus, the Bulgarian National Symphony, the Czech Chamber Orchestra, and the Israel String Quartet. From 1990-1993, Dr. Isaacson served as the Founding Artistic Director of the Milken Archive of 20th-Century American Jewish Music. In this capacity, he conducted and/or produced 14 CDs of new recordings for the archive featuring American Jewish music from the late nineteenth and twentieth centuries.
A prolific composer of Jewish liturgical and secular music, Dr. Isaacson has composed and published more than 600 sacred and secular works, including six Sabbath services, three wedding services, several cantatas, and both choral and solo music for the High Holidays and musical settings of life cycle and wisdom texts. He also produced the exhibition film music for Los Angeles’ Skirball Cultural Center (recorded by the Israel Philharmonic Orchestra) and composed and conducted all the symphonic music for the New York Museum of Jewish Heritage’s permanent collection exhibit. He has received commissions from Jewish congregations and synagogues across North America; his Sabbath evening service *L’maaseih V’reisheet (To Recreate the World)* (2000) was jointly commissioned and premiered by 43 Jewish congregations to welcome the new millennium, and a second national sacred service, *Ladorot Habaim – For Generations to Come*, was co-commissioned and premiered by 22 congregations in February 2017.

Dr. Isaacson has taught at Loyola Marymount, Cal State-Long Beach, UCLA, AJR-LA, and Hebrew Union College and has lectured widely on Jewish liturgical music and composition. He is the recipient of grants, honors, and awards from the Academy of Television Arts & Sciences, Meet the Composer Inc., the Eastman School of Music, the Schubert Foundation, ASCAP, the International Archive of Jewish Music, the American Conference of Cantors, Hebrew Union College, the Jewish Theological Seminary, and the American Society for Jewish Music. He has also received the Kavod Award, the Cantors Assembly’s highest tribute for lifetime achievement in synagogue music. In 2017, he was honored with the Doctor of Humane Letters, *honoris causa*, from Hebrew Union College-Jewish Institute of Religion (HUC-JIR), for “his extraordinary contributions to contemporary Jewish liturgical music.”

**Provenance**

The collection was the gift of Michael Isaacson, received by the Sibley Music Library in May 2017.

**Scope and content note**

The collection is comprised of Michael Isaacson’s compositions and professional papers, including sketches, manuscripts, fair copies, publisher’s proofs, published scores, and digital sheet music; as well as correspondence, lecture materials and writings, photographs, concert programs, press clippings, study scores, and recordings.

**Restrictions on use**

While there is no restriction on research access for study, the provisions of the US Copyright Law and its revisions do attend use of the collection. To wit, the written permission of all copyright holders associated with any particular manifestation—whether publisher, recording company, or else Dr. Michael Isaacson and/or his heirs and/or Estate—must be
obtained by any user seeking reproductions of any of creative work of Michael Isaacson represented herein.

**Associations**

The Michael Isaacson Collection is one of a large body of collections documenting the professional activities and careers of Eastman School of Music alumni, particularly those who specialized in composition. Other collections in that number include (but are not limited to) those of Wayne Barlow, Gordon Binker, Will Gay Bottje, Sydney Hodkinson, Louis Karchin, Homer Todd Keller, John La Montaine, Burrrill Phillips, Gardner Read, Bernard Rogers, and Malcolm Seagrace.
DESCRIPTION OF SERIES

The collection has been arranged into seven major series, which are subdivided as described below.

Series 1: Manuscripts

This series contains sketches, drafts, fair and final copies, manuscript reproductions, and publishers’ proofs and imprints of works composed by Dr. Isaacson throughout the scope of his compositional career. The manuscripts were received by the Sibley Music Library grouped in envelopes containing drafts, published imprints, and performance parts, as well as other materials pertaining to the composition process of individual works. To preserve the original organization of the manuscripts and scores as much as possible, the manuscripts have been subdivided into three sub-series.

Sub-series A: Numbered Works

The compositions represented in this sub-series were arranged in numbered envelopes by Dr. Isaacson (e.g., “MI 2”). This preexisting organization, including Dr. Isaacson’s annotations, has been preserved in this sub-series and the folder headings; accordingly, the compositions that comprise this sub-series have been organized numerically.

The materials in the sub-series consist of sketches, drafts, fair copies, publisher’s proofs and imprints, and performance scores and parts. To facilitate filing, oversized materials have been separated from the sequence and are housed separately in oversized storage boxes (see Series 6, Sub-series A: Oversized Manuscripts).

Sub-series B: Orchestral Arrangements

This sub-series is comprised of orchestral arrangements, the majority of which were prepared for the Israel Pops Orchestra. The materials are arranged alphabetically by title. Works are represented predominantly by annotated performance scores and complete or partial sets of parts.

Sub-series C: Unnumbered Manuscripts

This sub-series contains the remainder of Dr. Isaacson’s compositions, arranged alphabetically by title. The materials included consist of sketches, drafts, publisher’s proofs, and published scores, as well as performance scores and parts. Particularly well represented among the published scores included in this sub-sub-series are solo and chamber music compositions published by TrevCo Music, a publisher specializing in music for double reeds.
For ease of filing, compositions represented by a single type of material (e.g., a single published score) have been housed in a sequence of folders at the end of the sub-series. These items have been arranged in four large groups according to material type, namely: (1) manuscripts in pencil and ink; (2) facsimiles of manuscript scores and parts; (3) typeset drafts and scores, including publisher’s proofs; (4) and published scores. The items are arranged alphabetically by title.

Series 2: Papers

This series contains documents generated and collected by Dr. Isaacson over the course of his professional career.

Several of the papers were received grouped in envelopes containing mixed formats, a number of which are organized under Dr. Isaacson’s own headings (see, in particular, sub-series F, “Milken Papers”). When present, these headings have been preserved in the folder titles.

Sub-series A: Correspondence

This sub-series contains letters and documents of both a personal and professional nature. Within each folder, the correspondence is arranged alphabetically by correspondent’s surname.

Sub-series B: Composition Projects

This sub-series is comprised of documents and other materials relating to the composition and production of specific works. When received by the library, the materials contained in this sub-series had been filed alongside manuscripts and scores in envelopes as grouped by Dr. Isaacson; however, for ease of filing and to maintain organizational continuity, the accompanying documents were separated and have been designated their own sub-series.

The items in this sub-series are in a variety of formats, including composer’s notes, program notes, correspondence, press clippings, concert programs, and texts. The organization follows that of Series 1, namely, materials associated with Dr. Isaacson’s numbered compositions have been arranged numerically while unnumbered works are organized alphabetically by title.

Sub-series C: Lectures and Pedagogical Materials

This sub-series consists of materials pertaining to lectures given by Dr. Isaacson as well as documents from courses he taught at the University of Judaism and elsewhere. Principal among these materials are lecture outlines, scripts, and handouts; other documents include associated correspondence, publicity and press materials, and typeset lyrics or other texts.

Sub-series D: Writings
This sub-series is comprised of drafts and published imprints of writings by Dr. Isaacson, including his published monograph *Jewish Music as Midrash: What Makes Music Jewish?*, as well as unpublished dramatic works, outlines and sketches for other book projects, and articles for newspapers and journals.

Sub-series E: Professional Papers

This sub-series contains the bulk of Dr. Isaacson’s working papers, such as materials pertaining to commissions and composition projects; guest conductor appearances; and performances by the Israel Pops Orchestra. In addition, there are school notes, papers, and diplomas, including items from his doctoral studies at the Eastman School of Music.

Dr. Isaacson’s original organization has been preserved as much as possible. Where collections of documents were organized under Dr. Isaacson’s own headings, the headings have been preserved in the folder titles. Elsewhere, the documents have been organized by subject and/or document title.

Sub-series F: Milken Papers

This sub-series consists of materials pertaining to Dr. Isaacson’s work as artistic director of the Milken Archive of 20th-Century American Jewish Music. In particular, the materials document the production and recording of several of the Milken Archive’s first albums (see also Sub-series G below). The materials include correspondence, proposals, contracts and agreements, budgets and invoices, and other related documents.

The materials in this sub-series were filed by Dr. Isaacson under the heading “Milken,” followed by distinct subject headings. The original organization of the items in the collection has been preserved as much as possible, and the original headings have been preserved in the folder titles within the series. Many of the folders contain mixed formats (e.g., correspondence, press items, photographs, etc.). For filing purposes, items in each folder have been grouped by format where practical.

Sub-series G: Milken Recording Project

The items in this sub-series were arranged by Dr. Isaacson as a discrete sub-section within the larger volume of his “Milken Papers.” Dr. Isaacson’s original headings have been preserved in the folder titles within the sub-series.

Sub-series H: Photographs and Images

The bulk of materials in this sub-series are photographs and negatives, including professional headshots of Dr. Isaacson and a few of his colleagues. The sub-series also contains prints of images and graphics from recording projects, namely the video recording *Through the Eyes of Music: A Musical Video Tour of Israel* (Ramat Gan:
Telemedia Productions, 1991) and the sound recording Halcyon: Michael Isaacson and the Israel Pops (Sony Special Products, A 23478, 1993), as well as posters advertising concerts featuring Dr. Isaacson and the Israel Pops Orchestra.

**Series 3: Publicity and Press Materials**

This series is comprised of a variety of documents that chronicle Dr. Isaacson’s professional and personal activities. Three categories of materials are represented:

**Sub-series A: Scrapbooks**

Dr. Isaacson maintained three scrapbooks devoted to his professional endeavors. The majority of documents in these scrapbooks are press materials regarding the performances and recordings of Dr. Isaacson’s compositions, concert and recording reviews, and various other articles pertaining to the composer. Due to age, the adhesive on several pages of the scrapbooks has failed. For ease of filing, all loose items have been removed from the scrapbooks; these items have been filed separately in folders following each scrapbook.

**Sub-series B: Concert and Conference Programs**

This sub-series contains concert programs featuring compositions by Dr. Isaacson and/or wherein Dr. Isaacson appears as conductor. Also included in the sub-series are conference programs containing presentations or lectures by Dr. Isaacson. The programs are arranged chronologically. The final folder in the sub-series contains a small number of concert programs of works by other composers and musicians, which had been preserved by Dr. Isaacson among his professional papers.

**Sub-series C: Press Clippings**

This sub-series is composed of loose press clippings that document performances of Dr. Isaacson’s compositions as well as human-interest articles that feature Dr. Isaacson. Items are organized in chronological sequence, and undated clippings are housed in separate folders within the series.

**Series 4: Library**

This series contains a portion of Dr. Isaacson’s collection of literature and scores. Within each sub-series, the items are arranged alphabetically by author.

**Sub-series A: Study Scores**

In addition to published scores, this sub-series also contains materials from several conductor’s binders prepared and organized by Dr. Isaacson containing music for religious services.
Sub-series B: Literature

**Series 5: Audio-Visual Materials**

This sub-series comprises Dr. Isaacson’s library of sound recordings and audio-visual recordings of his own compositions as well as recordings of interviews and other audio-visual material. Each format has been assigned to its own sub-series. Within each sub-series, where applicable, the recordings are grouped by recording type as follows: (1) recordings of a single composition by Michael Isaacson, arranged alphabetically by title; (2) recordings of multiple compositions by Dr. Isaacson, arranged alphabetically by the first title listed or title of album; (3) recordings containing compositions by Dr. Isaacson as well as works by other composers, arranged alphabetically by the first title listed or title of album; (4) recordings conducted by Dr. Isaacson, including recordings of the Hollywood Pops Orchestra and the Israel Pops Orchestra; and (5) compilation recordings, spoken word or non-music recordings (such as interviews, lectures, radio broadcasts, or audiobooks), and recordings of indeterminate material. Within each grouping, the recordings have been arranged alphabetically by the title and/or composer of the first work contained on the recording.

A few items were accompanied by documents or other papers. Where practical, such papers have been separated and are housed in a distinct folder in Series 2 (Papers), Sub-series E (Professional Papers).

Sub-series A: 5” Reel-to-Reel Audio Tapes

Sub-series B: 7” Reel-to-Reel Audio Tapes

Sub-series C: 10.5” Magnetic Tapes

Sub-series D: 12” LPs

Sub-series E: 7” EPs

Sub-series F: Cassette Tapes

Sub-series G: Compact Discs (CDs)

Sub-series H: Digital Audio Tapes (DATs)

Sub-series I: VHS Tapes

Sub-series J: Digital Video Discs (DVDs)

**Series 6: Digital Storage Devices**
This series is comprised of digital storage devices housing documents and images pertaining to Dr. Isaacson’s compositions and other professional activities (e.g., writings). Included in this series are zip discs, data CDs, USB flash drives, and external hard drive.

**Series 5: Oversized**

This series has been created for the ease of filing and is comprised of documents that require special housing consideration on grounds of their oversized dimensions. The individual items and folder entries are annotated with respect to the series and sub-series numbers from which the given documents were separated. The oversized materials have been divided into four sub-series according to material type:

- **Sub-series A: Oversized Manuscripts**
  - *Sub-sub-series 1: Numbered Works*
  - *Sub-sub-series 2: Orchestral Arrangements*
  - *Sub-sub-series 3: Rich Man, Poor Man*
  - *Sub-sub-series 4: Unnumbered Manuscripts*

- **Sub-series B: Oversized Papers**

- **Sub-series C: Oversized Publicity and Press Materials**

- **Sub-series D: Oversized Library**
INVENTORY

Series 1: Manuscripts and Sketches

Sub-series A: Numbered Works

Box 1

From file labeled: “MI 2 / Acharei Moti (Chayim Nachman Bialik). Poem for chorus and baritone soloist. (Transcon.).”
Manuscript sketches, pencil. 1 p.
Oversized item (manuscript piano vocal score) separated; see Box 62, Folder 1.

Folder 2  MI 3. Adon Olam. For soloists and volunteer chorus, with keyboard.

Folder 3  MI 6. Adonai Mah Adam.
Adonai Mah Adam (Lord, What Are We?). Instrumental parts (incomplete): violin I, violin II, violoncello. Typeset (Eggcream Music, 2004), with annotations in pencil. 5 pp.
Oversized items (manuscript sketches; manuscript score) separated; see Box 62, Folder 1.
Folder 4
MI 7. Adoration. From *Hegyon Libi*. For voice and woodwind quintet.
Instrumental parts: flute, oboe, clarinet, horn, bassoon. Manuscript, pencil. 8 pp.
Copies 2-3 (facsimiles). Copy 3 has performance markings in pencil.

Folder 5
MI 8. Ahavat Yisrael. Ten Sabbath songs arranged for two-part treble choir, flute, and keyboard. Lyrics for “Ahavat Yisrael” by Ofra Dor. Lyrics for “When Children Sing to God” by Doug Thiele.
Title page, table of contents, composer’s notes, and transliteration of Hebrew lyrics. Typeset. 6 pp. 2 copies.
Oversized item (manuscript score) separated; see Box 56, Folder 1.

Folder 6
MI 9. Ahavat Olam. For cantor and organ.
Score (1983). Ozalid manuscript. 5 pp.
Oversized items (manuscript and typeset scores) separated; see Box 56, Folder 1.

Folder 7
MI 10. Ahanti Ki Yishma.
*From file labeled: “Ahanti Ki Yishma (campson)”*
Accompanying cassette tape separated; see Box 45, Item 1.

Folder 8
*From file labeled: “MI 11 / Adio Kerida. / From *A Covenant of Wonders / Sephardic Folk Songs*.”*
Published score, bound with flute part (New York: Transcontinental Music Publications, 2002). 17 pp. 4 copies.
Oversized item (manuscript score) separated; see Box 56, Folder 1.

Folder 9
MI 12. Al Hanisim. For symphony orchestra.
Instrumental parts: flutes, oboes, clarinets, bassoon, trumpet, trombone, tuba, violins A + B, violas, celli, string bass, percussion, drums, harp, piano.
Ozalid manuscript. 25 pp.

Folder 10
MI 13. Al Hanisim. For cantor, unison choir, and keyboard.
Piano vocal score. Ozalid manuscript. 6 pp.
Vocal parts. Ozalid manuscript. 3 pp.
Banjo part. Ozalid manuscript. 2 pp.

Folder 11  MI 13 [cont.]. Al Hanisim.
For cantor, unison choir, and keyboard. Score. Manuscript facsimile. 6 pp. 4 copies. Copies 1-2 have annotations in pencil.
For cantor, unison choir, and keyboard. Vocal parts. Manuscript facsimile. 3 pp. 3 copies.
For cantor, unison choir, and keyboard. Instrumental parts: trumpet, drums. 3 pp.
For SATB chorus and piano. Score (incomplete). Manuscript, pencil. 2 pp.
Excerpt from preface to Walt Whitman’s Leaves of Grass. Facsimile of typeset excerpt, from unidentified source. 1 p.

Oversized items (manuscript score; arrangements for solo and string quartet) separated; see Box 56, Folder 1.

Folder 12  MI 14. Al Hanisim. For voices and accompaniment.
From file labeled: “MI 14 / Al Hanissim / Isaacson / A-flat Round.”
Instrumental parts: flutes (2 copies), oboes (2 copies), clarinets (2 copies),
  bassoon, trombone, tuba, violins A + B (7 copies), violas (2 copies), celli
  (2 copies), string bass, banjo, percussion, harp, piano. 38 pp.
Trumpet 3 part. Manuscript, ink. 2 pp.
Instrumental parts marked tacet: bassoon 2, French horn (2 copies), trumpet 2,

Oversized item (manuscript score) separated; see Box 56, Folder 1.

Folder 13  MI 15. Aliyah. For B-flat clarinet and string quartet.
From file labeled: “‘Aliyah’ / B-flat clarinet + strings (2004).”
Instrumental parts: B-flat clarinet, violin I, violin II, viola, violoncello.
Contrabass part. Typeset (Eggcream Music, 2003). 5 pp. Title on part:
  “Aliyah for B-flat Clarinet and String Orchestra.”
Full score. Typeset (Eggcream Music, 2005), with performance markings in ink. 29 pp.
Folder 14  MI 17. An American Hallel. For SATB chorus and piano.

*From file labeled: “MI 17 / An American Hallel (311205).”*

Accompanied by envelope with list of movement titles and corresponding
ASCAP registration numbers. 1 item.

Transition by Nina Salaman.


*From file labeled: “Ani Maamin (from Remembrance) / score harp strings.”*

Instrumental parts: violin 1 (3 copies), violin 2 (2 copies), viola, cello, bass.
Typeset. 16 pp.
Instrumental parts marked tacet (all winds and percussion). Typeset. 21 pp.

Folder 17  MI 20. Asei L’cha Rav. For two voices, piano, clarinet in B-flat, and trumpet.

*From file labeled: “MI 20 / Asei L’cha Rav (2002/Eggcream) / Dist. By Transcon.”*

Instrumental parts: clarinet (2 copies), trumpet (2 copies). Facsimile of

*Oversized item (manuscript score) separated; see Box 56, Folder 2.*

Folder 18  MI 21. Ashirah Vaazam’rah Af K’vodi (I Will Sing and Chant with All My Soul).
For solo voice, SATB choir, and keyboard accompaniment.

Folder 19  MI 22. Ashreinu.

Piano vocal score. Manuscript, pencil. 2 pp.
Folder 20  
“III. Light (A Song for Chanukah).” Full score. Enlargement of typeset score (Egg Cream Music, 1997), with annotations and additions in pencil. 4 pp.
“II. A Chanukah Dreidle.” For SATB talking chorus and percussion.
Oversized items (manuscript score; typeset score) separated; see Box 56, Folder 2.

Box 2

Folder 1  
From file labeled: “MI 24 / Avinu Malkeinu (Legacy parts).”
Instrumental parts: flutes (2 copies), oboes (2 copies), clarinets (2 copies), bassoon, French horns (2 copies), violin 1 (3 copies), violin 2 (3 copies), viola (2 copies), celli and bass (3 copies), vibes, harp. Manuscript facsimile, with performance markings in pencil. 30 pp.
Avinu Malkeynu. Setting for SATB choir and piano by Max Janowski.
Facsimile of published score (unidentified). 5 pp.

Folder 2  
MI 25. Avinu Malkeinu.
From file labeled: “MI 25 / Avinu Malkeinu (skins).”
Instrumental parts: flutes, oboes, clarinets, bassoon, French horns, violin 1, violin 2, viola, celli and bass, vibes, harp. Ozalid manuscript. 16 pp.
Oversized item (manuscript score) separated; see Box 62, Folder 1.

Folder 3  
From file labeled: “MI 26 / Avinu Malkenu Prelude 1984 (skins + score).”
Cello part. Ozalid manuscript. 2 pp.

Folder 4  
MI 26 [cont.]. Avinu Malkenu Prelude. For cello and organ.
From file labeled: “MI 26 / Avinu Malkenu Prelude 1984 (skins + score).”

Folder 5  
MI 27. Avodat Amamit. A folk service. For voice and guitar.
Folder 6  MI 28. Avre Tu Puerta Serrada. For TTB chorus, percussion, and keyboard.
Oversized item (manuscript score) separated; see Box 56, Folder 2.

Folder 7  MI 29. The Awakening. A musical interpretation of The Binding of Isaac for SATB chorus and soloists, accompanied by woodwinds and keyboard.
Manuscript sketches, pencil. 5 pp.
Libretto. Typeset. 5 pp.

Folder 8  MI 30. B’or Panayich (The Light of Your Splendor). For voice and keyboard.
Score. Typeset. 2 pp.
Lyrics. Typeset, with annotations in pencil. 1 p.

From file labeled: “MI 32 / Barukh Haba (Psalm 67/Rossi).”
Score. Manuscript, pencil. 8 pp.

Score. Manuscript, pencil. 11 pp.
Instrumental parts: trumpet 1, trumpet 2-3 (4 copies), horn 1-2 (2 copies),
horn 3-4 (4 copies), trombone 1-2 (4 copies), trombone 3 (2 copies), tuba (2 copies). Manuscript facsimile, with performance markings in pencil. 19 pp.
Composer’s notes for all Rossi transcriptions. Manuscript, ink. 1 p.

Folder 11 MI 33 [cont.]. Baruch Haba. Setting of Psalm 118 by Salamone Rossi. Transcribed for brass choir.
Instrumental parts: trumpet 1, trumpet 2-3, horn 1-2, horn 3-4, trombone 1-2,
trombone 3, tuba. Ozalid manuscript. 7 pp.

Folder 12 MI 34. B’makom. From Avodat Ammamit.
From file labeled: “MI 34 / B’makom. From Avodat Ammamit (Regeneration) © Stephen S. Wise Temple.”


Folder 13
Score (1982). Ozalid manuscript. 4 pp.

Folder 14
MI 38. Benediction. For cantor, rabbi, and organ.

Folder 15
Reduced score. Manuscript facsimile. 2 pp. 2 copies.
Score. Manuscript facsimile. 4 pp.
Congregational arrangement. For unison voices and keyboard. Score.
Manuscript, pencil. 2 pp.
Manuscript facsimile. 3 pp. 3 copies.
Arrangement for voice and woodwind quintet. Score. Manuscript facsimile.
Arrangement for strings. Instrumental parts (incomplete): viola, cello.
Manuscript, pencil. 4 pp.

Folder 16
MI 39 [cont.]. Bayom Hahu. From Nishmat Chayim. Congregational arrangement, for unison voices and keyboard.
Score. Ozalid manuscript. 3 pp.

Folder 17
MI 40. Biti (My Daughter). For voice and harp. Lyric by Kerry Baker.
From file labeled: “MI 40 / Biti (3714689) (Legacy Parts).”
Score. Manuscript facsimile. 5 pp. 2 copies. Copy 2 has performance markings in pencil.
Arrangement for strings. Instrumental parts: clarinet, violins (7 copies), viola (3 copies), cello (3 copies), bass (2 copies), harp (2 copies). Manuscript facsimile, with performance markings in pencil. 27 pp.
*Oversized items (manuscript sketches; string quartet score) separated; see Box 62, Folder 1.*

**Folder 18**

Arrangement for strings. Instrumental parts: clarinet, violins, viola, cello, bass, harp. Ozalid manuscript. 13 pp.

**Folder 19**

MI 41. To Celebrate a Miracle: Images of Jerusalem.

*From file labeled: “Images of Jerusalem (Haddassah/No Eggcream).”*
Conductor’s score (Egg Cream Music, 1996), with narration interleaved.
Typeset, with annotations in pencil and ink. 53 pp.

*Accompanying Digital Audio Tapes (DATs) separated, 4 DATs; see Box 51, Items 20-23.*

**Box 3**

**Folder 1**

[MI 41] [cont.]. To Celebrate a Miracle: Images of Jerusalem.

**Folder 2**

[MI 41] [cont.]. To Celebrate a Miracle: Images of Jerusalem.
Piano vocal score, with narration interleaved. Typeset (Egg Cream Music, 1996), with performance markings in pencil and ink. 38 pp. 6 copies.

**Folder 3**

[MI 41] [cont.]. To Celebrate a Miracle: Images of Jerusalem.
Piano vocal score, with narration interleaved. Typeset (Egg Cream Music, 1996), with performance markings in pencil and ink. 38 pp. 8 copies.

**Folder 4**

[MI 41] [cont.]. To Celebrate a Miracle: Images of Jerusalem.
Piano vocal score, with narration interleaved. Typeset (Egg Cream Music, 1996), with performance markings in pencil and ink. 38 pp. 8 copies.

**Box 2 [cont.]**

**Folder 20**

MI 42. Children’s Jewish Choral Music.
From file labeled: “MI 42 / Children’s Jewish Choral Music (No ASCAP) (1/97).”


“Hinei Ma Tov.” For two-part treble choir, flute, and keyboard. Score. Typeset, with annotations in ink. 5 pp.


“When Children Sing to God.” For two-part treble choir and keyboard. Lyric by Doug Thiele. Score. Typeset, with annotations in ink. 5 pp.


Folder 21 MI 42. A Chanukah Dreidle. For talking chorus and percussion.

From file labeled: “MI 42 / A Chanukah Dreidle.”


Composer’s notes and lyrics. Typeset, with annotations in pencil. 3 pp.

Folder 22  MI 45. Chazak V’emats. For cantor and harp.
Score (1986). Ozalid manuscript. 4 pp.

Folder 23  MI 45 [cont.]. Chazak V’emats. For cantor and harp.
Score (1986). Manuscript facsimile, with annotations in pencil. 4 pp. 3 copies.

Folder 24  MI 47. Chanukah Candlelighting. Lyric by Herschel Fox.


Folder 26  MI 48 [cont.]. The Chanukah Song. Lyric by Samuel Rosenbaum.
*From file labeled: “MI 48 / The Chanukah Song (Rosenbaum/Isaacson).”*
Lead sheet. Manuscript, ink, with annotations in pencil and ink. 1 p.

Folder 27  MI 49. Sim Shalom.
Piano part. Ozalid manuscript. 2 pp.

Folder 28  MI 49 [cont.]. Sim Shalom.
For solo/cantor, SATB choir, and keyboard. Facsimile of published score
Instrumental parts: French horns I + II, violin I (2 copies), violin II, viola, cello. Manuscript facsimile. 8 pp.
*Oversized item (manuscript score) separated; see Box 56, Folder 2.*

Folder 29  MI 50. Children’s Rounds.
*From file labeled: “MI 50 / Children’s Rounds (2001) / (Turn It Around/Help!).”*

Folder 30  MI 51. Circles. For voice and keyboard. Lyric by Marcia Hain Engle.
Folder 31  MI 52. The Completeness of Shalom.
   From file labeled: “MI 52 / The Completeness of Shalom (3089850).”

Box 4

   Manuscript sketches, pencil and ink. 19 pp.
   Vocal score (2002). Typeset. 54 pp.
   Accompanied by file folder with manuscript notes, in pencil. 1 item. Accompanying zip disc separated; see Box 51, Item 30.

   “Ani Ma-amin.” Score (1985). Manuscript facsimile. 9 pp. 2 copies. Accompanying 3.5” floppy disc separated; see Box 51, Item 29.
   Oversized item (manuscript score) separated; see Box 56, Folder 3.

Folder 3  MI 54 [cont.]. Cradle of Fire. Arranged for boy choir.

Folder 4  MI 54 [cont.]. Cradle of Fire. For string orchestra.
   “Shtiler, Shtiler.” Arrangement for string orchestra. Score (incomplete; consists of p. 3 only). Manuscript facsimile. 1 p.
   Instrumental parts: solo violin/violin I, violin II, viola, cello, bass, harp.

Folder 5  MI 55. Dreamchant.
   Instrumental parts: oboe, 1st violin, 2nd violin, viola, cello, harp, piano.
   Manuscript facsimile, with performance markings in pencil and ink. 48 pp.
Vibes part. Adapted from piano part, pp. 4-5. Manuscript facsimile, with annotations in pencil. 2 pp.

**Folder 6**
MI 55 [cont.]. *Dreamchant.*
Instrumental parts: oboe, 1st violin, 2nd violin, viola, cello, harp, piano.
Ozalid manuscript. 47 pp.

**Folder 7**
MI 56. *Early Will I Seek You.*
Piano vocal score. Manuscript, pencil. 1 p.

**Folder 8**
MI 57. *E-eseh Niflaot.* For cantor, keyboard, flute, and harp.
Full score; piano vocal score; flute part; harp part. Typeset (Egg Cream Music, 1994). 18 pp. Accompanied by invoice for music engraving.
Typeset; dated September 12, 1994. 1 p.
Title page and first page of score. Facsimile. 2 pp. 2 copies.
*Oversized item (manuscript score) separated; see Box 56, Folder 3.*

**Folder 9**
MI 60. *Eli, Eli.* For cantor, SATB chorus, and symphony orchestra.
*From file labeled: "MI 60 / Eli Eli. Orch. Parts at S. S. W."*
Full score. Manuscript facsimile, with performance markings in ink. 11 pp.
Piano vocal score. Typeset. 6 pp. 2 copies.
Harp part, marked tacet. Manuscript, pencil. 1 p.
*Oversized item (manuscript score) separated; see Box 62, Folder 1.*

**Folder 10**
MI 61. *A Woman of Valor (Eishet Chayil).* For solo, SATB chorus, and keyboard.
1 p. Copies 2-5 (facsimiles). Copy 2 on thermal fax paper. Copy 3 has annotations in ink.
Full score. Manuscript, pencil. 3 pp.
Full score. Typeset, on thermal fax paper, with annotations in pencil. 4 pp.
Copy 2 (facsimile).

**Folder 11**
Instrumental parts: flute (3 copies), oboe (3 copies), horn (3 copies), trumpet/I/flugelhorn (2 copies), trumpet II (2 copies), trombone I (2 copies), trombone II (2 copies), violin I (6 copies), violin II (6 copies), viola (4 copies), violoncello I (2 copies), violoncello II (2 copies), acoustic bass, harp (2 copies), acoustic piano, orchestra bells (2 copies). Manuscript facsimile, with performance markings in pencil. 71 pp.
Folder 12  MI 63. Eits Chayim. Arranged for solo and organ by Joe Abell.
Score. Typeset (1990), with annotations in ink and colored pencil. 4 pp.

Folder 13  MI 64. Eits Chayim. For cantor, double choir, and keyboard.
Score. Manuscript facsimile. 4 pp. 2 copies.
Score. Manuscript facsimile, with note “use other accompaniment,” in ink. 4 pp. Accompanied by arrangement of organ accompaniment by Joe Abell.
Manuscript facsimile. 2 pp.

Arranged by Michael Isaacson and Scott Lavender.
Title page. Typeset. 1 p.
Instrumental parts: flute 1, flute 2, oboe 1, oboe 2/English horn, clarinet 1, clarinet 2, bassoon 1, bassoon 2, horn 1, horn 2, horn 3, horn 4, violin 1 (6 copies), violin 2 (4 copies), viola (4 copies), cello (3 copies), bass (3 copies), piano, harp 1, harp 2, percussion ½ (3 copies). Manuscript facsimile, with performance markings in pencil. 85 pp.

Folder 15  MI 68. Elegy. From The Simon Wiesenthal Story. By Bill Conti and Michael Isaacson. For string orchestra.
Title page. Manuscript, ink. 1 p. Typeset. 1 p.
Score. Typeset, with performance markings in pencil. 8 pp.
Instrumental parts: violin I (6 copies), violin II (5 copies), viola (4 copies), cello (3 copies), bass (3 copies). Manuscript facsimile, with performance markings in pencil. 36 pp.
Instrumental parts marked tacet (all winds and percussion). Typeset. 24 pp.

Box 5

Folder 1  MI 69. Eliyahu Hanavi. For SATB chorus and piano.

Folder 2  MI 70. Enosh K’chatsir Yamav. For cantor, SA chorus, and organ.

Folder 3  MI 70 [cont.]. Enosh K’chatsir Yamav. For cantor, SA chorus, and organ.
Score (1988). Ozalid manuscript. 5 pp.

Folder 4  MI 71. Esther the Queen. Based on Purim cantillation. For SATB chorus with strings and percussion. Lyrics by Susan Nurenberg.
Folder 5

MI 72. Evening Prayer (Hashkivenu). For SATB chorus and organ.

Folder 6

MI 73. Ezk’rah—Sukkot 1994. For string orchestra.
Instrumental parts: solo violin (3 copies), violins 1A (2 copies), violins 1B (2 copies), violins 2A (2 copies), violins 2B (2 copies), viola (2 copies), cello A (2 copies), cello B (2 copies), double bass (2 copies). Typeset. 38 pp.
Program notes. Typeset. 1 p.
Accompanying 3.5” floppy disc separated; see Box 51, Item 28.
Oversized item (manuscript score) separated; see Box 56, Folder 3.

Folder 7

MI 74. A Father’s Words. For baritone voice and harp.
From file labeled: “MI 74 / A Father’s Words (Baritone + Harp / Proverbs 4 1-7, 13).”
Published score (Encino, CA: Egg Cream Music, 1990), with annotations in ink. 5 pp. Accompanied by facsimile of p. 5 of score. 1 p.

Folder 8

MI 76. Five Angels. A harp duet with narrator.
Score, with composer’s notes and narration. Typeset. 22 pp. 2 copies.

Folder 9

MI 77. Folk Series #1 (2001).
Oversized items (manuscript scores) separated; see Box 56, Folder 4.

Folder 10

MI 78. For Everything There Is a Season. For cantor, SATB chorus, flute, strings, and harp.
From file labeled: “MI 78 / For Everything There Is a Season (3111879).”
Score. Manuscript facsimile, bound. 91 pp.
Instrumental parts: flute, violin I-II (2 copies), viola, cello/bass (2 copies), harp. Manuscript facsimile, with performance markings in pencil. 123 pp.

Folder 11  MI 79. For Everything There Is a Season.
*From file labeled: “MI 79 / For Everything There Is a Season / 3111879.”*
Manuscript sketches, pencil. 1 p.
Piano vocal score. Manuscript facsimile. 20 pp.

Folder 12  MI 80. The Gift of Love Mass. For soprano soloist, SATB chorus, congregation, and organ.

Folder 13  MI 81. Golda’s Song.
Lead sheet (June 2003). Manuscript, pencil, with annotations in ink. 1 p.
Lyrics. Typeset, with annotations in pencil. 1 p.

Folder 14  MI 82. A Greater Miracle. For SATB chorus with keyboard.
*From file labeled: “MI 82 / A Greater Miracle (#3089842).”*
Manuscript sketches, pencil. 1 p.

Folder 15  MI 85. Gratitude and Praise: A Prelude for Organ.
*From file labeled: “MI 85 / Gratitude and Praise: A Prelude for Organ (3111872).”*
Score. Manuscript, pencil. 4 pp.
Publisher’s proofs (Pullman, WA: Vivace Press, 1993). Typeset, with annotations in ink. 9 pp.
*Oversized item (manuscript score) separated; see Box 56, Folder 4.*

Folder 16  MI 86. Guardians of the Heart.
*From file labeled: “MI 86 / Guardians of the Heart (#3089858).”*


Libretto, including congregational responses. Typeset, bound. 10 pp. 2 copies.

**Folder 17**  
MI 87. Hand in Hand: A Song for Peace.  
*From file labeled: “MI 87 / Hand in Hand—a Song for Peace (311207).”*  


*Accompanying DAT separated; see Box 51, Item 19.*

**Folder 18**  
MI 88. Hashkiveinu. For soprano and bass-baritone with piano.  
*From file labeled: “MI 88 / Hashkiveinu (April – 1997) #3112019.”*  
Score. Typeset. 9 pp.

*Oversized item (manuscript score) separated; see Box 56, Folder 4.*

**Folder 19**  
MI 89. Hashkiveinu.  
*From file labeled: “MI 89 / Hashkiveinu (1982-83).”*  
Piano vocal score (for cantor and organ). Manuscript facsimile. 6 pp. 2 copies.

Instrumental parts: flute I, flute II, oboe, English horn, clarinet, bass clarinet, bassoon, French horn I, French horn II, flugelhorn, trombone, violins (6 copies), violas (2 copies), cellos (2 copies), bass, harp, tubular bell, tympani. Manuscript facsimile, with performance markings in pencil and ink. 36 pp. 2 copies (of complete set of parts).

Instrumental parts marked tacet: banjo, piano, harp. Manuscript, pencil. 3 pp.  
*Oversized items (manuscript score and facsimile) separated; see Box 62, Folder 2.*
Folder 20  MI 89 [cont.]. Hashkiveinu.

*From file labeled: “MI 89 / Hashkiveinu (1982-83).”*

- Piano vocal score (for cantor and organ). Ozalid manuscript. 7 pp.

**Box 6**


Folder 2  MI 91. Havdalah Suite. For cantor, flute, harp, and cello. Poetic interpolations by Stephen S. Pearce.

*From file labeled: “MI 91 / Havdalah Suite (11/99).”*

- Score (2000). Typeset, with annotations in ink. 6 pp. of text; 46 pp. of music.
- Vocal part (incomplete; consists of movements I, VIII, IX, and X). Typeset. 8 pp.

*Accompanying CD separated; see Box 51, Item 7.*

*Oversized items (manuscript scores) separated; see Box 56, Folder 5.*

Folder 3  MI 92. Hayom Katsir. From Shirei Avot.

*From file labeled: “MI 92 / Hayom Katsir. From Shirei Avot (3071589).”*


Folder 4  MI 93. Hazzan, Hazzan. For voice and clarinet.

*From file labeled: “MI 93 / Hazzan, Hazzan (3071614).”*


*Oversized item (manuscript score) separated; see Box 56, Folder 5.*

Folder 7  MI 94. Hegyon Libi (The Meditations of my Heart). Sabbath evening service. For cantor, two-part choir, string quartet, and organ.
Published full score (New York: Transcontinental Music Publications, 1972), with performance markings in pencil. 42 pp. 3 copies. Facsimile of published score (incomplete; consists of pp. 5-12 only). 8 pp.
Instrumental parts: violin 1, violin 2, viola, cello. Manuscript facsimile, with performance markings in pencil. 31 pp.
Facsimile of pages from published score (New York: Transcontinental Music Publications, 1972) (incomplete; consists of pp. 7-10 and 23-26 only), with facsimile of annotations for key changes. 9 pp.
Organ part, marked “Haskiveinu?” Manuscript facsimile, with annotations in pencil and ink. 2 pp.
Manuscript facsimile. 9 pp.

Folder 6 MI 94 [cont.]. Hegyon Libi (The Meditations of my Heart). Sabbath evening service. For cantor, two-part choir, string quartet, and organ.

Folder 7 MI 94 [cont.]. Hegyon Libi (The Meditations of my Heart). Sabbath evening service. For cantor, two-part choir, string quartet, and organ.
Instrumental parts: violin I, violin II, viola, violoncello, organ. Ozalid manuscript. 46 pp.
Instrumental parts, labeled “alternate higher keys”: violin I, violin II, viola, violoncello, organ. Ozalid manuscript. Consist of transposed parts for movements 2, 3, and 9. 12 pp.
“10-A. Bayom Hahu.” For unison choir, string quartet, and keyboard. Score. Ozalid manuscript. 5 pp.

Folder 8 MI 95. Heiveinu Shalom Aleichem. A song of welcome. For voice and piano.

Folder 9 MI 96. Heritage Waltz.
Folder 10  MI 97. The Hope (Hatikvah). The national anthem of Israel. For SATB choir with keyboard. English adaptation by Marcia Hain Engle.  
*From file labeled: “MI 97 / The Hope (Hatikvah) SATB / not ASCAP.”*  

Folder 11  MI 98. The Horse in Pharaoh’s Chariot. For marimba and viola.  
*From file labeled: “MI 98 / The Horse in Pharaoh’s Chariot / (3127062).”*  
Score. Manuscript facsimile, with annotations in ink. 4 pp. 3 copies; copies 2-3 facsimiles.

Folder 12  MI 99. Hope for the Future. For soprano and baritone voices.  
*From file labeled: “MI 99 / Hope for the Future / not on ASCAP.”*  
“Y’ayrastich Li.” Lead sheet. Manuscript, pencil, with chords in ink. 1 p.  
*Oversized item (“How Shall I Stand” lead sheet) separated; see Box 56, Folder 5.*

Folder 13  MI 102. Himei Ma-Tov. For choir with accompaniment.  
*From file labeled: “MI 104 / Hassidic Himei Ma Tov (not ASCAP).”*  
Piano vocal score. Manuscript facsimile. 8 pp.  
*Oversized item (manuscript score) separated; see Box 56, Folder 6.*

Folder 14  MI 103. Himei Ma Tov. For two-part choir, flute, and keyboard.  
Manuscript sketches, pencil. 3 pp.  
Lead sheet. Manuscript, pencil. 2 pp. 3 copies; copies 2-3 facsimiles.  
Publisher’s proofs (New York: Transcontinental Music Publications, 1994), with annotations in ink. 7 pp.
Lyrics, titled “Tel Aviv.” Lyric by Theo Bikel. Typeset. 1 p.

**Oversized items (manuscript sketches; manuscript scores and facsimiles) separated; see Box 62, Folder 2.**

**Folder 15**
MI 103 [cont.]. Hinei Ma Tov. For soloist, unison choir, and organ.

**Folder 16**
MI 104. Hineni.

**Folder 17**
MI 104 [cont.]. Hineni.

**Folder 18**
MI 105. His Love Endures Forever. For two voices and keyboard.

**Folder 19**
MI 106. How Shall I Stand Before God. From Hope for the Future. For two-part choir, flute, and keyboard.
*From file labeled: “MI 106 / How Shall I Stand Before God / no ASCAP (transc).”*
Lead sheet. Manuscript, pencil, with chords in ink. 1 p.

**Oversized items (manuscript scores) separated; see Box 56, Folder 6.**

**Folder 20**

Folder 21
MI 108. I Have Taken an Oath. For SATB chorus and organ pedal.
*From file labeled: “MI 108 / I Have Taken an Oath (SATB) / no ASCAP (transcon).”*
Score. Manuscript facsimile. 2 pp.

Folder 22
MI 109. If the Walls of Jerusalem Could Talk. For two-part choir and piano. Lyric by Michael Isaacson and Ofra Dor.
*From file labeled: “MI 109 / If the Walls of Jerusalem Could Talk (2-choir) (2000) / no ASCAP (transcon).”*
Score, for solo voice (incomplete; consists of pp. 3-6 only). Typeset. 4 pp.

Folder 23
MI 111. Im Ein Torah. From Shirei Avot (Regeneration).
*From file labeled: “MI 111 / Im Ein Torah/from Shirei Avot (Regeneration/3071595.”

Box 7

Folder 1
MI 114. In Praise of Our Percussionist. For SATB chorus with piano accompaniment, rhythm band, and percussion.
Instrumental parts: drums, glockenspiel. Manuscript, pencil and ink. 6 pp.
Copy 2 (facsimile).

Folder 2
MI 115. In the Eyes of God. For voice and strings.
*From file labeled: “MI 115 / In the Eyes of God / #3142309.”*
*Oversized items (manuscript score and facsimile) separated; see Box 56, Folder 6.*
Folder 3  
MI 116. Jerusalem Medley.

*From file labeled: “MI 116 / Jerusalem Medley / #3142317.”*

Piano vocal/conductor’s score. Manuscript facsimile. 7 pp. 2 copies. Copy 2 has annotations in pencil and ink.

Instrumental parts: reed 1 (alto sax/flute), reed 2 (alto sax/flute), reed 3 (tenor sax/clarinet), trumpet 1, trumpet 2, trombone, guitar, bass, drums.

Manuscript facsimile, with performance markings in pencil. 27 pp.

*Oversized items (reduced conductor’s score; wind score) separated; see Box 56, Folder 6.*

Folder 4  
MI 116 [cont.]. Jerusalem Medley.

Piano vocal/conductor’s score. Ozalid manuscript. 7 pp.

Folder 5  
MI 120. K’doshim Tih’yu. For voice, flute, harp, and cello.

*From file labeled: “MI 120 / K’doshim Tih’yu (#3142356).”*

Full score (1994). Manuscript facsimile. 11 pp. 4 copies. Copy 2 missing title page. Copy 3 has typeset title page; includes typeset transliteration of Hebrew text and English translation. Copy 4 (oversized) incomplete; consists of pp. 1-2 of score only.


*Oversized items (manuscript score; typeset lyrics) separated; see Box 56, Folder 7.*

Folder 6  
MI 120 [cont.]. K’doshim Tih’yu. For voice, flute, harp, and cello.

*From file labeled: “MI 120 / K’doshim Tih’yu (#3142356).”*

Full score (1994). Ozalid manuscript. 11 pp.

Harp vocal score (1994). Ozalid manuscript. 8 pp.


Folder 7  
MI 121. Kedusha. For cantor, SSA chorus, strings, and organ.

*From file labeled: “MI 121 / Kedusha (Sabbath w/ High Holiday Ending) for cantor Lam / #3142376.”*

Vocal score. Manuscript facsimile. 9 pp. 2 copies.

Instrumental parts: 1st violin (3 copies), 2nd violin (3 copies), viola (3 copies), cello (3 copies), harp (2 copies). Manuscript facsimile, with performance markings in pencil. 50 pp.

Untitled instrumental parts: violins I-II (2 copies), viola/cello (2 copies). Manuscript facsimile. 30 pp.


*Oversized item (manuscript vocal score) separated; see Box 56, Folder 7.*
Folder 8  MI 121 [cont.]. Kedusha. For cantor, SSA chorus, strings, and organ.

From file labeled: “MI 121 / Kedusha (Sabbath w/ High Holiday Ending) for cantor Lam / #3142376.”

Full score. Ozalid manuscript. 35 pp.
Vocal score. Ozalid manuscript. 9 pp.
Instrumental parts: 1st violin, 2nd violin, viola, cello, harp. Ozalid manuscript. 19 pp.

Folder 9  MI 122. K’dusha. For cantor, unison congregation, and organ. Responses by S. Sulzer.

From file labeled: “MI 122 / K’dusha / For J. Frailich / Gates of Prayer / 1985 (#3142376).”

Score (1985); consists of “K’dusha” followed by “L’dor Vador.” Manuscript facsimile, with annotations in ink. 6 pp. Copy 2 (facsimile).

Oversized items (manuscript scores) separated; see Box 56, Folder 7.

Folder 10  MI 122 [cont.]. K’dusha. For cantor, unison congregation, and organ. Responses by S. Sulzer.

From file labeled: “MI 122 / K’dusha / For J. Frailich / Gates of Prayer / 1985 (#3142376).”

Score (1987). Ozalid manuscript. 11 pp. Title on score: “Kedusha.”

Folder 11  [MI 122]. K’dusha.

From file labeled: “K’dusha #19852 / Sulzer Responses / #3142376.”

Reduced score. Manuscript, pencil. 7 pp. Copy 2 (facsimile).
Lead sheet. Manuscript facsimile. 2 pp. 2 copies.
Instrumental parts: flute, oboe, clarinet, horn. Manuscript, pencil. 8 pp.
Instrumental parts: flute, oboe, clarinet, horn, bassoon. Manuscript facsimile, with performance markings in pencil and ink. 10 pp.


Folder 12  MI 127. Kama Ma-alot.

From file labeled: “MI 127 / Kama Ma-alot (#3142385).”


Folder 13  MI 128. K’eits Shatul. For voice and keyboard.
From file labeled: “MI 128 / K’eits Shatul / #3142392.”
Title on score: “K’eits Shatul (Psalm 1).”

Folder 14  MI 128 [cont.]. K’eits Shatul. For voice and keyboard.
From file labeled: “MI 128 / K’eits Shatul / #3142392.”

Folder 15  MI 133. Kol Sason.
Instrumental parts: soprano recorder, viola (2 copies), percussion. Manuscript facsimile. 16 pp.
Kol Sason. Wedding music CD. Typeset track list. 1 p. Typeset program notes. 2 pp.

Accompanying cassette tape separated; see Box 43, Item 31.

Folder 17  MI 136. Kol T’ruah. For baritone cantor, SATB chorus, and brass quintet.
From file labeled: “MI 136 / Kol T’ruah / New Printed Score.”
Piano vocal reduction/rehearsal score. Typeset, with annotations in ink and colored pencil. 29 pp.
Accompanying audio reel separated; see Box 41, Item 7.

Box 8  MI 137. Light the Legend. A song for Chanukah. Lyric by Susan Nurenberg.
From file labeled: “MI 137 / Light the Legend (Chorus + Orch).”
For SATB chorus. Piano vocal score. Manuscript facsimile. 8 pp. 2 copies.
Copy 2 accompanied by facsimile of letter from Ron Jenkins to “Susan.”
Celesta/harp part accompanied by note to Michael Isaacson. Pencil,
undated. 1 p.
For SSA chorus and keyboard. Score. Publisher’s proofs (Transcontinental
9 pp. Copy 2 (facsimile).
For TTBB chorus and keyboard. Score. Publisher’s proofs (Transcontinental
9 pp. Copy 2 (facsimile).
For SATB chorus and orchestra. Full score. Typeset (Eggcream Music, 1997).
8 pp.
Composer’s notes. Typeset. 1 p.
Oversized items (orchestral score; “Rock of Ages” score) separated; see Box
62, Folder 2.

Folder 2
MI 137 [cont.]. Light the Legend. A song for Chanukah. Lyric by Susan
Nurenberg.
From file labeled: “MI 137 / Light the Legend (Chorus + Orch).”
For SATB chorus and keyboard. Piano vocal score. Ozalid manuscript. 8 pp.
For solo voice and keyboard. Score. Ozalid manuscript. 5 pp.

Folder 3
[MI 137]. Light the Legend.
From file labeled: “Light the Legend – Orch.”
Instrumental parts: flute I, flute II, oboe I, oboe II, B flat clarinet I, B flat
clarinet II, bassoon I, bassoon II, horn I, horn II, horn III, horn IV, trumpet
I, trumpet II, trumpet III, trumpet IV, trombone I, trombone II, trombone
III, tuba, violin Ia (7 copies), violin IIb (8 copies), violin Ila (8 copies),
violin IIb (8 copies), viola I (8 copies), viola II (8 copies), cello I (8
copies), cello II (8 copies), bass (8 copies). Xylophone, snare drum,
tympani. Manuscript facsimile, with performance markings in pencil. 94
pp.

Folder 4
[MI 137]. Light the Legend: A Song for Chanukah. Lyric by Susan Nurenberg.
Hebrew lyric by Steven Reuben.
From file labeled: “Light the Legend.”
For SATB choir and keyboard. Published score (New York: Transcontinental
11 pp.
For TTBB choir and keyboard. Published score (New York: Transcontinental
For SSA choir and keyboard. Published score (New York: Transcontinental
Folder 5
MI 138. Light: A Song for Chanukah. For SATB chorus and piano. Lyric by Jeff Rake.
   For SATB chorus, brass, percussion, harp, and piano. Full score (incomplete; consists of p. 1 only). Typeset (Eggcream Music, 1997). 1 p.

Folder 6
MI 139. Light for the Heart’s Dark Places. For narrator, mezzo-soprano, flute, clarinet, violoncello, vibraphone, and harp. Text by Samuel Rosenbaum.
   “Cue 12A (Music under responsive reading).” Clarinet part. Manuscript facsimile. 1 p. 2 copies.

Folder 7
MI 140. Listen to my Heart’s Song (Lish’moa el Harinah). For SATB chorus and keyboard.

Folder 8
MI 141. The Lord’s Prayer.

Folder 9
MI 142. Lulei Heemanti. For voice and piano.
   Score (incomplete; consists of p. 1 only). Typeset (Egg Cream Music, 1994), with annotations in ink. 1 p.
   Score. Publisher’s proofs (Egg Cream Music, 1994). On thermal fax paper, with annotations in ink. 3 pp. Copy 2 (facsimile).

Folder 10
MI 143. M’nucha, K’dusha, V’oneg. A Song for Sabbath. For SATB chorus and keyboard.

Folder 11
“Ein Keloheinu.” For two SATB choirs. Published score, from unidentified source. 19 pp.
Instrumental parts: flute 1, flute 2/piccolo, oboe 1, oboe 2/cor anglais, clarinet 1, clarinet 2, bassoon 1, bassoon 2, French horn 1-2 (2 copies), French horn 3-4 (2 copies), trumpet 1, trumpets 2-3 (2 copies), trombone 1, trombone 2, tuba, violin 1 (10 copies), violin 2 (8 copies), viola (6 copies), cello (6 copies), bass (4 copies), percussion 1, percussion 2, timpani, celeste, harp. Typeset, with performance markings in pencil and ink. 184 pp.

Folder 12 MI 149. Miscellaneous.
“Cassino Sequences.” Manuscript sketches, pencil. 1 p.
“In + Outs II.” Sketches. Manuscript facsimile. 5 pp.
Accompanied by envelope with notes of file contents. 1 item.

Folder 13 MI 150. Miscellaneous [#2].
From file labeled: “MI 150 / Misc / Hora, Maoztsur, Kadesh Ur’chats, Eishet Chayil / Al Hanissim, Hashkivenu, K’racheim Av, Candlelighting, D’ahavta (for String Quartet), Gershayim, From Heaven’s Heights.”
“Hora (2nd version).” Manuscript sketches, pencil. 1 p.
Oversized items (lead sheets and scores) separated; see Box 57, Folder 1.

Folder 14 MI 152. Mishpachti (My Family). For voice and harp. Text by Ina Lewis. Hebrew translation by Ofra Dor.
Manuscript notes, in Hebrew, pencil. 1 p.


Folder 16 MI 156. My Dear and Treasured Child. A baby naming song. For voice and piano.
Lyric by Marcia Hain Engle.

Box 9

Folder 1 MI 157. A New Moon: The Blessing of the New Month. For voice and piano.
Lead sheet. Manuscript, pencil. 1 p. Title on score: “The New Month.”

Folder 2 MI 158. A New Way of Feeling. Lyric by Douglas Thiele.

Folder 3 MI 158 [cont.]. A New Way of Feeling. Lyric by Douglas Thiele.
Manuscript sketches, pencil and ink. 4 pp.
Copy 2 (facsimile).
“Our Song Was Meant to Be.” For voice and piano. Lyric by Doug Thiele.

Folder 4 MI 159. Niggun (Song Without Words). For piccolo and piano.
Score. Typeset (Eggcream Music, 1997). 9 pp. 2 copies. Copy 1 has annotations in pencil.
Oversized item (manuscript score) separated; see Box 57, Folder 2.
Folder 5  
MI 161B. Nishmat Chayim. For cantor, SATB chorus, woodwind quintet, and organ.

*From file labeled: “MI 161B / Nishmat Chayim / 1983 – Score/Vocal.”*

Full score (incomplete; missing pp. 1-2 of score). Typeset. 1 p. of text; 55 pp. of music.
Concert program, with text and translations. 14 pp.

*Oversized items (manuscript score; organ part) separated; see Box 57, Folder 3.*

Folder 6  
MI 161C. Nishmat Chayim. For cantor, SATB chorus, woodwind quintet, and organ.

Vocal score (with organ) (n.d.). Manuscript facsimile. 46 pp.
Facsimile of piano vocal score (incomplete; includes facsimile of title page of published score; and pp. 8-13, 24-31, 41-44, 53-61 of score). Manuscript facsimile. 28 pp.

*Oversized item (manuscript organ part/conductor’s score) separated; see Box 57, Folder 4.*

Folder 7  
MI 161D. Nishmat Chayim. For cantor, SATB chorus, woodwind quintet, and organ.

Instrumental parts: flute, oboe, clarinet, horn, bassoon. Ozalid manuscript. 84 pp.

Folder 8  
MI 161E. Nishmat Chayim. For cantor, SATB chorus, woodwind quintet, and organ.

Vocal score. Title page. Typeset. 1 p.
“Variation on a Shabbat Theme (Mah Yafeh Hayom).” Piano part. Typeset, with performance markings in pencil. 3 pp.

*Oversized item (facsimile of manuscript organ part) separated; see Box 57, Folder 4.*

Folder 9  
MI 161F. Nishmat Chayim. For cantor, SATB chorus, woodwind quintet, and organ.

*From file labeled: “MI 161F / Nishmat Chayim (Conductor—Score + Parts).”*
Instrumental parts: flute, oboe, clarinet, horn, bassoon. Manuscript facsimile, with performance markings in pencil. 84 pp.

Folder 10
MI 162. N’shama Shenatata Bi.
From file labeled: “MI 162 / N’shama Shenatata Bi (Score + Orch. Parts).”
Title page. Typeset. 1 p. 2 copies. Copy 2 stamped “Harp 2.”
Oversized item (manuscript full score) separated; see Box 62, Folder 3.

Folder 11
MI 163. Or Zarua Latsadik (A Light is Sown for the Righteous). For cantor, SATB chorus, and keyboard.

Folder 12
MI 165. Our Eternal Refuge. For cantor, SATB chorus, and keyboard.

Folder 13
MI 166. Our Song Was Meant to Be. Lyric by Doug Thiele.
From file labeled: “MI 166 / Our Song Was Meant to Be 1998 (English Adaptation of Hahu).”

Folder 14
MI 168. Prayer for the State of Israel. For SATB choir with keyboard.

Folder 15
MI 169. Priestly Benediction. For cantor and organ.
Oversized items (manuscript score and facsimile; reduced score) separated; see Box 57, Folder 5.

Folder 16
MI 171. 23rd Psalm. For baritone voice, flute, English horn, clarinet, bass clarinet, bassoon, French horns, strings, harp, and percussion.
From file labeled: “MI 171 / 23rd Psalm (Baritone version) / ASCAP 3111920.”
Parts: voice, flutes, English horn, clarinets, bass clarinet, bassoon, French horns, violin I, violin II, viola, cello, bass, harp, tympani, large sustained cymbal. Ozalid manuscript. 17 pp.

*Oversized items (piano vocal score; orchestral score) separated; see Box 62, Folder 3.*

**Folder 17**

MI 172. Psalm 27. For cantor, two-part chorus, and keyboard.

*From file labeled:* “MI 172 / Psalm 27: Choral Parts (I. Chaneini, Vaaneini / II. Lulei He-emanti).”


**Folder 18**

MI 173. Psalm 30. For SATB chorus, with brass and percussion. English adaptation of text by Susan Nurenberg.

*From file labeled:* “MI 173 / Psalm 30 (Music 70).”


**Folder 19**

MI 173 [cont.]. Psalm 30. For SATB chorus, with brass and percussion. English adaptation of text by Susan Nurenberg.

*From file labeled:* “MI 173 / Psalm 30 (Music 70).”


Instrumental parts (incomplete): percussion I, percussion II. Manuscript, ink. 4 pp.

**Folder 20**

[MI 173]. Psalm 30. For SATB chorus, with brass and percussion. English adaptation of text by Susan Nurenberg.


Horn 3-4 part. Manuscript facsimile. 1 p.

Published score, for SATB chorus with piano (orchestral reduction) (Ft. Lauderdale, FL: Music 70, 1979). 13 pp. Facsimile of published score, with annotations in ink. 11 pp.

**Folder 21**

MI 174. Psalm 121. For SATB chorus and piano.


**Folder 22**

MI 176. Psalm 150. For SATB chorus and keyboard.

Score (1986). Manuscript facsimile. 9 pp. 2 copies.


Revised score. Typeset. 8 pp.

Folder 23
MI 176 [cont.]. Psalm 150. For SATB chorus and keyboard.
Score (1986). Ozalid manuscript. 9 pp.

Box 10

Folder 1
MI 177. Psalm 23. For soprano and accompaniment.
For soprano and woodwind quintet. Score. Manuscript, pencil. 4 pp.
Instrumental parts: flute, oboe, clarinet, horn, bassoon. Manuscript facsimile.
5 pp. 2 copies of parts.
For voice and piano. Score. Typeset. 4 pp.

Folder 2
MI 177 [cont.]. Psalm 23. For soprano and accompaniment.
Instrumental parts: flute, oboe, clarinet, horn, bassoon. Ozalid manuscript. 5 pp.

Folder 3
MI 180. Psalm 121 (I Lift My Eyes). For voice and keyboard.
Oversized item (manuscript score) separated; see Box 62, Folder 3.

Folder 4
Score. Manuscript, ink, with annotations in pencil and ink. 5 pp.
Lyrics. Typeset. 1 p.
Oversized items (manuscript piano vocal score; full scores) separated; see Box 57, Folder 6.

Folder 5
MI 183. Regeneration.
From file labeled: “MI 183 / Regeneration Score + Parts (“Anker” Amnon Maoz).”


Oversized items (scores, Ozalid manuscript; manuscript scores) separated; see Box 62, Folders 4-5.

Folder 6

MI 183 [cont.]. Regeneration.

From file labeled: “MI 183 / Regeneration Score + Parts (“Anker” Amnon Maoz).”


“Ya’ale Veyavoh.” Instrumental parts: flute I-II, oboe I-II (2 copies), clarinet I-II (2 copies), horn I-II (2 copies), trumpet I-II, trombone I-II (2 copies), violin I (5 copies), violin II (6 copies), viola (4 copies), viola (4 copies), double bass (2 copies), percussion [I], harp. Manuscript facsimile, with performance markings in pencil. 74 pp.

Folder 7

MI 184. R’tsei.

From file labeled: “MI 184 / R’tsei / 1983.”


For voice and woodwind quintet. Score. Manuscript facsimile. 4 pp. 2 copies.


Instrumental parts (1983): flute (2 copies), oboe (2 copies), clarinet (2 copies), bassoon, French horn (2 copies), trumpet, trombone, violins (6 copies), violas (2 copies), celli (2 copies), bass, piccolo snare, percussion (xylophone and vibes), harp. Manuscript facsimile, with performance markings in pencil. 44 pp.

Instrumental parts (facsimile, 1983): flute, oboe, clarinet, bassoon, French horn (3 copies), trumpet, violins, violas, celli, bass, piccolo snare (2 copies), percussion (xylophone and vibes), harp. Manuscript facsimile. 25 pp.

Banjo part, marked tacet. Manuscript, pencil. 1 p.

Piano part, marked tacet. Manuscript facsimile. 1 p.

Oversized item (manuscript score) separated; see Box 62, Folder 5.

Folder 8

MI 184 [cont.]. R’tsei.

From file labeled: “MI 184 / R’tsei / 1983.”

Reduced score for cantor, congregation, and organ (1983). Ozalid manuscript. 6 pp.

Folder 9
*From file labeled: “MI 184 / Remembrance / Heritage (Holocaust Recording) Suite.”*

Folder 10
MI 185. Sabbath Prelude for Woodwinds. For woodwind quintet.

Folder 11
MI 188. Sachaki.
Instrumental parts: clarinet, bassoon, French horn, trumpet 1, trumpet 2 (fluegelhorn), trombone, bass trombone, violins, cellos, bass, percussion, piano. Ozalid manuscript. 142 pp.

Folder 12
MI 189. Salamone Rossi Suite for Brass Quintet (I. Hashkivenu; II. Shir Lamaalot [Psalm 121]; III. Kaddish).
*From file labeled: “MI 189 / Salamone Rossi Suite for Brass Quintet (Southern Music).”*
Published score and parts (San Antonio, TX: Southern Music, 1982). 44 pp. Copy 2 of published parts. 20 pp.
“Keter.” For brass ensemble. Instrumental parts: trumpet 1, trumpet 2, horn, trombone, tuba. Manuscript, pencil. 10 pp. Copy 2 of parts (facsimile). *Oversized items (manuscript score; “Lam’natseach al Hash’minit” vocal score) separated; see Box 57, Folder 7.*

Folder 13
MI 190. Salamone Rossi Suite for Clarinet Choir (I. Elohim Hashivenu; II. Halleluya [Psalm 146]; Keter [Sanctification]).

Box 11
   *From file labeled: “MI 193 / Seasons in Time.”*

Folder 2  MI 194. Variation on a Shabbat Theme (“Mah Yafeh Hayom”). For flute, clarinet, strings, and piano.
   *From file labeled: “MI 194 / Mah Yafeh Hayom.”*
   Score. Typeset, with annotations in ink. 12 pp.
   *Oversized items (string quartet score; flute and piano score) separated; see Box 57, Folder 7.*

Folder 3  MI 194. *Seasons in Time*. For solo voice and piano. Volume II.
   *From file labeled: “MI 194 / Seasons II.”*

Folder 4  MI 198. Sh’ma Koleinu. For cantor, unison chorus, and organ.
   *From file labeled: “MI 198 / “From Sinai to Sinai” / Sh’ma Koleinu (Helfman/Isaacson).”*

Folder 5  MI 200. Sh’neihem. For voice and harp.

Folder 6  MI 201. Shabbat Sim Shalom. For cantor, SATB chorus, and organ.
   Score. Manuscript facsimile, trimmed. 7 pp.

   Published volume, with accompanying CD. 90 pp. (Volume includes “Ki Eshm’rah Shabbat” by Michael Isaacson.)

   Score. Typeset. 4 pp. 2 copies.
Folder 9  MI 205. Shiray Avot. A suite of songs from Sayings of the Fathers. For baritone cantor, choirs of equal voices, and woodwind quintet.
   From file labeled: “MI 205 / Shirei Avot / 3071554.”
   Reduced rehearsal score (1976). Manuscript facsimile. 28 pp. 2 copies. Copy 1 bound.
   Woodwind quintet score. Manuscript facsimile. 25 pp. 3 copies. Copy 1 bound.
   Oversized items (correspondence; manuscript scores) separated; see Box 58, Folder 1.

Folder 10  MI 209. S’i Na Einayich (Lift Your Eyes). For voice and piano. Lyric by Marcia Hain Engle.
   Lyrics. Typeset. 2 pp.

Box 12  
Folder 1  MI 210A. Shir Ari. A Friday evening service for cantor, choir, and chamber orchestra.
   Oversized items (manuscript piano vocal scores; typeset conductor’s score) separated; see Box 58, Folder 2.

Folder 2  MI 210A [cont.]. Shir Ari. A Friday evening service for cantor, choir, and chamber orchestra.

Folder 3  MI 210A [cont.]. Shir Ari. A Friday evening service for cantor, choir, and chamber orchestra.

Folder 4  MI 210A [cont.]. Shir Ari. A Friday evening service for cantor, choir, and chamber orchestra.

Folder 5  [MI 210A.] Shir Ari. A Friday evening service for cantor, choir, and chamber orchestra.
   From file labeled: “Shir Ari.”
Folder 6  [MI 210A.] Shir Ari. A Friday evening service for cantor, choir, and chamber orchestra.  
*From file labeled: “Shir Ari.”*  

Folder 7  [MI 210A.] Shir Ari. A Friday evening service for cantor, choir, and chamber orchestra.  
*From file labeled: “Laser Masters ‘Shir Ari’ Score.”*  
Conductor’s score. Typeset (Egg Cream Music, 1990). 150+

Folder 8  [MI 210A.] Shir Ari. A Friday evening service for cantor, choir, and chamber orchestra.  
*From file labeled: “Shir Ari / Laser Masters.”*  

Folder 9  [MI 210A.] Shir Ari. A Friday evening service for cantor, choir, and chamber orchestra.  
*From file labeled: “Shir Ari / Laser Masters.”*  
Instrumental parts: violin I-II (5 copies), viola (3 copies). Typeset (Egg Cream Music), with performance markings in pencil. 245 pp.

Folder 10  [MI 210A.] Shir Ari. A Friday evening service for cantor, choir, and chamber orchestra.  
*From file labeled: “Shir Ari / Laser Masters.”*  
Instrumental parts: violoncello (3 copies), bass (2 copies), harp (2 copies). Typeset (Egg Cream Music), with performance markings in pencil. 213 pp.

Box 11 [cont.]

Folder 11  MI 211. Shiviti. For voice and organ.  
*From file labeled: “MI 211 / Shiviti / 1986.”*  
*Oversized items (manuscript score; facsimile of score, medium version) separated; see Box 58, Folder 3.*

Folder 12  MI 212. Shiru Ladonai. Duet for soprano and baritone voices with symphony orchestra.  
*From file labeled: “MI 212 / Shiru Ladonai (Legacy) / Orch + Chorus.”*
Instrumental parts: flute/piccolo (2 copies), oboes, bassoon, clarinet, bass clarinet, French horns (2 copies), bass trombone, violin I (3 copies), violin II (3 copies), viola (2 copies), celli (2 copies), bass, percussion/triangle, percussion/crotales, percussion/roto toms, percussion/cabasa, claps, harp. Manuscript facsimile, with performance markings in pencil. 47 pp.
Parts (facsimiles): vocal, oboes, violin I (6 copies), violin II (6 copies), viola (5 copies), celli (5 copies), bass (5 copies). Manuscript facsimile, with performance markings in pencil. 59 pp.
Oversized item (manuscript score) separated; see Box 58, Folder 3.

Folder 13

MI 213. Shiru L’adonai. Duet for soprano and baritone voices with woodwind quintet.
From file labeled: “MI 213 / Shiru L’adonai / 1984.”
Facsimile of typeset title page. 1 p.
Oversized items (piano vocal score; full score) separated; see Box 58, Folder 3.

Folder 14

MI 213 [cont.]. Shiru L’adonai. Duet for soprano and baritone voices with instrumental accompaniment.
From file labeled: “MI 213 / Shiru L’adonai / 1984.”

Folder 15

MI 215. Simcha. Lyric by Ina Lewis.
From file labeled: “MI 215 / Simcha / opener, closer, chase / conductor, cl, vln, alto sx, ten sx, trt 1 + 2, tbn., piano, guitar, bass, drum.”
“Simcha Opener.” Piano vocal score. Manuscript, pencil and ink. 3 pp.
“Simcha Opener”; “Simcha Chase”; “Simcha Closer.” Piano/conductor score. Manuscript facsimile. 4 pp. 2 copies.
Accompanying cassette tape separated; see Box 48, Item 36.
Folder 16  MI 216. Sim Shalom (High Holiday). For cantor, SATB chorus, and organ.  
“High Holiday Sim Shalom.” Score. Ozalid manuscript. 8 pp.  
“Shabbat Sim Shalom.” Score excerpt: alternate title and ending. Ozalid manuscript. 3 pp.  
Oversized items (manuscript scores and facsimiles) separated; see Box 58, Folder 3.

Folder 17  MI 217. Sim Shalom.  
Instrumental parts: French horns I-II, violin I, violin II, cello, bass. Ozalid manuscript. 8 pp.

Folder 18  MI 217 [cont.]. Sim Shalom.  
Flute part. Manuscript, pencil. 1 p.  
Instrumental parts: French horns I-II (2 copies), violin I (4 copies), violin II (3 copies), viola (2 copies), cello (2 copies), bass, piano. Manuscript facsimile, with performance markings in pencil. 21 pp.  
Instrumental parts (facsimiles): French horns I-II (2 copies), violin I (3 copies), violin II (2 copies), viola, cello (2 copies), bass (2 copies). Manuscript facsimile. 17 pp. 
Instrumental parts marked tacet: flute I, bassoon, horn 3, trumpets 1, trumpet 2, trumpet 3, trombone, trombone 1, trombone 2, tuba, banjo, timpani, timpani-percussion, percussion, drums. Manuscript, pencil. 15 pp.  
Oboe part, marked tacet. Manuscript facsimile. 1 p.  

Folder 19  MI 218. Sing a Song of Chanukah. For SATB chorus and keyboard. Lyric by Susan Nurenberg.  
Oversized items (manuscript score and facsimile) separated; see Box 58, Folder 4.

Folder 20  MI 219. Sing to Me, Play for Me.  
From file labeled: “MI 220 / S’lichot A.”
Instrumental parts: alto flute (2 copies), viola, cello (2 copies), bass (2 copies).
Manuscript facsimile, with performance markings in pencil. 82 pp.

Box 13

Folder 1  MI 220 [cont.]. S’lichot.
From file labeled: “MI 220 / S’lichot A.”
“Lishmoa el Harinah.” Percussion part. Manuscript, ink. 4 pp. 2 copies.

Folder 2  MI 220. S’lichot. A High Holy Day Setting. For baritone cantor, SATB choir, double bass, cello, viola, harp, flutes, and percussion.
From file labeled: “MI 220 / S’lichot B.”
Full score. Manuscript facsimile. 116 pp. 2 copies.
typeset note on commission. 1 p.

Folder 3  MI 220 [cont.]. S’lichot.
From file labeled: “MI 220 / S’lichot B.”
Title page and front matter. Ozalid manuscript. 4 pp.
Full score. Ozalid manuscript. 112 pp.
Composer’s notes and tables (from PhD thesis). Ozalid manuscript. 17 pp.

Folder 4  MI 223. Shirei Avot. Songs from Ethics of our Ancestors. For two-part choir with keyboard and optional flute.
“Im Ein Ani Li Mi Li.” Lead sheet. Manuscript facsimile, with annotations in pencil. 1 p.

Folder 5  MI 224. Sing a Song of Chanukah. For SATB chorus and keyboard. Lyric by Susan Nurenberg.
From file labeled: “MI 224 / Sing a Song of Chanukah.”
Folder 6  MI 225. Somethings Are Lasting. Lyric by Marcia Hain.

From file labeled: “MI 225 / Somethings Are Lasting / (Part of Chanukah Musical).”


Folder 7  MI 226. Songbook, Vol. II.


Proofs for pp. 5-34, with annotations in pencil and ink. 30 pp.
  Accompanied by letter from Jonathan B. Hall to Michael Isaacson.
  Typeset, undated. 1 p.
Proofs for pp. 35-55, with annotations in pencil and ink. 22 pp.
  Accompanied by letter from Jonathan B. Hall to Michael Isaacson.
Proofs for pp. 56-134, with annotations in pencil and ink. 74 pp.
  Accompanied by letter from Jonathan Hall to Michael Isaacson.
  Ink, on professional letterhead; dated April 5. 1 p.
“The Covenant.” For cantor with flute and harp. Lyric by Marcia Hain Engle.
  Solfeggio exercises. Typeset. 3 pp.

Folder 8  MI 231. There Is a Time. For SATB chorus. Text adapted by Jay Frailich.


Folder 9  MI 232. This Quiet Dust. A Yizkor Meditation. For voice and keyboard. Poem by John Hall Wheelock.

Oversized item (“Yizkor Meditation” score) separated; see Box 58, Folder 4.

Folder 10 MI 233. Three Torah Responses.

From file labeled: “MI 233 / Three Torah Responses (Regeneration/Sh’m’a-L’cha).”

Instrumental parts: flute/piccolo (2 copies), oboe/flute (2 copies), horn (2 copies), trumpet I (2 copies), trumpet II (2 copies), trombone I (2 copies), bass trombone, tuba, violin I (6 copies), violin II (6 copies), viola (7 copies), cello, cello I, violoncello II (3 copies), acoustic guitar, electric bass (2 copies), timpani (2 copies), drum set (2 copies), percussion, acoustic piano (Fender Rhodes). Manuscript facsimile, with performance markings in pencil. 115 pp.

Piano vocal score. Manuscript facsimile. 10 pp. 3 copies. Copies 2 and 3 have annotations in pencil and ink. Copy 3 accompanied by manuscript note, in pencil. 1 p.

Box 14

Folder 1 MI 234. The Time of Your Life.

*From file labeled: “MI 234 / The Time of Your Life (Drive-Time Judaeism).”*

Lead sheet. Manuscript, pencil and ink. 1 p.

Lead sheet. Manuscript, pencil and ink, with inscription and autograph in ink; dated December 1998. 1 p.


Folder 3 MI 237. Through These Windows. From *To Celebrate a Miracle (The Jerusalem Cantata)*. For voice and piano. Lyric by Doug Thiele.

*From file labeled: “MI 237 / Through These Windows (The Hadassah 1996 Convention Song).”*


For SATB chorus and keyboard. Piano vocal score (incomplete); excerpted from score of *To Celebrate a Miracle*. Typeset, with performance markings in pencil. 8 pp.

For voice and keyboard. Piano vocal score; oversized facsimile of typeset score, excerpted from score of *To Celebrate a Miracle*. 9 pp.


Folder 4 MI 239. Under the Canopy. Lyric by Marcia Hain Engle.


Typeset lyrics. 1 p.

Folder 5 MI 242. V’li-Rushlayim Ircha.
Choral part. Manuscript, pencil. 1 p.

**Folder 6**
MI 244. VBS Album.

**Folder 7**
MI 245. V’eirastich Li: A Wedding Duet. For two voices and harp.

**Folder 8**
Piano vocal score. Manuscript facsimile, with annotations in pencil. 4 pp. 2 copies.

**Folder 9**
MI 246 [cont.]. V’heishiv Lev Avot. Duet for cantor and child with keyboard accompaniment.
Piano vocal score (1988). Ozalid manuscript. 5 pp.

**Folder 10**
From file labeled: “MI 247 / Waiting for the Rebbe / This Moment’s Beautiful (11/22/07) / You Ask Me if I Believe (12/14/07) / Lift Our Heads and Dance (12/22/07).”

**Folder 11**
MI 251. Who Are the Teachers? For SATB adult choir, children’s choir, organ, piano, and percussion duo. Text by Carol Adler.
Title page (1972). Manuscript, ink. 1 p.

**Folder 12**
MI 252. Worthy (Eilu D’varim).
Manuscript sketches for accompaniment. Manuscript, pencil. 1 p.
Typeset lyrics. 1 p. 2 copies.
Folder 13 MI 253. Yaaleh V’yavoh (Three Festivals). For baritone cantor, unison choir, and organ.
   Instrumental parts (incomplete): flute I-II, trumpet I-II, violin I. Manuscript facsimile. 6 pp.
   Oversized item (manuscript score) separated; see Box 58, Folder 5.

Folder 14 MI 254. Yah Ribon. For cantor, two-part children’s chorus, synthesizer, and piano. Text by Israel Moses Najara.
   Lead sheet. Manuscript facsimile. 1 p. 2 copies.
   Oversized item (manuscript score) separated; see Box 58, Folder 5.

Folder 15 MI 255. Yih’yeh B’seder. Lyric by Sam Kunin.
   From file labeled: “MI 255 / Yi H’veh B’seder (It’s gonna be ok).”

Folder 16 MI 258. Yism’chu. From Nishmat Chayim. For two-part choir and keyboard with flute obbligato.

Folder 17 MI 262. Yom Zeh L’Yisrael. For cantor, choir, and strings.
   From file labeled: “MI 262 / Yom Zeh L’yisrael 1981 / Score + Parts.”
   Oversized item (manuscript score) separated; see Box 58, Folder 6.

Folder 18 MI 262 [cont.]. Yom Zeh L’Yisrael. For cantor, choir, and strings.
   From file labeled: “MI 262 / Yom Zeh L’yisrael 1981 / Score + Parts.”
   Vocal score (1981). Ozalid manuscript. 3 pp.
   Instrumental parts: flute, oboe 1-2, bassoon, clarinet 1-2, French horns I-II, bass trombone, violin 1, violin II, viola, cello, bass, orchestra bells, triangle, harp. Ozalid manuscript. 25 pp.

Folder 19 MI 266. Z’mirot.

Sub-series B: Orchestral Arrangements

Folder 20 A Cornucopia of Carols (Can You Name Them All?). For symphony orchestra. Arranged by Christopher Hardin.
Instrumental parts (winds and percussion): piccolo, flute 1, oboe 1, oboe 2, clarinet 1, clarinet 2, bassoon 1, bassoon 2, French horn 1-2 (2 copies), French horn 3-4 (2 copies), trumpet 1, trumpet 2, trumpet 3, trombone 1, trombone 2, tuba, percussion (4 copies), piano/celeste, harp. Typeset (Eggcream Music, 1999), with performance markings in pencil. 151 pp.

Folder 21 A Cornucopia of Carols (Can You Name Them All?) [cont.]. For symphony orchestra. Arranged by Christopher Hardin.
Instrumental parts (strings): violin 1 (6 copies), violin 2 (5 copies), viola (4 copies), cello (3 copies), double bass (3 copies). Typeset (Eggcream Music, 1999), with performance markings in pencil. 120 pp.

Folder 22 Fanfare and Belief. For symphony orchestra. From file labeled: “Fanfare and Belief. Extra Parts (Heritage).”
Instrumental parts (extra parts, incomplete): horn 3, horn 4, trumpet 3, trombone 2, tuba, violin 1 (2 copies), violin 2 (2 copies), viola (2 copies), cello (2 copies), bass, harp. Typeset, with performance markings in pencil. 57 pp.
Instrumental parts marked tacet. Typeset and ink. 8 pp.

Box 15

Folder 1 Hassidic Dances. For symphony orchestra. Orchestrated by Scott Lavender.

Folder 2 Hora. For symphony orchestra.
Checklist of instrumental parts. Typeset, on thermal fax paper, with annotations in ink; dated November 1, 2000. 1 p. Copy 2 (facsimile).
Instrumental parts (winds and percussion): 1st flute, 2nd flute, 1st oboe, 2nd oboe, 1st bassoon, 2nd bassoon, 1st clarinet, 2nd clarinet, 1st horn, 2nd horn, 3rd horn, 4th horn, 1st trumpet, 2nd trumpet, 1st trombone, 2nd trombone, tuba, timpani (2 copies), percussion (6 copies), drums (2 copies), guitar, electric bass, harp, piano. Manuscript facsimile, with performance markings in pencil. 67 pp.
Folder 3  Hora. For symphony orchestra.
Instrumental parts (strings): violin I (5 copies), violin II (6 copies), viola (3 copies), cello (3 copies), bass (3 copies). Manuscript facsimile, with performance markings in pencil. 65 pp.

Folder 4  Jerusalem Love Songs. For symphony orchestra. Orchestrated by Scott Lavendar.
Errata list. Manuscript, ink. 1 p.
Instrumental parts: flute 1, flute 2/piccolo, oboe 1, oboe 2, clarinet 1, clarinet 2, bassoon 1, bassoon 2, horn 1, horn 2, horn 3, trumpet 1, trumpet 2, trumpet 3, trombone 1, trombone 2, tuba, timpani, percussion (5 copies), harp, drums, electric bass, piano, acoustic guitar, violin I (5 copies), violin II (5 copies), viola (5 copies), cello (5 copies), bass (2 copies). Manuscript facsimile, with performance markings in pencil. 132 pp.

Folder 5  Ladino Legacy. For symphony orchestra.
Manuscript sketches, pencil. 7 pp. Title on sketches: “Beloved’s.”
Errata list. Manuscript facsimile. 1 p.
Instrumental parts (winds and percussion): 1st flute, 2nd flute/piccolo, 1st oboe, 2nd oboe/English horn, 1st clarinet, 2nd clarinet, 1st bassoon, 2nd bassoon, 1st horn, 2nd horn, 3rd horn, 1st trumpet, 2nd trumpet, 3rd trumpet, 1st trombone, 2nd trombone, tuba, timpani, drums, percussion (3 copies), guitar, harp. Manuscript facsimile, with performance markings in pencil. 69 pp.
Piano part, marked tacet. Manuscript facsimile. 1 p.

Folder 6  Ladino Legacy. For symphony orchestra.
Instrumental parts (strings): 1st violin (6 copies), 2nd violin (5 copies), viola (3 copies), cello (3 copies), bass (3 copies). Manuscript facsimile, with performance markings in pencil. 60 pp.
Bass (electric), marked tacet. Manuscript facsimile. 1 p.

Folder 7  Let My People Go. For symphony orchestra.
*From file labeled: “Let My People Go (Set B) / Score + Parts.”*
Checklist of instrumental parts. Typeset, on thermal fax paper, with annotations in ink; dated November 2000. 1 p. Copy 2 (facsimile).
Errata list. Manuscript facsimile. 1 p.
Instrumental parts (winds and percussion): flute 1, flute 2/piccolo, oboe 1, oboe 2/English horn, 1st clarinet, 2nd clarinet/bass clarinet, 1st bassoon, 2nd bassoon, 1st horn, 2nd horn, 3rd horn, 1st trumpet, 2nd trumpet, 3rd trumpet, 1st trombone, 2nd trombone, tuba, timpani, percussion (3 copies),

Title page for piano part. Typeset. 1 p.

**Box 16**

**Folder 1** Let My People Go [cont.]. For symphony orchestra.
*From file labeled: “Let My People Go (Set B) / Score + Parts.”*
Instrumental parts (strings): violin 1 (6 copies), violin 2 (6 copies), viola (3 copies), cello (4 copies), bass (3 copies). Manuscript facsimile, with performance markings in pencil. 75 pp.

**Folder 2** Mamaloshen Sing-A-Long. For symphony orchestra.
Errata list. Manuscript facsimile. 1 p.
Revised program order. Typeset; dated March 8, 2000. 1 p.
Instrumental parts (winds and percussion): 1st flute, 2nd flute/piccolo, 1st oboe, 2nd oboe/English horn, 1st clarinet, 2nd clarinet, 1st bassoon, 2nd bassoon, horn 1, horn 2, horn 3, 1st trumpet, 2nd trumpet, 3rd trumpet, 1st trombone, 2nd trombone, tuba, percussion (6 copies), drums, guitar, electric bass, harp, celeste. Manuscript facsimile, with performance markings in pencil. 114 pp.

**Folder 3** Mamaloshen Sing-A-Long. For symphony orchestra.
Instrumental parts (strings): 1st violin (6 copies), violin 2 (6 copies), viola (5 copies), cello (6 copies), bass (3 copies). Manuscript facsimile, with performance markings in pencil. 152 pp.

**Folder 4** Naomi Shemer Tribute. For symphony orchestra.
Errata list. Manuscript facsimile. 1 p.
Instrumental parts (winds and percussion): flute 1, flute 1, oboe 1, oboe 2, clarinet 1, clarinet 2, bassoon 1, bassoon 2, horn 1, horn 2, horn 3, trumpet 1, trumpet 2, trumpet 3, trombone 1, trombone 2, tuba, timpani, percussion (3 copies), drums, harp. Manuscript facsimile, with performance markings in pencil. 71 pp.
Instrumental parts, marked tacet: guitar, electric bass, piano. Manuscript facsimile. 3 pp.

**Folder 5** Naomi Shemer Tribute. For symphony orchestra.
Instrumental parts (strings): violin I (5 copies), violin II (4 copies), viola (3 copies), cello (3 copies), bass (2 copies). Manuscript facsimile, with performance markings in pencil. 51 pp.
Box 17

Folder 1  Der Rebbe Variations. For symphony orchestra.
         Errata list. Manuscript facsimile. 1 p.
         Instrumental parts (winds and percussion): flute 1, flute 2/piccolo, oboe 1,
              oboe 2, clarinet 1, clarinet 2, bassoon 1, bassoon 2, horn 1, horn 2, horn 3,
              trumpet 1, trumpet 2, trumpet 3, trombone 1, trombone 2, tuba, timpani,
              percussion (3 copies), drums, guitar, electric bass, harp. Manuscript
              facsimile, with performance markings in pencil. 74 pp.
         Title page for piano part. Typeset. 1 p.

Folder 2  Der Rebbe Variations. For symphony orchestra.
         Instrumental parts (strings): violin I-II (8 copies), viola (3 copies), cello (4
              copies), bass (3 copies). Manuscript facsimile, with performance markings
              in pencil. 90 pp.

Folder 3  S'brent. From The Remembrance Suite. For symphony orchestra.
         Instrumental parts (incomplete): violin 1. Typeset. 3 pp.

Folder 4  Shabbat Suite. For symphony orchestra.
         Instrumental parts (incomplete): violin 1. Typeset. 3 pp.

Folder 5  Shtiler, Shtiler. From The Remembrance Suite. For symphony orchestra.
         From file labeled: “Shtiler, Shtiler (Heritage Holocaust Recording Suite).”
         Instrumental parts: cor anglais, B-flat clarinet 1, bassoon 1, horn 1, horn 2,
              horn 3, horn 4, violin 1 (5 copies), violin 2 (4 copies), viola (3 copies),
              cello (3 copies), bass (2 copies), harp. 26 pp.
         Instrumental parts marked tacet: flute 1, flute 2, oboe 1, clarinet 2, bassoon 2,
              trumpet 1, trumpet 2, trumpet 3, trombone 1, trombone 2, tuba, percussion
              1, percussion 2, timpani. Typeset. 14 pp.

Folder 6  Suite Nurit. For symphony orchestra. Orchestrated by Scott Lavender.
         on first page of score: “Old Version.”

Folder 7  Tzu der Arbit (Work Suite). For symphony orchestra.
         Instrumental parts (incomplete): violin 1. Typeset. 3 pp.

Folder 8  Victorious. For symphony orchestra.
         From file labeled: “Victorious (Set B).”
              29 pp.
         Errata list. Manuscript facsimile. 1 p.
         Instrumental parts (winds and percussion): flute 1, flute 2, oboe 1, oboe 2,
              clarinet 1, clarinet 2, bassoon 1, bassoon 2, horn 1, horn 2, horn 3, trumpet
Folder 9  Victorious. For symphony orchestra.
*From file labeled: “Victorious (Set B).”*
Instrumental parts (strings): violin 1-2 (10 copies), viola (3 copies), cello (6 copies), bass. Manuscript facsimile, with performance markings in pencil. 90 pp.

Folder 10  Zog Nit Keyn Mol. For symphony orchestra.
*From file labeled: “Zog Nit Keyn Mol (Extra Parts).”*
Instrumental parts: flute 1, flute 2, oboe 1, cor anglais, clarinet 1, clarinet 2, bassoon 1, bassoon 2, horn 1, horn 2, horn 3, horn 4, trumpet 1, trumpet 2, trumpet 3, trombone 1, trombone 2, tuba, timpani, percussion 1 (cymbal/bass drum), percussion 2 (snare drum), harp, violin 1 (6 copies), violin 2 (5 copies), viola (4 copies), cello (4 copies), bass (4 copies). Typeset, with performance markings in pencil. 91 pp.

**Sub-series C: Unnumbered Manuscripts**

Folder 11  All the World Shall Come to Serve Thee. For congregation and organ.
Score. Manuscript facsimile. 1 p. 2 copies.

Folder 12  Assumed Identities: A dance for percussion quartet and viola.

“II - Prologue.” Manuscript sketches. 1 p.

Folder 14  Canon to Paradise. Canon for voice with body percussion. Text by George Herbert.
Vocal part, with rhythmic part for body percussion. Manuscript, pencil and ink. 1 p. Copies 2-3 (facsimiles).
“My Margaret Ratcliffe,” by Ben Jonson; “Paradise,” by George Herbert. Typeset poems. 1 p.

Folder 15  Cantillations.
*From file labeled: “Cantillations (MSC 1).”*
Cantillation for reading “Song of Songs, Chap I (cont’d).” Vocal part, incomplete. Manuscript, pencil. 1 p.
Cantillation for Song of Songs (Same as Ruth and Ecclesiastes). Lead sheet. Manuscript facsimile, with annotations in pencil. 1 p.

Folder 16  “Circus.”
From file labeled: “Circus.”
Manuscript sketches, pencil. 9 pp. Titles on sketches:
- “Prince Andrew March”
- “Gorgeous Suzy Galop”
- “Bossa Ida”
- “Waltz Blanche”
- “The Waltzing Chicken”
- “Sophia Paso Doble”
- “Ari the Liontamer”
- “Musette Ronnie”

Folder 17  Czarina and King of Queens. By Suzy and Michael Isaacson.
Lead sheet. Manuscript, pencil, with annotations in ink. 2 pp.
Lyrics. Typeset. 1 p.

Box 18

Folder 1  DAD. For two-part treble chorus and piano
Manuscript sketches, pencil. 2 pp.
Manuscript notes by members of the Valley Master Chorale Children’s Chorus, on their fathers. 5 pp.
Oversized item (manuscript score) separated; see Box 62, Folder 6.

Folder 2  Dialogue. For cello and string orchestra.
Instrumental parts: solo cello, violin I, violin II, viola, cello, bass. Ozalid manuscript, with annotations in pencil. 13 pp.
Oversized item (manuscript score) separated; see Box 60, Folder 1.

Folder 3  Dialogue [cont.]. For cello and string orchestra.
Solo cello part. Manuscript facsimile, with annotations in pencil. 3 pp.

Folder 4  Duo for B-flat Trumpet and Signal Processor. By Michael Isaacson and Christopher Stone.
Composer’s notes. Typeset. 1 p.
Score. Manuscript, pencil. 4 pp.
Score. Manuscript facsimile. 5 pp. 2 copies.
Folder 5  
“Oh Wouldn’t it be Wonderful.” Lead sheet. Manuscript facsimile. 3 pp.  
“The Hate Song.” Lead sheet. Manuscript facsimile. 2 pp. 3 copies. Copies 1 and 3 incomplete, consist of first page only. Copy 1 has annotations in ink.  
Additional music and sketches contained in folder. Manuscript, pencil, and manuscript facsimile. 7 pp. of music; 1 p. of text.

Folder 6  
The Fearless Whistler.  

Folder 7  
Fidgety, Didgety Mouse. For voice and accompaniment. Lyric by Doug Thiele.  
Composer’s notes for extended concert version. Typeset. 3 pp. 2 copies.  
Extended concert version. Orchestrated by Christopher Hardin and Michael Isaacson. Parts: vocal, piccolo, flute 1, oboe 1, English horn, clarinet 1, bass clarinet, bassoon 1, bassoon 2, French horn 1-2, French horn 3-4 (2 copies), trumpet 1, trumpet 2, trumpet 3, trombone 1, trombone 2, tuba, percussion, harp, piano, synthesizer, violin 1, violin 2, viola, cello (2 copies), bass. Typeset. 72 pp.  
*Oversized items (manuscript sketches; full score) separated; see Box 62, Folder 6.*

Folder 8  
Fishlegs and Zipline.  
Duet for oboe and harp. Score (incomplete). Manuscript, pencil. 2 pp. Title on score: “Duet for Oboe and Harp (Fishlegs and Zipline).”  
*Oversized item (manuscript score) separated; see Box 60, Folder 3.*
Folder 9  Go for the Gold. For violin and rhythm section.
   Instrumental parts: violin, master rhythm (synthesizer, piano, guitar, bass,
   drums). Manuscript facsimile, with performance markings in pencil. 62
   pp. Section titles on parts: “M/1”; “M/1A”; “M/1C”; “M/2”; “M/2A”;
   “M/3”; “M/4A”; “M/5A”; “M/6A.”

Folder 10  God Bless America. Music by Irving Berlin. Arranged by Michael Isaacson. 2
   items.
   Lead sheet. Manuscript facsimile. 1 p. 2 copies.

Folder 11  Good Bye. For voice(s) and accompaniment.
   For SATB chorus and keyboard accompaniment. Score. Publisher’s proofs
   letter from Dale Jergenson (Laurendale Associates) to Michael Isaacson.
   *Overset item (manuscript score) separated; see Box 60, Folder 3.*

Folder 12  Hatikvah. Arranged for brass ensemble. Adapted from setting for mixed voices by
   Reuven Kosakoff.
   Instrumental parts: trumpet 1-3, horn 1-2, horn 3-4, trombone 1-3 and tuba.
   Ozalid manuscript. 4 pp.

Folder 13  Hatikvah [cont.]. Arranged for brass ensemble. Adapted from setting for mixed voices by Reuven Kosakoff.
   Instrumental parts: trumpet 1-3 (3 copies), horn 1-2 (2 copies), horn 3-4 (2
   copies), trombone 1-3 and tuba (3 copies). Manuscript facsimile. 10 pp.
   Hatikvah: The National Anthem of Israel. Setting for mixed voices by Reuven
   Kosakoff. Published score (New York: Transcontinental Music

Folder 14  Hodu Prelude. For woodwind quintet.
   *From file labeled: “Hodu Prelude – Sukkot ; Score + Parts ; Isaacson.”*
   Score. Manuscript facsimile. 8 pp.
   Instrumental parts: flute (2 copies), oboe (2 copies), clarinet (2 copies),
   bassoon (2 copies), horn (2 copies). Manuscript facsimile, with
   annotations in pencil. 18 pp.

Folder 15  Hollywood Salutes the South.
   published vocal score (New York: Santly-Joy Inc., 1946); Arthur
   Johnston, “Song of the South,” published vocal score (New York: Santly-
   Joy Inc., 1946); Quincy Jones and Rod Temperton, “Miss Celie’s Blues,”
   lead sheet (manuscript facsimile); Max Steiner, “Main Title” and foreword
for *Gone with the Wind*, published conductor’s score (manuscript facsimile). 16 pp.

*Oversized item (manuscript score) separated; see Box 60, Folder 3.*

**Folder 16**  
**Hora.**


**Folder 17**  
**In My Father’s Eyes.** Lyric by Arthur Hamilton.

Lead sheet. Manuscript, pencil and ink.


Lyrics. Typeset. 1 p.

**Folder 18**  
**It’s Illegal, It’s Illogical.**


Lyrics. Typeset, with annotations in pencil and ink. 1 p.

**Folder 19**  
**Kol Chatan V’Kol Kallah.** For soprano, woodwind quintet, harpsichord, and percussion.


**Folder 20**  
**Kol Simcha (Wedding Service).** For voice, flute, clarinet, cello, and harp.

Parts: voice, flute (2 copies), clarinet, cello (2 copies), and harp (2 copies). Manuscript facsimile. 75 pp. Copy 1 of flute, clarinet, and harp parts incomplete. Copy 2 of parts has performance markings in pencil. Instrumental part: violin (alt. cl.). Manuscript facsimile. 6 pp.

**Folder 21**  
**Kwanzaa Suite.** For unison voices, with rhythm instruments and bass.

Lead sheets. Includes: Plenty; One Light at a Time; The Brightest Candle of Kwanzaa; Zawadi; Kwanzaa Farewell. Manuscript, pencil and ink. 10 pp. Score, titled “Eight Songs for Kwanzaa.” Typeset. 30 pp. of music; 8 pp. of text.

Score. Typeset. 30 pp.


Composer’s notes. Typeset. 1 p.

*Oversized items (manuscript score; manuscript facsimile score) separated; see Box 60, Folder 4.*

**Folder 22**  
**Ladino Medley.**
Piano part. Ozalid manuscript. 6 pp.
Instrumental parts: reed 1 (alto sax and flute), reed 2 (alto sax and flute), reed 3 (tenor sax and clarinet), trumpet 1, trumpet 2, trombone, drums. Ozalid manuscript. 14 pp.

*Oversized items (manuscript scores) separated; see Box 60, Folder 5.*

**Folder 23**
L’cha Dodi. For voice and organ. 1 item.
*From file labeled: “L’cha Dodi.”*

*Oversized items (manuscript score; transposed score) separated; see Box 60, Folder 5.*

**Folder 24**
L’cha Dodi [cont.]. 6 items.
*From file labeled: “L’cha Dodi.”*
Subtitle on first page of score: “Camp Swig Chorus 8/11/89.”

**Folder 25**
L’chi Lach. Music by Debby Friedman. Arranged for cantor, flute, and keyboard.
Score. Manuscript, pencil and ink. 4 pp. Copies 2 (facsimile).

**Folder 26**
L’chu N’ran’nah.
For cantor, SATB chorus, and string quartet. Score (1979). Ozalid manuscript. 7 pp.
Instrumental parts: violin 1, violin 2, viola, cello. Ozalid manuscript. 8 pp.

**Folder 27**
L’chu N’ran’nah [cont.].
For cantor, SATB chorus, and string quartet. Score (1979). Manuscript facsimile. 7 pp. 2 copies.
Instrumental parts: violin 1, violin 2, viola, cello. Manuscript facsimile. 8 pp. 2 copies. Copy 2 has performance markings in pencil

*Oversized item (manuscript score) separated; see Box 60, Folder 5.*

**Folder 28**
L’dor Vador.
For cantor and organ. Score. Manuscript, pencil. 1 p.

Box 19

Folder 1 The Legend of Zants. For mezzo-soprano, saxophone, harp, and percussion.
Harp part. Ozalid manuscript. 3 pp. Title on part: “The Tale of Zants.”
Percussion part (incomplete). Ozalid manuscript. 1 p. Title on part: “The Tale of Zants.”

Folder 2 The Legend of Zants [cont.]. For mezzo-soprano, saxophone, harp, and percussion.
Saxophone part. Manuscript, pencil with annotations in pencil and ink. 4 pp. Copies 2-3 (facsimiles). Copy 3 has performance markings in pencil and ink.
Parts: harp (2 copies), percussion (2 copies). Manuscript facsimile, with performance markings in pencil and ink. 10 pp.
Score. Manuscript facsimile. 8 pp. Title on score: “The Tale of Zants.”

Folder 3 Little by Little. Lyric by Doug Thiele.

“Ma Ashiv.” Manuscript sketches, pencil. 1 p.

Folder 5 Marry a Man. Lyric by Muriel Robinson.
Lead sheet. Manuscript, ink. 3 pp.

| Folder 7 | The Moment of Sacred Tubas. Quartet for CC tubas. By Nathan Noble [pseudonym].  
  Instrumental parts: tuba I, tuba II, tuba III, tuba IV. Ozalid manuscript. 32 pp. |
| Folder 8 | The Moment of Sacred Tubas [cont.]. Quartet for CC tubas. By Nathan Noble [pseudonym].  
| Folder 9 | Museum Sketches.  
  “Remembrance Theme.” Manuscript sketches, pencil. 1 p.  
  “Newland Theme.” Manuscript sketches, pencil. 1 p.  
  “VS/Israel Action Theme.” Manuscript sketches, pencil. 1 p. |
| Folder 10 | The Mystic Dances. For symphonic band.  
| Folder 11 | A November Song for Renita. For viola and piano.  
| Folder 12 | A November Song for Renita [cont.]. For flute and piano.  
  *Oversized items (viola and piano score; piano quintet score) separated; see Box 60, Folder 6.* |
| Folder 13 | One Heart is All That I Can Handle.  
| Folder 14 | The Oppenheim Diary. A choral suite for female speaker and SATB a cappella chorus.  
  Score, with title page and poem texts. Manuscript, pencil; typeset. 30 pp. of music; 3 pp. of text. Copies 2-3 (facsimiles).  
| Folder 15 | Ova Easy. For bass flute, viola, marimba, piano, and harp.  
Folder 16  Psalm 115, vs. 12-18. (“Y’vareich”). For baritone solo and SATB chorus, with piano.
   Score. Typeset. 10 pp.

Folder 17  Rediscover Sinai: A Song for Shavuot. For voice and piano. Lyric by Marcia Hain Engle.
   Manuscript sketches, with chords. Manuscript, pencil. 1 p.

Folder 18  “Rossi Choral Settings.”
   From file labeled: “Rossi Choral Settings.”
   “Baruch Haba (Psalm 118).” Music by Salamone Rossi. Transcribed for brass ensemble. Score, with composer’s notes. Manuscript facsimile. 11 pp. of music; 1 p. of text.
      Instrumental parts: flute, oboe, clarinet, horn, bassoon. Manuscript, pencil. 9 pp.
   “Samacht.” For SATB chorus and woodwind quintet. Reduced score.
      Manuscript facsimile. 5 pp. Instrumental parts: flute, oboe, clarinet, horn, bassoon. Manuscript facsimile. 5 pp.
   Composer’s notes for “Bar’chu” and “Lamnatsayach (Psalm 12).” Manuscript, ink. 3 pp.
   Oversized item (“Baruch Haba B’shaym Adonai” score) separated; see Box 62, Folder 7.

Folder 19  Sacred Suite for Brass. For brass ensemble.
   From file labeled: “Song Suite for Brass.”
   Full score. Manuscript facsimile. 10 pp. 2 copies.
   Oversized item (manuscript score) separated; see Box 61, Folder 2.

Folder 20  Seder Songs. A Passover Suite for SATB chorus. 1 item.
   From file labeled: “Seder Songs / 12/97.”
   Score. Typeset, with annotations in ink. 15 pp.
   Oversized item (“A Different Night: A Passover Freedom Suite for SATB Chorus” score) separated; see Box 61, Folder 2.

Folder 21  Seraglio. For bass or alto flute and finger cymbals.
   Bass flute part (Eggcream, 1992). Manuscript facsimile. 1 p. 4 copies.

Folder 22 Sheleg. For woodwind quintet.
Instrumental parts: flute, oboe, clarinet, horn, bassoon. Ozalid manuscript. 10 pp.

*Oversized item (manuscript score) separated; see Box 61, Folder 2.*

Folder 23 Shishim Variations II. For string quartet.
Score. Ozalid manuscript. 10 pp.

Box 20

Folder 1 The Shul in My Right Mind [sic]. Quintet for B-flat clarinet and string quartet.

Folder 2 Solitary Call. For trumpet and string orchestra.
Instrumental parts: “C” trumpet, violin I, violin II, viola, cello, bass, harp. Ozalid manuscript. 8 pp.

*Oversized items (manuscript scores) separated; See Box 62, Folder 7.*

Folder 3 Solitary Call [cont.]. For trumpet and string orchestra.
Instrumental parts: “C” trumpet, violin I (3 copies), violin II (3 copies), viola (2 copies), cello (2 copies), bass, harp. Manuscript facsimile. 14 pp.

Folder 4 Stanley Ralph Ross.

Folder 5 The Star Spangled Banner. Arrangement for voice, flugelhorn, fender bass, keyboard, and drum set.
Piano vocal score. Manuscript, pencil. 2 pp.
Copy 2 (facsimile).

Folder 6 Staying Power. For symphony orchestra.
Instrumental parts: flute & piccolo, oboes, clarinet, bassoon, French horns, flugelhorn, trombone, violin I, violin II, viola, cello, bass, harp, piccolo snare/triangle, cymbal/bass drum, piano. Ozalid manuscript. 25 pp.

Folder 7 Staying Power [cont.]. For symphony orchestra.
Instrumental parts: flute & piccolo (2 copies), oboes (2 copies), clarinet (2 copies), bassoon, French horns (2 copies), flugelhorn, trombone, violin I
Oversized items (manuscript score and facsimile) separated; see Box 62, Folder 7.

Folder 8  Stephen S. Wise Alma Mater, School Song, and March.
          Alma Mater. The Stephen S. Wise E. S. Orchestra. For symphony orchestra.
          Score. Typeset, with annotations in pencil. 6 pp.
          Manuscript, pencil. 1 p.
          The Stephen S. Wise March. Words and music by Michael Isaacson and Allyn
          Stephen S. Wise School Song. Lyric by Rabbi Zeldin. Manuscript sketches,
          pencil. 1 p.

Folder 9  Sugarplums and Mistletoe. For flute choir.
          Score. Typeset (Alry/Etc. Publications, 1992), with annotations in pencil. 4
          pp.
          Instrumental parts: piccolo & flute I, flute 2, flute 3, alto flute 4. Typeset

Folder 10  That’s What I Love about Christmas. Lyric by Alicia Carpenter.

Folder 11  That’s What I Love about Christmas [cont.]. Lyric by Alicia Carpenter.
            Lyrics. Typeset, with annotations in pencil. 1 p.

Folder 12  “Thiele Lyrics.”
            From file labeled: “Thiele Lyrics.”
            facsimile. 1 p.
            Manuscript, pencil and ink. 1 p. Manuscript facsimile (complete). 1 p.
            “Soul Salvation.” Lyric by Doug Thiele. Music by Larry Herbstritt. Lead
            sheet. Manuscript facsimile. 3 pp.
            “This Is No Time to Fall In Love.” Lyric by Doug Thiele. Music by Mark

Folder 13  To a Teacher. For four-part singing and talking chorus of mixed voices. Text by
          Myrna Jean Oppenheim.
          From file labeled: “Oppenheim Letter.”

Box 21

Folder 1  To Recreate the World (L’maaseih V’reisheet). A musical setting of the Shabbat Eve worship service. For cantor and unison children’s chorus accompanied by orchestral synthesis and adult chorus on compact disc.
   Manuscript sketches, pencil and ink. 11 pp.

Folder 2  To Recreate the World (L’maaseih V’reisheet) [cont.].
   Piano vocal score (incomplete; missing pp. 25-34). Typeset draft, with annotations in pencil. 134 pp.

Folder 3  To Recreate the World (L’maaseih V’reisheet) [cont.].
   Piano vocal score. Typeset. 149 pp. Incomplete; p. 109H blank.

Folder 4  To Recreate the World (L’maaseih V’reisheet) [cont.].
   From file labeled: “To Recreate the World (Final Draft).”
   Piano vocal score. Typeset. 150 pp.

Box 20 [cont.]

Folder 14 The Tortoise and the Hare. Lyric by Ivan Roth.
   “Nice and Slow.” Manuscript sketches (of melody and chords), pencil. 1 p.

Folder 15 Triple Concerto for Percussion and Orchestra.
   From file labeled: “Triple Concerto / Percussion & Orch.”
   Score. Manuscript, pencil. 36 pp.
Reduced score. Manuscript, pencil. 20 pp. Accompanied by [2 items]:

*Oversized items (manuscript sketches; reduced score; manuscript notes) separated; see Box 61, Folder 4.*

**Folder 16**

Trope for Lamentations.

*From file labeled: “Trope for Lamentations.”*


Excerpt from Tanakh: “איכה / Liber Threnorum” (“Book of Lamentations”), from unidentified edition. Facsimile, with annotations in ink. 7 pp.

**Folder 17**

*Two Hans Please.*


Act II (“It Must be a Turkey”). Lead sheet. Manuscript, pencil. 18 pp.


**Folder 18**

Viscott Music (“To Life”).

*From file labeled: “Viscott Music (‘To Life’).”*


**Folder 19**

Walter Scharf. Lyric by Arthur Hamilton.


Score, with two vocal parts. Typeset (Eggcream Music, 1997), with annotations in ink. 2 pp. 2 copies.

Lyrics. Typeset, on thermal fax paper. 2 pp. Copy 2 (facsimile).

**Folder 20**

Water Music. For solo flute.

Score. Manuscript, pencil. 2 pp.


Narration. Typeset. 1 p.

**Folder 21**

We’ll Still Sing America. For SATB chorus and keyboard.


Folder 22  The W-W-W-Wedding Song.

Folder 23  The W-W-W-Wedding Song [cont.].

Folder 24  X-Mas World: A New Film Musical. Lyric by Jeff Rake.
          Lead sheets. Manuscript, pencil and ink. 42 pp. “So Good to be Bad”
          accompanied by typeset lyrics, on thermal fax paper. 1 p. Copy 2
          (facsimile).
          Title page. Typeset. 1 p.
          Vocal score. Typeset (Egg Cream Music, 1997), with annotations in pencil
          and ink. 51 pp. Copy 2, with annotations in pencil and ink. 55 pp.

Folder 25  6/8 Dances. For flute and piccolo.
          From file labeled: “Flute + Piccolo / 6/8 Dances / I Have a Little Dreidle / A
          Winter Waltz / Duet for Flute + English Horn.”
          Manuscript sketches, pencil. 1 p.
          Duet for Flute and English Horn. Score. Manuscript facsimile. 1 p. 2 copies.

Box 22

Folder 1  “Miscellaneous Songs.” 21 items.
          From file labeled: “Isaacson: Misc Songs / No ASCAP.”
          “Banba Tree Jungle.” Manuscript sketches, pencil. 1 p.
          1 p.
          “Children’s Song.” Manuscript sketches, pencil. 1 p.
          “Haagen Dazs Jingle.” Lyric by Eileen Markowitz. Lead sheet. Manuscript,
          pencil. 1 p.
          1 p.
          “In the Arms of the Circus.” Lyric by Gerald DiPego. Lead sheet. Manuscript,
          pencil. 1 p.
          “Introduction and Fanfare for the Lady in the Harbor.” For two trumpets and
          percussion. Reduced score. Manuscript, pencil. 1 p.
          “Makin’ You Believe.” Lead sheet. Manuscript, pencil. 1 p. On reverse:
          untitled sketches, pencil.
“Plug in the Juice.” Manuscript sketches, pencil. 2 pp.
“Prelutsky Themes.” Manuscript sketches, pencil. 2 pp.
   Manuscript, pencil. 2 pp.
Untitled sketches, pencil. 2 pp.
Oversized item (“Rural Waltz” score) separated; see Box 61, Folder 6.

Folder 2

Assorted loose sketches, drafts, and scores.
From file labeled: “The Isaacson Heap of Estranged Melodies [The Trunk], 1977-.”
Manuscript sketches, manuscript facsimiles, typeset drafts, and typeset lyrics.
86 pp.
“Ani Chinor L’shirayich.” For voice and harp. Text by Judah Halevy.
“Benjamin.” Manuscript sketches, pencil. 1 p.
“Billy’s Theme.” Manuscript sketches, pencil. 1 p.
“Boogie on Up to the Top.” Manuscript sketches, pencil. 1 p.
“Celebrate the Fourth of July.” Lyric by Alicia Carpenter. Lead sheet.
   Manuscript, pencil. 1 p.
“Christmas Eve and It’s Raining in Nashville.” Lyric by Glenn Litton. Lead
“Courage!!” Manuscript sketches, pencil. 1 p.
“The Enlightenment Waltz.” Music and lyrics by Michael Isaacson and Allyn
   Freeman. Typeset lyrics. 2 pp. 2 copies.
“Love Theme from Final Assignment.” Instrumental lead sheet. Manuscript,
   pencil. 1 p. Copy 2 (facsimile).
   facsimile. 2 pp. Accompanied by typeset lyrics. 2 pp.
“Good Morning!” Manuscript sketches. 6 pp.
“It’s Illegal, It’s Illogical.” Lead sheet (2002). Typeset, with annotations in
   ink. 2 pp.
“Jenny Theme.” Manuscript sketches, pencil. 1 p.
“Join the Group (Opening Credits).” Lead sheet. Manuscript, pencil. 1 p.
“Join the Group (Closing Credits).” Lead sheet. Manuscript, pencil. 1 p.
   Manuscript, pencil. 1 p. Accompanied by vocal lead sheet. Manuscript
   facsimile. 1 p.
“K’racheim Av.” For cantor, SATB chorus, and piano. Score. Manuscript
   facsimile, with annotations in pencil. 2 pp.
“Maggie’s Theme.” Manuscript sketches, pencil. 1 p.
“Reee-spect.” Typeset lyrics (incomplete; consists of p. 1 only), with annotations in pencil. 1 p.
“Rudy’s Theme.” Manuscript sketches, pencil. 1 p.
“Theme for ‘The Street.’” Manuscript sketches, pencil. 1 p.

**Oversized items (sketches and scores) separated; see Box 61, Folder 7.**

**Folder 3**

Manuscripts and sketches (pencil and ink). 75 compositions:
Akeida Trope (Binder). High Holiday Trope (n.d.). 1 item.

Always There. From Dennis the Musical. 1 item.

Amino. Lyrics by Michael Jay Markman. 3 items.

Be a Father. Lyric by M. Robinson. Song for David in *The Moon is Blue*. 1 item.

The Best of Forever. Lyric by Richard Ballin. 2 items.
   Lyrics. Typeset, with annotations in pencil and ink. 2 pp.

Breathe In, Breathe Out. Lyric by Doug Thiele. 1 item.

Build Me a Tabernacle. 1 item.
   Vocal part with chords. Manuscript, pencil. 1 p.

Celebrate Education Samba. 1 item.
   Manuscript sketches, pencil. 1 p.

“Chanukah’s a special time ...” 1 item.

Children’s Songs. 1 item.
   Manuscript sketches, pencil. 1 p.

Come Out of Your Shell. 1 item.
   Manuscript sketches for voice and chords (incomplete), pencil. 1 p.

“Constitution” Theme; “Turmoil or Challenges” Theme. From *A Celebration of the Bicentennial of the Constitution*. 1 item.

The Covenant. Lyric by MHE. 1 item.

Do You Need a Second Hand Love Song. Lyric by D. Thiele. 1 item.

Duet Berlin Tuba and Horn. 1 item.
   Manuscript sketches, pencil. 1 p.
Eits Chayim for SATB. 1 item.

Even if for Just One Day. 1 item.

Facts of Love. Lyric by Doug Thiele. 1 item.

Faded Old Photos. Lyric by Doug Thiele. 2 items.
Lyrics. Typeset, on thermal fax paper, with annotations in ink. 1 p. Copy 2
(facsimile).

Giving it a Shot. 1 item.

Greek Ladino. 1 item.
Manuscript sketches, pencil. 1 p.

Hashriveinu. 1 item.
Manuscript sketches, pencil. 1 p.

Heart of the Nation. Music for opening sequence. 1 item.
From file labeled: “Heart of the Nation (1984).”
Manuscript sketches, in pencil and ink. 2 pp.

Heiveinu Shalom Aleichom. 1 item.

Hitragoot. Arranged by Paul Ben-Hayim. For SATB chorus. 1 item.
Score. Manuscript, ink, with annotations in pencil. 1 p.

Hora. 1 item.
Melody, with chords. Manuscript, pencil. 1 p.

The Hornpipers. For two flutes. 1 item.

How Dare He. 2 items.
Lyrics. Typeset. 1 p. 2 copies.

I Used to be Married. From Palm Springs (musical). Words and music by Michael
Isaacson and Gordon Goodman. 2 items.
Lyrics. Typeset, with annotations in pencil. 1 p.

If We Knew You’d Live So Long. 1 item.

In the Shelter of the Sky (A Song for Sukkot). Lyric by Marcia Hain Engle. 1 item.
Lead sheet. Manuscript, pencil. 1 p. 2 copies.
*Oversized item separated; see Box 62, Folder 4.*

In the U. S. of A. March. 1 item.

It Ain’t No Good Feelin’ Bad. Lyric by Doug Thiele. 1 item.

Jewish Folk Song Duets for Treble Instruments. 1 item.

Just a Kiss. 1 item.
Melody, with chords. Manuscript, pencil. 1 p.

Kiddush. For cantor and keyboard. 1 item.
*From file labeled: “Kiddush – Isaacson; For Baritone.”*
Score. Manuscript, pencil. 3 pp.

A Little Bit More of Your Love. 1 item.
Lead sheet. Manuscript, pencil. 2 copies.

Los Angeles. Lyric by Dan Almagor. 1 item.
Melody, with chords. Manuscript (Eggcream Music, 1992), pencil and ink.

Lullabye. 1 item.
Melody, with chords. Manuscript, pencil. 1 p.

Lullabyes. 1 item.
Manuscript sketches, pencil. 1 p.

The Match Tango. 1 item.
Melody, with chords. Manuscript, pencil. 1 p.

Men Like That. 1 item.

Midat Yamai. 1 item.
Milken. 4 items.

“Mismatch” Mambo. 1 item.
   Melody, with chords. Manuscript, pencil. 1 p.

A Moment in Time. 1 item.

Old! 1 item.

One Day Before I Die. 1 item.

The Pam Dawber Theme (“Picture This”). Lyric by Doug Thiele. 1 item.
   Lead sheet; manuscript sketches on reverse. Manuscript, pencil. 2 pp.

Prayer for Peace. For voice and French horn. 1 item.
   Score. Manuscript, pencil. 1 p.

The Promise of Time. Lyric by Doug Thiele. 1 item.

Psalm 23 “Choral.” 1 item.

Rich Man, Poor Man. 1 item.
   Reduced score. Manuscript, pencil and ink. 4 pp.

Runners by the Sea. 1 item.
   Manuscript sketches, pencil. 4 pp.

Same Damned Thing! (Song for Sisyphus). From Myth-Management. 1 item.

The San Diego Naval Base March. 1 item.
   Manuscript sketches, pencil. 1 p.

She Merely Passed Me. Lyric by Nancy Leeds. 1 item.
Sittin’ and Dishin’. Lyric by Doug Thiele. 1 item.

Soldiers of the Black Spider. 1 item.
  Lyrics. Typeset, with annotations in pencil. 1 p.

Still Small Voice. 1 item.

Tavoh. 1 item.
  Lead sheet. Manuscript, pencil and ink. 1 p.

Thank Goodness for the Goodness. Lyric by Doug Thiele. 3 items.
  Accompanied by manuscript sketches titled “Caring” and “Human Potential.” Ink and pencil. 2 pp.
  *Oversized item separated: see Box 63, Folder 3.*

Think Outside the Box. 1 item.

Thinkin’. 1 item.

This Child Will Now Belong. 1 item.

This Is the Day. 1 item.
  Manuscript sketches, pencil. 1 p.

Till We Get it Right. 1 item.
  Manuscript sketches, pencil. 1 p.

“VII - To Roads in Unknown Regions.” 1 item.
  Manuscript sketches, pencil. 2 pp.

Under Milk Wood Prologue. For flute, trumpet, clarinet, tuba, and guitar. 1 item.
  Score. Manuscript, pencil. 3 pp.

We Remember Them. Lyric by Roland Gittelsohn. 1 item.
  Manuscript sketches, pencil. 1 p.
Wedding Processional and Love Song. For mezzo-soprano and oboe. 1 item.

Where the Mind is Without Fear. Lyric by Rabindranath Tagore. 1 item.

Why Does She Look So Young? 1 item.

Yisrael Avraham’s Niggun. 1 item.
Manuscript sketches, pencil. 1 p.

You Belong Together. 1 item.

Folder 4
Unidentified or incomplete loose sketches, drafts, and scores.
Manuscript, in pencil and ink. 37 pp.
List of orchestration, untitled. Manuscript, ink and pencil. 1 p. Copy 2 (facsimile).

Folder 5
Manuscripts and sketches (manuscript facsimiles). 22 compositions:
Ahavot Olam. 1 item.
Lead sheet. Manuscript facsimile. 1 p.

Ani Mamin. From The Remembrance Suite. 1 item.

The Confirmation Song. Words and music by Michael Isaacson and Allyn Freeman. 1 item.
Lead sheet. Manuscript facsimile. 1 p.

Dinosaur Songs. Poems by Jack Prelutsky. 1 item.

Duet Variations for Treble Instruments: “3+6=8.” 2 items.
From file labeled: “3+6=8” Duet Variations for Treble Instruments.
Composers notes. Typeset. 1 p.
Instrumental part, with titles: Ronnie’s Niggun; Suzy’s Niggun; Ari’s Niggun; Blanche’s Niggun; Andy’s Niggun. Manuscript facsimile. 3 pp.
Oversized item separated; see Box 61, Folder 5.

The (Enlightenment [Assimilated]) Waltz. Music and lyric by Michael Isaacson and Allyn Freeman. 1 item.
Lead sheet. Manuscript facsimile. 4 pp.
Fifty Ways to Leave Your “Loving.” 1 item.
   Keyboard score. Manuscript facsimile. 7 pp.

The Graduation Song (We Sing Tomorrows). Words and music by Michael
   Isaacson and Allyn Freeman. Arranged for three-part treble chorus and piano
   by Lawrence Goldberg. 1 item.
   Score. Manuscript facsimile. 4 pp.

Hear-a-Look at the Jewish Holidays. Arrangements of traditional melodies by
   Michael Isaacson. For voice and accompaniment for C or B flat instruments. 1
   item.

In Each Age Confirmations are Made. 1 item.

The Laughing Song. For SSA chorus and piano. Poem by William Blake. 1 item.
   Score. Manuscript facsimile. 6 pp.
   Oversized item (manuscript score) separated; see Box 60, Folder 5.

Light. 1 item.
   Oboe part. Manuscript facsimile, on thermal fax paper. 1 p. Title on part:
   “Learn! Light.” Copy 2 (facsimile).

A Message from Within. For SATB choir. 1 item
   Score. Manuscript facsimile. 8 pp. 2 copies.

R’faeinu. For SATB choir and organ. Text from The New Union Prayerbook. 1
   item.

Seu Shearim. 1 item.
   Tuba part. Manuscript facsimile. 2 pp.

Shalom Chavarim. Traditional melody. Arranged for two voices and piano. 1
   item.

   Score (four parts). Manuscript facsimile. 2 pp.

“XIV. Sh’ma-L’cha.” For cantor, choir, oboe, violin, viola, cello, harp, and organ.
   1 item.
   Score. Manuscript facsimile. 2 pp.

Sneak in the Music Box. For bass flute and piano. 1 item. Score (1977). Manuscript facsimile. 6 pp. 2 copies.


Yom Zeh M’chubad. 1 item. Lead sheet. Manuscript facsimile. 1 p. 2 copies.

Unidentified. 2 items. Lead sheet (title illegible). Manuscript facsimile. 1 p. Score, for SATB chorus and piano (incomplete; consists of pp. 2-3 only). Manuscript facsimile. 2 pp.

**Box 23**

**Folder 1**


The Last Letter of Mordechai Anielewicz. A musical setting for tenor, piano, B flat clarinet, violin, and violoncello. 1 item. Clarinet part. Typeset, bound. 3 pp. *Oversized item (score) separated; see Box 62, Folder 5.*
Life is Like a Menu (Maya’s Song). From Grandpappy Songs. Lyric by Nicholas Gordon. 1 item. Lead sheet (2012). Typeset. 2 pp.


Folder 2 Manuscripts (typeset, including publisher’s proofs) [M-P]. 5 compositions: Marvelous In Our Eyes. For voice and piano. 1 item. Score. Typeset (copyright Eggcream Music, 2006). 16 pp.


Psalm 113. For SATB chorus and piano. 1 item. Score (incomplete; consists of pp. 1-8 only). Typeset. 8 pp.


Shalom Ray. From Shir Ari. For voice and piano. 1 item. Score (incomplete; consists of p. 1 only). Publisher’s proofs (New York: Transcontinental Music Publications, 2005), with annotations in ink. 1 p.


To Reach This Day (Shehechiyanu). From A Covenant of Wonders. Lyric by Marcia Hain Engle. 1 item. Piano vocal score. Publisher’s proofs (Transcontinental Music Publications, 2003). 4 pp. Oversized item (manuscript score) separated; see Box 61, Folder 3.

Ut’shuvah. Text from the High Holiday liturgy. For cantor, SATB chorus, and keyboard. 1 item. Score. Typeset (copyright Eggcream Music, 2000), with annotations in ink. 5 pp.


V'higad’ta L’vincha. Passover Haggadah. For The Open Door: A New Haggadah. 1 item. Lead sheet. Typeset (copyright Eggcream Music, 2000). 2 pp. Oversized item (manuscript score) separated; see Box 61, Folder 5.


Folder 4 Unidentified or incomplete manuscripts (typeset). 2 items. Lead sheet (incomplete; consists of p. 2 only). Typeset. 1 p. Piano vocal score (incomplete; consists of pp. 2-3 only). Typeset, with annotations in ink. 2 pp.


Ani-yawn-wiya. A Native American healing chant. For bassoon and contrabassoon.

**Bouncin’ Around.** For oboe, English horn, bassoon, and two marimbas.

**But the Blues Don’t Really Care.** For bassoon, honky-tonk piano, and upright bass. Lyrics by Doug Thiele.
Published score and parts (Tallevast, FL: TrevCo Music Publishing, 2014), with annotations in pencil and ink. 9 pp.

**Folder 6**
Published scores [C-D]. 10 items.

**Cairo Glyphics.** For English horn and marimba.

**Canto d’Amore.** For oboe d’amore and harp (with alternate oboe part in lieu of oboe d’amore).

**Chiri Bim.** A Sabbath medley for oboe, bassoon, and piano.

**The Covenant.** For flute, bassoon, and piano.

**Crossing Echo Lake.** For two bassoons.

**La danse de harem (The Harem Dance).** For heckelphone and crotales.

**Dayeinu (Enough).** A Passover Seder tune. Duet for oboe and bassoon.

**Diddily.** For flute, oboe, and piano.

**Dream Corridor: A duet for English Horn and Celesta.**
5 pp.

**Duet. For bassoon and one maraca.**

**Folder 7**
Published scores [E-I]. 10 items.
**Eitz Chayim Hi (It Is a Tree of Life). For SATB and solo with keyboard.**

**Encircle Me with Your Love. A song for oboe and piano.**

**Five Bedtime Nursery Rhymes. For soprano, bassoon, and harp. Rhymes by Nick Gordon.**

**Freilach. For oboe and piano.**

**Foreword for Four Woods. For flute, oboe, clarinet, and bassoon.**

**A Gentle Call. A pastoral for oboe and piano.**

**How Do You Spell Chanukah? (Chanukah, Hanukkah, Hannukah)? For SATB choir with keyboard accompaniment. Text by Marcia Hain Engle.**

**Icky, Picky Piccolo. For piccolo alone.**
Accompanied by letter from Amy Rice Blumenthal (President, Alry Publications) to Michael Isaacson, typeset; dated March 9, 2006.

**In Paradisum. For SATB chorus and piano.**
In Your Phase! For bassoon quartet.
Published score and parts (Tallevast, FL: TrevCo Music Publishing, 2008),
with annotations in ink. 41 pp.

Folder 8
Published scores [J-L]. 6 items.
Jewish Wedding Songs Suite. For oboe, bassoon, and piano.

Jus’ Walkin’ and Talkin’. A duet for bassoon and vibraphone.

Knock on Wood! For bassoon and rhythm (claves, egg shaker, wood blocks, and
temple blocks).

Kol HaOlam Kulo Gesher Tzar M’od. Music by Baruch Chait. Saying by Rabbi
Nachman (adapted by Michael Isaacson). Arranged for unison choir with
keyboard accompaniment.

Ladino Candle Lighting Blessing. For solo voice, SA chorus, and keyboard. 1
item.
Oversized item (manuscript score) separated; see Box 62, Folder 5.

The Low Down. Ten bar blues for bassoon and electric bass.
Published performance scores (version 1 in F and version 2 in E) (Tallevast,

Folder 9
Published scores [M-N]. 9 items.
Ma Tovu. For SATB choir and organ.

A Match Made in Heaven. A divine duo for French horn and bassoon.

The Mazinka. A wedding dance for the lucky parents who marry off their last
single child. For oboe and piano.
The Merkish Turkish Circus. For soprano saxophone, marimba, and bassoon.

Mi Ha-Ish (Who Is the One Who Desires Life?). Music by Baruch Chait.
Arranged for SSAA choir with keyboard.

Mi Shebeirach (A Blessing at the Torah). For voice and keyboard.

Mi Shebeirach. For oboe and bassoon.

Music is Heart to Heart. For SAB voices and piano. Music by Michael Isaacson.
Arranged by Cathy Duncan. Words by Alicia S. Carpenter.

The New Graduation March. For woodwind quintet.

Folder 10
Published scores [O-P]. 10 items.
Oddly Beautiful Times. Three pieces for solo piano. 1 item.
Published score (Pullman, WA: Vivace, 1995). 12 pp.
*Oversized items (manuscript score; correspondence) separated; see Box 60, Folder 6.*

The O.K. Chorale. For double reed choir (oboe, English horn, bassoon, contrabassoon).

O Trio Mio (O Solo Mio). For flute, oboe, and bassoon (with alternate A clarinet part in lieu of oboe).

Oh My Brothers and My Sisters. For bassoon, vibraphone, and marimba.

On October 31st. A Halloween oboe solo.

One Day Soon. For oboe and piano.

One More Spring. For SATB chorus, a cappella. Text by Myrna Jean Oppenheim.

Our Song of Songs. For oboe and harp.

Out of the Depths. A trio for two bassoons and one contrabassoon.

Phonals and Antiphonals. For two double reed choirs (4 oboes and 4 bassoons).

Pitch, Roll, and Yaw. For alto saxophone, bassoon, and percussion (marimba, tomo-toms, and flower pots).

Folder 11 Published scores [Q-R]. 11 items.
Quetzalcoatl Poem Chant. For oboe (flute or wooden flute) and English horn.

A Quiet Hero. For two oboes, snare drum, bass drum, and piano.

A Quiet Prayer. For solo oboe (in A minor); or solo English horn (in G minor); or solo oboe d’amore (in G-flat minor).

Raindrops. For two oboes and piano.

Reena (With Singing). For two-part treble chorus, harp, and tambourine.

Remember to Remember. For English horn and piano.

**The Remembrance of a Friend. Elegy for English horn and piano.**

**Repartee. For bassoon and piano (left hand).**

**The Rollins College Cakewalk. For oboe, xylophone, and piano.**

**Romanza. For oboe and piano.**

**A Round of Horas. For bassoon trio.**

**Box 24**

**Folder 1**
Published scores [S]. 10 items.

**Samba. For double reed octet (4 oboes and 4 bassoons).**

**The San Diego Naval Base March. For woodwind quintet.**

**Serenity. For English horn and harp.**

**Sextet for double reeds. For three oboes and three bassoons.**

**Shah, Shtil (Quite, Still!). Yiddish folk song. Arranged for SATB chorus with keyboard.**


Folder 2 Published scores [T]. 5 items.


Folder 3 Published scores [V-W]. 8 items.
A Voice in the Crowd. For English horn and piano.

The Wise Man’s Parable. For clarinet trio, oboe, and bassoon.

The Wise Man’s Parable. For double reed ensemble (2 oboes, 2 English horns, and 2 bassoons).

Woeboists and Basswoonists. For double reed quartet and speaker.

Wood That It Be. A duet for xylophone and bassoon.

Series 2: Papers

Sub-series A: Correspondence

Folder 4 Personal (Family). 15 items.
From file labeled: “Nephews.”
Jonathan Goldberg to Michael Isaacson. 3 letters, 1 crayon drawing. 3 pencil; 2 postmarked December 31, 1971; March 7, 1972; dated October 1973 (2 letters); April 3, 1975. 4 pp.
Lawrence [Larry] Goldberg to Michael Isaacson. 1 letter, 1 card. Pencil; dated March 5, 1972; 1 undated. 2 pp. Accompanied by 2 facsimiles of manuscript scores:
Unattributed drawings. 5 drawings, in colored crayon; undated. 5 pp.

Additional correspondence. 1 item.
- Facsimile of concert program (Senior Recital, Lawrence Goldberg, composer; dated February 28, 1984). 2 pp.
- Yearbook photograph of Lawrence Goldberg. 1 color photograph, 2” x 3”.

*Separated from Series 7, Sub-series A (Oversized Manuscripts and Sketches), Sub-sub-series 2 (Orchestral Arrangements), Box 58, Folder 7.*
Mel Gottlieb (President, Academy for Jewish Religion, CA) to Michael Isaacson. 1 letter (letter of appointment to faculty). Typeset, signed in ink, on professional letterhead; dated March 17, 2009. 2 pp.


Melissa Head (Associate Director of Development Programs, Eastman School of Music) to Michael Isaacson. 1 letter. Typeset, signed in ink, on professional letterhead; dated November 23, 1006. 1 p.

Bill Jobert (Instructor of Bassoon, Wright State University) to Michael Isaacson. 1 letter. Typeset, signed in ink; undated. 1 p.


From file labeled: “Israel Trip 1997.”


Susan Cohn Lackman (Director, Sigma Alpha Iota Composers Bureau) to Michael Isaacson. 2 letters. 2 typeset, 2 on professional letterhead; dated August 25, 2010 (2 letters). 2 pp. Accompanied by newsletter submission form and contact forms. 3 pp.


Sheldon F. Merel (Cantor) to Michael Isaacson. 1 letter. Typeset, signed in ink, on personal letterhead; dated January 8, 2002. 1 p.

Douglas B. Mishkin to Michael Isaacson. 1 letter. Ink, on personal letterhead; undated. 1 p.

Jon Rauch from/to Michael Isaacson. 4 letters. Includes:
Samuel Rosenbaum (Executive Vice President, Cantor’s Assembly of America) to Michael Isaacson. 1 letter. Typeset; undated. 2 pp.

Simon Sargon (Director of Music, Temple Emanu-El, Dallas, TX) to Michael Isaacson. 1 letter. Typeset, signed in ink; dated March 5, 1998. 1 p.

Charles P. Sherman (Rabbi, Temple Israel, Tulsa, OK) to Michael Isaacson. 3 letters. 3 typeset, 3 signed in ink, 3 on professional letterhead; dated November 2, 1981; November 19, 1981; December 1, 1981. 3 pp. Accompanied by (2 items):
- Pages from circular (on Temple Israel Composer-In-Residence weekend, September 10-12, 1982). 2 pp.

Andrew Shreeves (Special Classification Committee, ASCAP) from/to Michael Isaacson. 3 letters. 3 typeset, 1 on ASCAP letterhead; dated May 27, 1999; August 13, 1999; December 20, 2000. 4 pp.


Turner Broadcasting Company. Includes:
- Adrienne Bramhall (Development Coordinator, TBS Productions) to Michael Isaacson. 1 fax, on thermal fax paper; dated January 3, 1995. 1 p. Accompanied by Submission Release, signed in ink, on thermal fax paper. 3 pp. Copy 2 of fax and submission release (facsimiles).

Candace Wait (Program Coordinator, Yaddo) to Michael Isaacson. 1 letter. Typeset, signed in ink, on professional letterhead; dated August 7, 1998. 1 p.

Henry A. Waxman (Member of Congress [CA]). 1 notecard. Ink; undated. 1 p.


Unknown to Michael Isaacson. 1 card; undated. 1 item.

Folder 6 Professional (letters cc: Michael Isaacson). 4 items. Includes:
- Jay I. Frailich (Cantor, University Synagogue, Los Angeles, CA) to “Friends.” 1 letter. Typeset, on professional letterhead; dated July 31, 2009. 2 pp.
Mark A. Friedman (CEO, Hillside Memorial Park and Mortuary) to “Whom It May Concern.” 1 letter. Typeset, signed in ink, on professional letterhead; dated September 2, 2004. 1 p.

David L. Kuehn (Chairman, Department of Music, California State University, Long Beach). 1 recommendation letter. Typeset, signed in ink, on professional letterhead; dated September 30, 1981. 1 p. 2 copies.

Louis Nathan (Co-Chairman, UNICA Entertainment) to Al Shulman (Senior Vice President, Sony Music Special Products). 1 letter. Typeset, signed in ink, on professional letterhead; dated January 4, 1992. 1 p.

Folder 7 Robert Starer.

Robert Starer to Michael Isaacson. 21 letters. 15 typeset, 6 signed in ink, on personal letterhead; dated August 11, 1988; December 27, 1988; March 6, 1989; June 2, 1989; September 6, 1989; September 18, 1989; October 27, 1989; December 26, 1989; January 16, 1990; February 17, 1990; March 23, 1990; August 9, 1991; February 5, 1996; April 26, 1996; April 13, 2000; September 5, 2000; January 12; [19--]; February 3, [19--]; May 21, [19--]; December 19, [19--]; 1 undated. 22 pp.


Letter dated September 6, 1989, accompanied by:


Folder 8

Robert Strassburg. 12 items.
Letter dated July 10, 1996, accompanied by:
Letter dated July 18, 1996, accompanied by:
- Accompanying score (*Three “Leaves of Grass” for Piano*) separated; see Box 38, Folder 12 (“Strassburg, Robert: Keyboard music.”

Folder 9

Correspondence pertaining to “In Concert 93: An Evening of Unity.” 3 items.
Sarah Chabrowe to Michael Isaacson. 1 letter. Typeset, signed in ink, on professional letterhead; dated October 4, 1993. 1 p.
Rabbi Pesach Lerner to Michael Isaacson. 1 letter. Typeset, on professional letterhead; dated October 13, 1993. 1 p.

Sub-series B: Composition Projects

Box 25

Folder 1

MI 8. Ahavat Yisrael. 4 items.
Concert program, with text and translations; dated October 14, 1994. 16 pp. 2 copies.

**Folder 2**

MI 15; MI 17; MI 23; MI 30.

MI 15. \textit{Aliyah}. 1 item.

\textit{From file labeled: “‘Aliyah’ / B-flat clarinet + strings (2004).”}

Confirmation of submitted ASCAP registration for \textit{Aliyah}. Printout of webpage; dated August 29, 2011. 1 p.

[MI 17]. \textit{An American Hallel}. 1 item.

Program notes and text. Typeset. 12 pp.

MI 23. \textit{Aspects of a Great Miracle}. 1 item.

Excerpt from concert program (Los Angeles Master Chorale and Sinfonia Orchestra); dated December 14, 1997. 6 pp.

Circular from Transcontinental Music Publications, advertising publication of \textit{Aspects of a Great Miracle} and \textit{Cradle of Fire}. 2 pp. 2 copies.

MI 30. \textit{B’or Panayich (The Light of Your Splendor)}. 1 item.

Confirmation of submitted ASCAP registration for \textit{B’or Panayich}. Printout of webpage; dated August 29, 2011. 1 p.

**Folder 3**

MI 41. \textit{To Celebrate a Miracle: Images of Jerusalem}. 3 items.

\textit{From file labeled: “To Celebrate a Miracle. Images of Jerusalem (Haddassah/No Eggcream).”}

Conference booklet (The Hadassah 82nd National Convention); dated July 14-17, 1996. 31 pp.


**Folder 4**


Correspondence. 2 items.


Leslie Martin (Leslie Martin Public Relations) to Michael Isaacson. 1 letter.

Typeset, signed in ink, on professional letterhead; dated May 19, 2003. 1 p. Accompanied by media kit for premiere of \textit{A Covenant of Wonders}. 5 pp.

Publicity and Press Materials. 9 items.

Circular for premiere of \textit{A Covenant of Wonders}. 1 p. 2 copies.

Invitation for co-commissioning \textit{A Covenant of Wonders}. Typeset. 2 pp. 2 copies.

Mock ups of cover art. 3 pp. Reprints of cover art. 1 p. 4 copies.

Concert program; dated June 5, 2003. 3 pp.
Color prints of photographs from concert. 5 pp. (12 photographs).

Contracts and Agreements. 2 items.
Copy 2 (facsimile).

Ephemera. 2 items.
Synopsis. Typeset. 1 p.

Folder 5

MI 54. Cradle of Fire. Five settings of songs from the Holocaust.

Correspondence. 3 items.
Mary Lynn Bergsten (Artistic Director, Kettering Children’s Choir) to Michael Isaacson. 2 letters. 2 typeset, 2 signed in ink, 2 on professional letterhead; dated December 1, 1997; July 21, 1998. 2 pp.
Jay I. Frailich (Cantor, University Synagogue, Los Angeles, CA) to Julius Lesner (Executive Director, Milken Family Foundation). 1 letter. Typeset; dated October 12, 1989. 2 pp. Accompanied by “Budget for Completion of Cradle of Fire.” Typeset. 1 p.

Concert Programs. 1 item.

Publicity and Press Materials. 6 items.
Pamphlet for the Kettering Children’s Choir. 1 item.
Typeset document, information on the Kettering Children’s Choir. Typeset. 1 p.
Circular for Kettering Children’s Choir spring concert; dated June 10, 1999. 1 p. 2 copies.
Biography of Ilana Wolpert. Typeset, with annotations in ink. 1 p.  
Accompanied by photograph of Ilana Wolpert. 1 item.

Contracts and Agreements. 8 items.  
*Cradle of Fire* video production agreement. Typeset, signed in ink; dated December 21, 1988. 3 pp.  
Artist release contracts. 7 contracts. Typeset, signed in ink; dated May 23-24, 1999; June 11-12, 1999. Contract with Mary Lynn Bergsten (Artistic Director of the Kettering Children’s Choir) accompanied by photograph and press clipping. 2 items.

Budgets and Invoices. 1 item.  
Invoice from Refraze Professional Recording Studio. 2 invoices; dated June 11-12, 1999. 2 pp.

Ephemera. 6 items.  
Composer’s notes and text translations for *Yizkor for the Victims of the Holocaust*. Typeset. 2 pp.  
Personnel list for *Cradle of Fire* recording by Crossroads School Singers, with contact information. Typeset, with annotations in pencil. 1 p.  
Accompanied by manuscript notes with additional contact information. 2 pp.  
Manuscript notes, on timings for digital masters of *Cradle of Fire* recording. Ink. 3 pp.  
Research notes, from Encino Library and UCLA library. Pencil. 4 pp.  

Photographs. 6 items.  
Photographs of Dayton Convention Center marquee. 4 photographs.  
Kettering Children’s Choir. 1 photograph.  
Mary Lynn Bergsten and Helen Flanagan (Kettering Children’s Choir director and accompanist). 1 photograph.

Folder 6  
MI 55; MI 61; MI 75; MI 80; MI 81; MI 85; MI 87.  
**MI 55. Dreamchant.** 2 items.  

**MI 61. A Woman of Valor.** 2 items.  
Lyrics. Manuscript, pencil. 1 p.  
Excerpt from Proverbs 31. Facsimile from unidentified source, on thermal fax paper. 1 p. Copy 2 (facsimile).

**MI 75. The Fire and the Knife.** 1 item.
From file labeled: “MI 75 / The Fire and the Knife / 1999.”
Narration. Typeset. 3 pp.

[M1 80]. The Gift of Love Mass. 2 items.
Concert program, with annotations in pencil and ink; dated March 2, 2008. 20 pp.
Script for introduction to concert. Typeset, with annotations in ink. 2 pp.

MI 81. Golda’s Song. 3 items
Track list for CD “Reflecting the life of Golda Meir.” Typeset. 1 p.
Circular for Golda’s Balcony, a new play by William Gibson, directed by Scott Schwartz; dated March 14, 2003. 1 item.

MI 85. Gratitude and Praise: A Prelude for Organ.
From file labeled: “MI 85 / Gratitude and Praise: A Prelude for Organ (3111872).”

[MI 87]. Hand in Hand: A Song for Peace. 7 items.
Typeset lyrics. 5 drafts. 5 pp.
“Shir Lashalom.” Typeset text, on thermal fax paper. 1 p. Copy 2 (facsimile).

Folder 7

MI 91; MI 93; MI 94; MI 98.
[MI 91]. Havdalah Suite. 4 items.
From file labeled: “MI 91 / Havdalah Suite (11/99).”
Correspondence: Stephen S. Pearce to Gary Cohn. 1 memo. Typeset, with annotation in ink; dated January 14, 2000. 1 p.
Concert program; dated September 23, [2000]. 1 item. 6 pp.
Press clipping. 1 clipping, with annotation in ink; dated September 22, 2000.
Poem by Stephen S. Pearce (“Boray p’ree hagafen”). Typeset, with annotations in pencil and ink. 1 p.

MI 93. Hazzan, Hazzan. 1 item.
Order of events for “An Evening with Dr. Jay.” Typeset. 3 pp.

[MI 94]. Hegyon Libi (The Meditations of my Heart). 6 items.
Concert programs; dated April 13, 1984; December 13, 1991; April 19, 1996; March 24, 2006. 4 programs.

MI 98. The Horse in Pharaoh’s Chariot. 1 item.
From file labeled: “MI 98 / The Horse in Pharaoh’s Chariot / (3127062).”
Press clippings. 1 clipping, with facsimile.

Folder 8

MI 109; MI 119; MI 131; MI 135; MI 159.
MI 109. If the Walls of Jerusalem Could Talk. 1 item.
ASCAP Title Registration form. Facsimile of completed form, on thermal fax paper; dated August 2000. 1 p. Copy 2 (facsimile).

MI 119. A Jewish Wedding Suite. 2 items.
Correspondence: Cathy Carver (Perfect Score Music Copyist) to Michael Isaacson. 2 letters. 2 typeset, 2 signed in ink, 2 on professional letterhead; dated November 19, 1995; November 25, 1995. 2 pp. Letter dated November 25, 1995, accompanied by draft of typeset score and cello part (incomplete; consists of “V. Recessional” only). 4 pp.

“Merry Christmas Baby.” By Lou Baxter and Johnny Moore. Typeset document about the song from Warner/Chappell Music Creative Department, on thermal fax paper. 1 p. Copy 2 (facsimile).
Untitled typeset lyrics, first line: “Everything in the world is going crazy.” 1 p.

MI 135. Kol T’ruah. 3 items.
Correspondence: John Dexter (First United Methodist Church, Corpus Christi, TX) to Michael Isaacson. 1 letter. Typeset, signed in ink, on professional letterhead; dated October 9, 1982. 1 p.
Order of Service for first performance at University Synagogue, Los Angeles, CA. Typeset; dated September 13, 1977. 1 p.
Readings from Kol T’ruah service, excerpted from score. Typeset. 3 pp.

MI 158. A New Way of Feeling. 1 item.
ASCAP Title Registration form. Typeset form, completed in ink. 1 p.

MI 159. Niggun. 2 items.

Folder 9

MI 161 C; MI 166; MI 176.
MI 161 C. Nishmat Chayim. 4 items.
Concert programs; dated April 15, [1983]; October 21, 1983; November 4, 1983. 3 programs.

MI 166. Our Song Was Meant To Be. 3 items.
File labeled: “MI 166 / Our Song Was Meant to Be 1998 (English Adaptation of Bayom Hahu).”
Typeset lyrics to “Our Song Was Meant to Be,” “In the Eyes of God,” and “Sh’neihem.” 1 p. 2 copies. Copy 2 has annotations in pencil.

MI 176. Psalm 150. 1 item.

Folder 10 MI 179. Psalms for a Leader.
Correspondence. 4 items.
Rabbi Lee T. Bycel (Dean, Hebrew Union College—Jewish Institute of Religion) to Michael Isaacson. 1 letter. Typeset, signed in ink, on professional letterhead; dated November 18, 1991. 1 p.
Rabbi Isaiah Zeldin to/from Michael Isaacson. 2 letters. 2 typeset, 2 signed in ink, 1 on professional letterhead; dated November 20, 1991; November 21, 1991. 2 pp.
Cammie Cohen from Michael Isaacson. 1 memo (budget for recording of Psalm for a Leader). Typeset; undated. 1 p.

Publicity and Press Materials. 3 items.
Convocation program (Hebrew Union College—Jewish Institute of Religion); dated November 17, 1991. 1 item.
Press release from Stephen S. Wise Temple, on honorary doctorate ceremony honoring Prime Minister Yitzhak Shamir; undated. 1 p.
Press clipping; dated November 15, 1991. 1 item.

Professional Papers. 2 items.
Personnel list. Typeset, with annotations in pencil. 1 p.

Folder 11 MI 185. Rhythm of the Lights: A Chanukah Fantasia. 4 items.
From file labeled: “MI 185 / Rhythm of the Lights / A Chanukah Fantasia.”
Concert program; dated December 12, 1998. 1 item. 47 pp.
Circular from the University of California Riverside Box Office. 1 p.
Circular from Eggcream Music, advertising *Rhythm of the Lights: A Chanukah Fantasia* and *Fidgety Didgety Mouse*. 1 item.


**Folder 12** MI 189; MI 195; MI 205; MI 207.

MI 189. *Salamone Rossi Suite for Brass Quintet*. 1 item.
Manuscript notes (orchestral personnel), in pencil. 1 p.

Biography of Michael Isaacson, for *Seasons in Time*, Books II and III.
Typeset. 1 p.

Typeset. 1 p.

MI 205. *Shirei Avot*. 1 item.
*From file labeled: “MI 205 / Shirei Avot / 3071554.”*
Concert program; dated January 28, 1977. 1 item. 4 pp.

MI 207. *Shehechiyanu (Grateful for the Moment)*. 2 items.
ASCAP Title Registration form. Facsimile of completed form, on thermal fax paper, with annotation in ink; dated August 2000. 1 p. Copy 2 (facsimile).

**Folder 13** MI 210 A. *Shir Ari*. 7 items.

Service program, with readings, text, and congregational responses, in Hebrew and English. Typeset. 19 pp.

Preface to a Service in Song [*Shir Ari*]. Typeset. 2 pp.

Publisher’s proofs of CD booklet for *Michael Isaacson: Three Sacred Services and a Suite for the Sabbath*. 18 pp.

Budget for recording sessions, in Los Angeles, CA, and Israel. Typeset. 2 pp.

**Folder 14** MI 215; MI 218.

*Correspondence*. 5 items.
David Yzbick (Simcha Chairman) and Samuel Fordis (Special Adviser) to “Chaverim.” 1 letter. Typeset, on professional letterhead; undated. 1 p.

Publicity and Press Materials. 5 items.
Concert programs; dated January 15, 1986; February 1, 1987; January 24, 1988; February 12, 1989. 5 programs.
Circular for “Simcha ’86” concert. 1 p.

MI 218. Sing a Song of Chanukah. 3 items.

Folder 15 MI 220. S’lichot. 1 item.
From file labeled: “MI 220 / S’lichot B.”

Folder 16 MI 253; MI 257.
MI 253. Yaaleh V’yavoh (Three Festivals). 1 item.

MI 257. Yizkor Meditations. 1 item.
“Meditation” [Yizkor]. Facsimile of typeset text, from unidentified source. 1 p.

Folder 17 Composition Projects: [A-H].
Ahavat Olam. 1 item.

A Celebration of the Bicentennial of the Constitution. 5 items.
Correspondence. 5 items.
Bruce Hangen to/from Michael Isaacson. 3 letters. 2 typeset, 1 facsimile of manuscript letter, 3 on personal letterhead; dated August 7, 1986; August 20, 1986; August 25, [1986]. 3 pp.

Stephen J. Romanoff (Signatory Musician, Schooner Fare; General Manager, Portland Symphony Orchestra) to/from Michael Isaacson. 2 letters. 2 typeset, 1 signed in ink, 1 on professional letterhead; dated August 7, 1986; August 9, 1986. 3 pp.

Faking It. 3 items.
Proposal to the Shubert Foundation. Typeset. 1 p.

Fidgety, Didgety Mouse. 1 item.

Folder 18 Heart of the Nation / Hodu Prelude / Home for Winter.
Heart of the Nation. 2 items.
Script for Heart of the Nation opening. Typeset, with annotations in ink. 2 pp.
Licensing agreement between Michael Isaacson and Santa Fe Communications. Ink manuscript; dated February 8, 1984.

Hodu Prelude. 1 item.
Typeset program for Sukkot service, The Temple, Cleveland, OH; dated October 8, 1974. 1 p.

Home for Winter. 2 items.
ASCAP Title Registration form, completed in ink; undated. 1 p.

In Paradisum. 2 items.
Correspondence: Barbara Harlow (President, Santa Barbara Music Publishing) to Michael Isaacson. 1 letter. Typeset, signed in ink, on professional letterhead; dated May 13, 2014.

Folder 19 Kwanzaa Suite. 14 items.
Correspondence. 4 items.
Winston Sanders (Winston Collection) from/to Michael Isaacson. 3 letters. 2 typeset, 1 ink; dated April 5, 1996; April 23, 1996; May 21, 1996. 4 pp.
Lyrics. 6 items.
“Eight Songs for Kwanzaa.” Typeset lyrics, with glossary of terms and biography of Michael Isaacson. 8 pp.

Ephemera. 4 items.
Manuscript notes (errata list). 3 pp.
Circular from the University of Sankore Press (Los Angeles, CA), on African Studies publications. 1 item.

Folder 20  The Last Letter of Mordechai Anielewicz. 3 items.
Correspondence: Paul Saiger (Executive Director, Rochester Area Hillel Foundation) to Michael Isaacson. 1 letter. Ink, on professional letterhead; undated. 1 p. Accompanied by draft of concert program, including texts; dated May 9, 1993. Typeset. 8 pp.
Concert program (“A Concert Commemorating the 50th Anniversary of the Warsaw Ghetto Uprising”); dated May 9, 1993. 52 pp.

Folder 21  Composition Projects: [L-M].
Legend of Zants. 2 items.
Program notes for recording; dated February 27, 1975. Typeset. 1 p.
Facsimile of concert program; dated February 27, 1977. 1 p.

Light of the Senses. 1 item.
Concert program; dated March 2, 2015. 1 item.

Little by Little. 1 item.
Facsimile of invoice from Songwriters Resources and Services for registration of musical material. 1 p.
My Novel Man (Crossing Delancy). 1 item.
ASCAP Title Registration form. Facsimile of completed form, on thermal fax paper; dated June 2000. 1 p. Copy 2 (facsimile).

Folder 22  Michael Isaacson Songbook, Vols. I-II.
Volume I. 9 items.
Table of Contents. Typeset. 1 p.
Photographs. Headshots of Michael Isaacson. 2 photographs; 1 facsimile of headshot.
Accompanied by list of contents of The Michael Isaacson Songbook, from front of envelope. Ink. 1 item.

Volume II. 3 items.
“Isaacson Songbook Volume II Seventeen Songs to be Copied.” Typeset document, with annotations in pencil and ink. 1 p.
Table of contents (incomplete; consists of p. 2 only). Typeset, with annotations in pencil and ink. 1 p.
“Songbook II Revised Contents.” Typeset list, with annotations in pencil and ink; dated May 15, 2002. 1 p.

Folder 23  Composition Projects: [O-R].
Old! 2 items.

Patriata. 2 items.
Correspondence: Amy Rice Blumenthal (President, ALRY Publications) to Michael Isaacson. 1 letter. Typeset, signed in ink, on professional letterhead; dated April 28, 1998.
Program notes and biography of Michael Isaacson. Typeset. 1 p.

Rich Man, Poor Man. 1 item.

Folder 24  Sachki.
From file labeled: “Sachki / Rabbai Bardin.”
Notes on music timing. Ink, with annotations in pencil. 2 pp.
Script. Typeset. 14 pp. 3 copies. Copy 2 annotated with lighting instructions, in ink. Copy 3 annotated with music timings in ink and pencil. *Oversized items (scores) separated; see Box 61, Folder 8.*

**Box 26**

**Folder 1**  Composition Projects: [S-Tha].

**Stanley Ralph Ross.** 4 items.
Correspondence: Lou Zigman to “Participants at Stanley’s Dinner.” 1 letter.
- Typeset, signed in ink; undated. 1 p. Accompanied by typeset run down of NYAA Toast for Stanley Ralph Ross, February 14, 1999. 3 pp. On reverse: manuscript notes, in pencil and ink.


**The Texas Babe.** 5 items.

**Correspondence.** 2 items.
Sammy Cahn to Michael Isaacson. 1 letter. Typeset, signed in ink, on personal letterhead; dated February 6, 1982. 1 p.
Kathie Wasserman (Personal Manager to Cathy Lee Crosby, CLC Productions) to Michael Isaacson. 1 letter. Typeset, signed in ink, on professional letterhead; dated February 24, 1982. 1 p.

**Professional Papers.** 3 items.
List of contributors. Typeset. 1 p.
Synopsis. Typeset. 10 pp.

**Thank Goodness for the Goodness in the Human Heart.** 7 items.
Correspondence: Larry Lesser from Michael Isaacson. 1 letter. Typeset, signed in ink; dated March 4, 1992. 1 p.
License of Use (Doug Thiele, Firelight Publishing). Typeset, signed in ink; dated March 1, 1992. 1 p.
Work for Hire Agreements (Scott Lavender; David Morgan; Patti Linsky Rubin). Facsimile of signed contracts, on thermal fax paper; dated February 29, 1992; February 23, 1992; March 4, 1992. 3 pp. Copy 2 of contracts (facsimiles).
Receipts from Sing Sing Recording. 3 receipts; dated February 29, 1992; March 4, 1992; March 6, 1992.
Business card for Lawrence Lesser (Productions Director, Foundations of the Milken Families). 1 item.

**Folder 2**  There Are Stars. 4 items.

*From file labeled: “There Are Stars (2000).”*
Correspondence: Murray E. Simon (Cantor, The Jewish Center) to Michael Isaacson. 1 letter. Ink, on professional letterhead; undated. 1 p.
ASCAP Title Registration. Facsimile of completed form, on thermal fax paper; dated August 2000. 1 p. Copy 2 (facsimile).

Folder 3

To Recreate the World.
From file labeled: “To Recreate the World.”
Correspondence. 7 items.
Jay Colman (Cantor, Temple Sinai, New Orleans, LA) to Michael Isaacson. 1 letter. Ink, on professional letterhead; undated. 1 p.
Rachel Stock Spilker (Cantor, Mount Zion Temple, St. Paul, MN) to Michael Isaacson and Jay Frailich. 1 letter. Typeset, signed in ink, on professional letterhead; dated February 23, 2000. 1 p.
Dov Taylor (Rabbi, Congregation Solel, Highland Park, IL) to Michael Isaacson. 1 card. Ink, on professional letterhead; dated April 30, 1999. 2 pp.
Members of unidentified children’s choir to Michael Isaacson. 1 card. Ink; undated. 1 item.

Publicity and Press Materials. 9 items.
Press clippings. Facsimiles of 4 clippings, 3 on thermal fax paper; dated December 5, 1999; January 28, 2000; 2 undated. 5 pp. Copy 2 of clippings on thermal fax paper (facsimiles).
Ephemera.

To Recreate the World Evaluation. Typeset form, completed by cantors of participating co-commissioning congregations. 17 completed evaluations. 68 pp. Congregations represented:
- Beth El Synagogue; Emil Berkovits, cantor.
- Congregation Beth Chaim; Stuart Binder, cantor.
- Congregation B’nai B’rith; Mark Childs, cantor.
- Congregation B’nai Israel, Bridgeport, CT; Sheri Blum, cantor.
- Congregation Ner Tamio, South Bay, CA; Sam Radwine, cantor.
- East Brusich, NV.
- Emanuel San Francisco; Roz Barak, cantor.
- Holy Blossom Temple; Beny Malssuer, cantor.
- Kehillat Israel; Chayim Frenkel, cantor.
- Larchmont Temple; Fredda Mendelson, cantor.
- Mount Zion Temple; Rachel Stock Spilker, cantor.
- Temple Beth El; Ilan Davidson, cantor.
- Temple Beth Elohim; Jodi Sufrin, cantor.
- Temple Emanuel of Beverly Hills; Tina Caplan Weiss, music director; Yonah Kliger, cantor.
- Temple Israel; Barry Abelson, cantor.
- Temple Israel of Hollywood; Avive Rosenbloom, cantor.
- [Congregation Solel], Highland Park, IL.

“Q & A: Composer Michael Isaacson by Sherry Shameer.” Typeset transcript. 3 pp.

Folder 4  To Recreate the World [L’maaseih V’reisheet]—Publicity.

From file labeled: “To Recreate: Publicity.”

Correspondence. 2 items.


Publicity and Press Materials. 18 items.
Press releases. 2 items; undated.


Cover art. 5 items. Color print of artwork for album cover. 2 items. Insert for cassette tape. 1 item. 2 copies.
CD booklet. 4 pp.
Insert for back of CD case, with track list. 1 item. 2 copies.

Welcoming Our Daughters. 1 item.
Composer’s notes and text (in Hebrew, transliteration, and English). Typeset. 2 pp.

We’ll Still Sing America. 2 items.
Correspondence: Joel Sill (Intermedia Film Equities, Ltd.) to Michael Isaacson. 1 memo. Typeset, signed in ink, on professional letterhead; dated November 20, 2001.

Folder 6 Xmasworld.
Script and Lyrics. 7 items.
Synopsis. Typeset. 2 pp.
List of characters, song breakdown, and detailed synopsis. Typeset. 10 pp.
Order of musical numbers. Typeset. 1 p.

Budgets and Invoices.
Budget for Xmasworld demo. Typeset, with annotations in ink; dated September 23, 1997.
Budget for music copying. Typeset, with annotations in pencil and ink. 1 p.
Invoice from Amber Sky Music Production. 1 invoice, with annotations in ink; dated September 23, 1997. Copy 2, on thermal fax paper, with annotations in ink.
Invoice from Dave Cushman Music. 1 invoice, on thermal fax paper; dated September 24, 1997. Copy 2 (facsimile).

Ephemera. 2 items.
“Xmasworld Distribution.” Typeset document, on thermal fax paper. 1 p. Copy 2 (facsimile).
List of vocal cast. Manuscript note, pencil. 1 p.
Folder 7  Lyrics written and adapted by Michael Isaacson. 7 items.

- *After the Seder Songs.* Typeset lyrics (incomplete; consists of p. 2 [“Next Year in Jerusalem”] only). 1 p.
  - “Gracie’s Song.” Typeset lyrics, with annotations in pencil. 1 p.
  - “Kitty (A Song for Anne).” Words and music by Michael Isaacson. Typeset lyrics. 1 p.
  - “We Are Blessed.” A song of thanks by Michael Isaacson. Typeset lyrics, with annotations in pencil. 1 p.

Folder 8  Lyrics and poetry by Marcia Falk. 4 items.

  - “The Visit” (December 25, 1974). Facsimile of typeset poem, with annotations in pencil and ink. 3 pp.

Folder 9  Lyrics, poetry, and other writings by Herb Sufrin. 9 items.

  - “Grandma’s Baby Boy” (October 22, 1982). Typeset poem, with annotations in ink. 1 p.
  - “Harry, the Happy Harmonica: A Story for Children.” Typeset. 4 pp.

Folder 10  Lyrics written by Doug Thiele. 15 items.


“Keeper of the Dream.” Typeset lyrics (1977), with annotations in pencil. 1 p. Accompanied by facsimile of invoice from Songwriters Resources and Services or registration of musical material. 1 p.


Folder 11 Poems and lyrics by other authors.

Marcia Hain Engle. 4 items.


Nicholas Gordon. 1 item.


Arthur Hamilton. 1 item.


Joan Meltzer. 1 item.

“Sing No Love Songs for Me.” Typeset lyrics (1966), with annotations in pencil and ink. 1 p.

Muriel Robinson. 1 item.

[“Marry a Man.”] From Sabrina Fair, Act I, Scene 5. Facsimile of typeset lyrics. 1 p.
M. M. Warshawsky. 1 item.
“Dem Milners Tern (The Miller’s Tears).” Facsimile of song text in Hebrew and Yiddish, from unidentified source, with annotations in ink. 1 p.

W. W. Whitman. 1 item.
Untitled poem, in ink. 1 p.

Biblical text. 1 item
Psalm 122. Printout of Hebrew text and English translation of Psalm from unidentified source. 1 p.

Unattributed texts. 2 items.
“My Father.” Typeset lyrics. 1 p.

Sub-series C: Lectures and Pedagogical Material

“Temple Talk.” Fairmount Temple, Cleveland, OH, March 27, 1981. 6 items.
Typeset script of talk, with annotations in pencil and ink. 3 pp.
Press clippings from Cleveland-area newspapers, dated March 18-April 3, 1981. 5 clippings.
Accompanying cassette tape separated; see Box 48, Item 12.

Typeset script of talk, with annotations in ink. 2 pp. Heading on script:
“Subway Story; Porgy & Bess Story.”

Typeset script of talk, with annotations in pencil. 5 pp.

Folder 13  Innovations in Jewish Music Conference (1986).
Correspondence: Hazzan Neil Schwartz (Music Network Coordinator) and Caroll Goldberg (Associate, Music Education) to Michael Isaacson. 1 letter. Typeset, signed in ink, on letterhead for the Board of Jewish Education of Greater New York; dated June 6, 1986. 1 p. Accompanied by business card for Hazzan Neil Schwartz (Kesher Zion Synagogue).
Lecture notes, titled “Innovation.” Ink. 3 pp.

Conference program, bound. 16 pp.
“What Is There to Sing About?: The Crisis of American Jewish Music.”
Lecture notes. Typeset, with annotations in ink. 1 p.

Folder 15
“How to Succeed in Hollywood as a TV or Motion Picture Composer,” Eastman School of Music, May 9, 1991. 2 items.
Lecture notes. Typeset, with annotations in ink. 3 pp.
Accompanied by envelope with track list in pencil. 1 item.
Accompanying cassette tape separated; see Box 48, Item 15.

Folder 16
Searching for Memory Conference, Hebrew Union College, April 24, 1994. 9 items.
Conference program. Typeset. 1 p.
Biography of Michael Isaacson. Typeset. 1 p.
Poem texts. Typeset. 5 items. Includes:
Marge Piercy. Excerpt from The Sabbath of Mutual Respect. 1 p.
Conference evaluation form. Typeset. 1 p. On reverse: manuscript notes, ink. 1 p.

Folder 17
Facsimile of circular for lecture, on thermal fax paper. 1 p. Copy 2 (facsimile).
Lecture notes. Typeset. 2 pp.
“Evolution of 20th Century Jewish Music: A Closing Century Consideration.”
Lecture notes. Typeset. 1 p.

Folder 18
Program for evening; includes text of “Hazzan, Hazzan.” 4 pp.
“What Does Our Music Tell Us About Who We Are?” Temple Israel (Omaha, NE), May 14, 2005. 3 items.
Script of talk. Typeset, with annotations in ink. 3 pp.
“Michael Isaacson’s 10 Recommendations for Adult Jewish Worship.”
Typeset handout. 1 p.
“Old, Young, Older, Younger.” Typeset lyrics. 1 p.
Folder 19  
Max Helfman Institute, April 12, 2010.
Lecture Materials. 3 items.

Musical Scores. 5 pp.

Ephemera. 6 items.
Biography of Max Helfman [by Neil W. Levin, text of biography included on NAXOS website]. Typeset. 6 pp.

Folder 20  
Winter Park Institute, February 17, 2011. 1 item.

“JNF Talk,” October 21, 2011. 1 item.
“Isaacson: JNF PowerPoint Page Captions Cue Sheet.” Typeset. 6 pp.


California State University, Northridge, April 23, 2013. 1 item.

Folder 21
Undated Lectures.

“Let’s Begin with the New Year.” 1 item.
Script of lecture. Ink, with annotations in pencil. 7 pp.

“Music Lecture #4—Dr. Michael Isaacson.” 1 item.
Includes materials on Ernest Bloch and his composition Avodath Hakodesh; Leonard Bernstein and Jeremiah Symphony, II—Scherzo; Lukas Foss and Song of Songs; and the Kol Nidre prayer as well as Arnold Schoenberg’s setting. Typeset lecture notes. 16 pp.

“A Transactional Analytic Approach to the Arts in Judaism.” 3 items.

Untitled. 2 items.
Typeset lecture; first line: “Our nation is a consumer-oriented culture.” 7 pp.
Typeset lecture; first line: “The American Reform Jewish community is going through a confused and troubled time.” 6 pp.
Typeset lecture [at University Synagogue, Los Angeles, CA]; first line: “When the Rabbi asked me to say a few words on behalf of the Cantor ...” 4 pp.

Box 27

Folder 1
NEPTE Outward Bound Program. 7 items.


“Don’t Blame the Phone Company.” Typeset document; dated December 1972. 1 p.
Homework assignments for composition group. 3 assignments, 3 typeset; dated November 5, [1972?]; November 19, [1972?]; 1 undated. 5 pp.
“Itinerary for Visiting Group from New England Project in Bridgeport Conn.” Typeset, on letterhead for the Eastman School of Music. 1 p.

Folder 2
“Composing Music for Worship,” University of Judaism, Fall 1996.
Course material, including class list, note of welcome, list of handouts, assignment list, lecture notes, handouts, assignments, and facsimiles of scores for analysis. Typeset, with annotations in pencil and ink. 113 pp.

Folder 3
Course material, including title page; table of contents; promotion materials; list of course topics, assignments, and handouts; lecture notes and handouts. Typeset, with annotations in ink. 53 pp.
Course handouts. Typeset. 12 pp.
Course description, excerpted from University of Judaism course booklet. 1 item.
Press clippings (promotional material for course). 1 clipping, with facsimile on thermal fax paper; dated [2001].

Folder 4


Untitled, January 1994. 1 item.

Class list. Typeset, with annotations in pencil and ink. 1 p.

Congregation B’nei Brith, Santa Barbara, CA, April 16, 1999. 2 items.
Welcome and introduction to Dr. Michael Isaacson, by cantor of Congregation B’nei Brith. Typeset. 2 pp.

Sub-series D: Writings

Box 32

Folder 1 “Is It a Sin to Whistle?: Living as an American Jewish Composer.”
Accompanied by cover page: “Received by email transmission from Michael Isaacson on Wednesday, May 17, 2006.” Typeset. 1 p.

Box 27 [cont.]


Folder 6 A Final Resting Place. A one man play in two acts and nine scenes.
Typeset script, with overview of the play and glossary of Hebrew, Yiddish, and other foreign terms. Typeset. 59 pp.

Folder 7 One Point of Light: The Mickey Weiss Story. Play.

Folder 8 The Beginning Media Composer. Composition textbook.
Correspondence. 3 items.
Jim Houston (Consultant, Studio P/R-Columbia) to Michael Isaacson. 1 letter.
Typeset, signed in ink, on professional letterhead; dated October 6, 1982.
Norita Marshall (Secretary, Studio P/R-Columbia) to Michael Isaacson. 2 letters. 2 typeset, 2 signed in ink. 2 on professional letterhead; dated September 14, 1982; October 28, 1982.

Manuscripts and Notes. 5 items.
Outline of book. Facsimile of typeset document, with annotations in ink. 21 pp. Title on outline: “Music Composition for the Visual Medium. The
Beginning Media (Film) Composer: Music Composition for the Visual Medium.”
Research notes. Ink, on index cards. 45 cards.

Outline of proposed chapters for book project. Facsimile of typeset proposal.
27 pp.
“Chapter __: Jolson and Streisand.” Chapter draft. Facsimile of typeset draft.
30 pp.

Folder 10  Writings on Robert Starer.
From file labeled: “Robert Starer.”

Writings by Michael Isaacson. 2 items.
Publisher’s proofs of CD booklet and liner notes, with annotations in ink. 12 pp.

Research Materials: Writings by Robert Starer. 2 items.

Research Materials: Biographies, Reviews, and Program Notes by Other Authors. 5 items.
Folder 11  
Articles from The Score. 10 items.

“The Idea of Counterpoint in Film Music,” The Score, Vol. 17, No. 2  
(Summer 2002): 19, 26. Article clipping from journal. 4 pp. Accompanied  
by facsimile of article. 2 pp.

“When No Music Is Better,” The Score, [2002]: 9, 24. Article clipping from  
journal. 1 p.

Development in Film Scores,” pp. 7-8.

clipping from journal. 1 p.

“Remembering Lehman Engel and the BMI Musical Theatre Workshop,” The  

Michael Isaacson, “The Best Orchestral Writing: Revealing an Obvious  
Secret,” p. 9.


Folder 12  
Eulogy for Walter Scharf.

Michael Isaacson, “Walter Scharf: Eulogy.” Published in The Cue Sheet:  

Box 28  
Folder 1  
Egg Cream Article and Recipe.

Article and Recipe by Michael Isaacson. 3 items.

“Chapter One: What You Need to Make an Authentic Brooklyn Egg Cream.”  

“Genuine Brooklyn Egg Cream: Secret Recipe.” Clipping from unidentified  
newsletter; undated. 1 p.

“Brooklyn Eggcream Secret Recipe.” Typeset draft of article. 1 p.

Writings by Other Authors. 1 item.

Press clipping: Matthew Goodman, “The Sweet Fizzy Perfection of a Magical  

Folder 2  
Articles from Newsletters, Papers, and Other Circulars.

Newspaper clippings. 11 items.
“Globolinks’ Guaranteed to Make You Squeal with Terrified Delight.”


“In Celebration of Walter and Betty Scharf.” Clipping from Overture (February 1993). 1 p.

“Taking Notes: A Rundown of Jewish Musical Events Around Town.”
Clipping from unidentified newspaper; dated June 3-9, 1994. 1 p.

“An Occasion of Notes: The 1994 American Jewish Song Festival is Coming to VBS.” Clipping from The Jewish Journal (November 11-17, 1994). 2 pp.


“The Day Cruise to Jones Beach.” Clipping from unidentified newspaper; undated. 3 pp.

“The Magic of Isaac Stern.” Clipping and duplicate facsimile from unidentified newspaper; undated. 1 p.

“Survival At All Costs?” Clipping from Jewish Journal; undated [April 2-8]. 1 p.

“Why ‘Orpheus’ at the JCC?” Clipping from unidentified newspaper. 1 p. Accompanied by 2 facsimiles of clipping.

Newsletters. 2 items.


Journals. 2 items.


Other Writings. 3 items.
“Ennui at the J. C. C.” Typeset review article. 2 pp.
“From the Music Director’s Desk.” Facsimiles of 5 notes from unidentified
circular; dated December 1, 1974; December 29, 1974; January 12, 1975;
February 9, 1975; September 14, 1975. 4 pp.
“Jewish Music Month—A Time to Ask: What’s Jewish Music?” Typeset
article. 2 pp.

Folder 3
Undated Writings. 7 items.
2 pp.
“Remembering Eddy Manson.” Typeset document. 1 p.
Dr. Michael Isaacson.” Typeset article submitted to *Union for Reform
Judaism*. 4 pp. Accompanied by letter to Aaron Hirt-Manheimer to
Michael Isaacson, typeset; undated. 1 p.

Sub-series E: Professional Papers

Folder 4
ASCAP. 13 items.
“Writer’s Registration Card.” Typeset form, blank. 1 p. Accompanied by
envelope with ASCAP letterhead. 1 item.
List of works linked to Michael Isaacson’s ASCAP Member ID. Printout from
ASCAP website (http://members.ascap.com); dated November 7, 2011. 7
pp.
Results from Cue Sheet search. Printout from ASCAP website
(http://members.ascap.com); dated November 7, 2011. 2 pp.
Results from Cue Sheet search [#2]. Printout from ASCAP website
(http://members.ascap.com); dated November 7, 2011. 2 pp.
Confirmation of submitted ASCAP registration (online form letter). 5 items.
Includes confirmations for: “A La Una Yo Nasi”; “Ahati [sic] Ki
Yishma”; “Ahavat Yisrael”; “All the World Shall Come to Serve You”;
“Ashreinu.” Printouts of webpages; 2 dated September 14, 2011; 3 dated
September 19, 2011. 5 pp. Confirmation for “Ahati Ki Yishma”
accompanied by manuscript note with reference number for online
ASCAP registration, pencil. 1 p.
Manuscript notes with reference numbers for online ASCAP registrations. 3
items. Includes reference numbers for “Ahavat Olam”; Aliyah”; “B’or
Panayich.” Pencil. 3 pp.
“Important Notice!!” Typeset document, pertaining to ASCAPPLUS Award
application materials. 1 p.

Folder 5
Art and Graphics. 7 items.

Artwork for A Covenant of Wonders score, publicity, and album cover. Pencil and ink on watercolor paper. 1 item.

Printout of A Covenant of Wonders publicity art. 1 p. 3 copies.


Mockup of artwork for The Sacred Choral Music of Michael Isaacson album cover. 1 p.


Accompanied by envelope labeled: “5610 / “Q” Graphics.”

Folder 6

Awards and Citations. 6 items.

Certificates from the Academy of Television Arts and Sciences in recognition of service contributions, including:
- The 1983 Blue Ribbon Panels. 1 item.
- The Blue Ribbon Panel judging of the 1984 Primetime Emmy Awards Nominations. 1 item.

Certificate from the Los Angeles Songwriters Showcase and Songwriters Resources and Services in recognition of participation in the Songsearch/Songwriters Expo ’83; dated November 19-20, 1983. 1 item.

Folder 7

Boosey & Hawkes Band Music Submission Guidelines. 3 items.


Folder 8

Brochures. 3 items.

Brochure for Mary Hecht exhibitions. 1 item. Accompanied by facsimile of image, with note: “AP 3/5 1998 Imp / Mary Hecht.” 1 p.

Brochure for Jerusalem Music Centre. 12 pp.

Folder 9

Charlotte, NC, Concert (11/30/94).

Correspondence. 5 items.

Susan Knight (Charlotte Symphony) to Michael Isaacson. 1 memo. Typeset, on professional letterhead. 1 p. Copy 2 (facsimile) has annotation in ink.

Geri Zhiss (The American Jewish Times outlook) to Michael Isaacson. 2 letters. 2 typeset, 2 signed in ink, 2 on professional letterhead; dated November 18, 1994; December 2, 1994. 2 pp.


Publicity and Press Materials. 2 items.
Publicity documents for “Chanukah ’94: A Symphonic Celebration.” 11 items. Includes:
- Program order. Typeset. 1 p.
- “An Interview with Michael Isaacson Creator of the Israel Pops.” Typeset excerpts from interview; undated. 2 pp.
- CV of Michael Isaacson. Typeset; undated. 2 pp.
- Publicity circular for Judy Fox (Singer/Entertainer). Typeset; undated. 1 p.
- Resume of [Herschel Fox]. Facsimile of typeset resume; undated. 1 p.
- Publicity circular for Herschel Fox. Typeset; undated. 1 p.

Contracts and Agreements. 1 item.

Folder 10 Credential Files. 19 items.
Certificate of candidacy for the degree of Doctor of Philosophy in Music Composition from the Eastman School of Music. Signed in ink; dated April 1974. 1 item. Accompanied by letter from S. D. S. Spragg (Dean of Graduate Studies) to Michael Isaacson. Typeset, signed in ink, on professional letterhead; dated April 25, 1974. 1 p.


Credential File from the Eastman School of Music. Folder includes facsimiles of letters of recommendation from:
- Warren Benson (Professor of Composition, Eastman School of Music). 1 letter. Typeset, on recommendation form; dated November 21, 1972. 2 copies.
- Arthur S. Danner (Chairman, Humanities-Fine Arts Division, West Los Angeles College). 1 letter. Typeset, on professional letterhead; dated August 6, 1982. 3 copies.
- Robert De Cormier (Associate Professor of Conducting and Ensembles, Eastman School of Music). 1 letter. Typeset, on recommendation form; dated December 12, 1972. 2 copies.
- Danny Gould (Associate Head of Music Department, Warner Bros., Inc.) to California State, Los Angeles, Search Committee. 1 letter. Typeset, on professional letterhead; dated May 17, 1984. 2 copies.
- Susan Keller (Legal Consultant, Taper Music Enterprises) to Edward J. Kormondy. 1 letter. Typeset, on professional letterhead; dated May 9, 1984. 2 copies.
- Edward J. Kormondy (Vice President for Academic Affairs, California State University, Los Angeles). 1 letter. Typeset, on professional letterhead; dated December 30, 1985.
- David L. Kuehn (Chairman, Department of Music, California State University, Long Beach). 1 letter. Typeset, on professional letterhead; dated September 30, 1981. 3 copies.
- Tressa R. Miller (Vice President and Director of Cultural Affairs, Security Pacific National Bank) to Edward J. Kormondy. 1 letter. Typeset, on professional letterhead; dated May 9, 1984. 2 copies.
- Vera Mowry Roberts (Professor and Chairman, Theatre and Cinema Department, Hunter College, CUNY). 1 letter. Typeset, on recommendation form; dated November 22, 1972. Also on page: Lehman Engel (Director, BMI Musical Theatre Workshops). 1 letter. Typeset, on recommendation form; dated December 5, 1972. 3 copies.
- Samuel Rosenbaum (Executive Vice President, Cantors Assembly). 1 letter. Typeset, on recommendation form; dated November 16, 1972. Also on page: Samuel H. Adler (Professor of Composition, Eastman School of Music). 1 letter. Typeset, on recommendation form; dated November 20, 1972. 3 copies.
- Leroy W. Southers, Jr. (Chair, Department of Music, Loyola Marymount University). 2 letters. 2 typeset, 2 on professional

- Robert Starer (Professor of Music, Brooklyn College and Graduate Center, City University of New York). 1 letter. Typeset, on professional letterhead; dated September 1, 1984. 3 copies.


Folder 11  
Diplomas. 8 items.

- Diploma from Yeshiva Rambam, Secular Division, for completion of the course of study of the Elementary Schools. Signed in ink; dated June 17, 1959. 1 item.
- Diploma from Yeshiva Rambam, in Hebrew. Signed in ink. 1 item.
- Diploma from Sheepshead Bay High School. Signed in ink; dated January 1963. 1 item.
- Transcript from Julliard School of Music; dated February 3, 1964. 1 p.
- Facsimile of diploma for the degree of Doctor of Philosophy from the University of Rochester; dated May 11, 1979. 1 p.
- Material pertaining to honorary degree conferred by Hebrew Union College. 3 items. Includes:
  - Correspondence: Aaron Ranken (President, Hebrew Union College, Jewish Institute of Religion) to Michael Isaacson. 1 letter. Typeset, signed in ink, on professional letterhead; dated December 20, 2016. 1 p.
  - Invitation to ordination and graduation ceremonies. Booklet. 1 item.

Folder 12  
Eastman School of Music: Class Essays. 2 items.


Folder 13  
Eastman School of Music: Class Materials. 9 items.


Bibliography, untitled. Includes books on music theory, music history, composition, pedagogy, and percussion methods. Typeset, on paper with University of Rochester watermark, with annotations in pencil and ink. 2 pp.

Bibliography, labeled “Some Sources of Contemporary Composers.” Ink. 2 pp.


Annotated bibliographies, compiled by various authors [handouts from Theory Pedagogy course]. Typeset. 21 pp.

Folder 14  Eastman School of Music: Class Notes. 1 item.

Notebook, with manuscript notes from various courses, divided in 3 sections. Included in notebook:
- Timeline of the history of Western classical music, dated 429 B.C. through 1954. Pencil. 6 pp.
- Class schedule, bibliography, lecture outlines, and handouts from MHS 424 (Music of the Classical Period). Typeset, with annotations in ink. 27 pp.
- Listening exam study notes, consisting of score incipits. Manuscript facsimile, with annotations in ink. 43 pp.

Folder 15  Employment Contracts. 2 items.

Contract with the Cleveland Heights High School Choir and A. Edward Battaglia, Director, for commission of choral suite of poetry by Myrna Jean Oppenheim. Typeset, signed in ink; dated July 27, 1975. 1 p. 2 copies.

Contract with the National Council of Young Israel for conducting The Israel Pops concert. Facsimile of signed contract; dated June 21, 1993. 5 pp.

Folder 16  Film Scoring Notes (Scharf). 6 items.


“Principles” handout (incomplete; consists of pp. 2-3). Typeset, with annotations in ink. 2 pp.

“Orchestration” handout. Typeset, with annotations in ink. 4 pp.

Manuscript note (“Walter Scharf’s order of scoring”). Pencil. 1 p.
Music notebook, with manuscript class notes. Pencil and ink. 6 pp.

Folder 17  Festival Chorus (State University College at Fredonia, New York).


Correspondence. 3 items.
Harry John Brown (State University College, Fredonia) to Michael Isaacson. 1 letter. Typeset, on professional letterhead for office memorandum; dated December 14, 1973.
Rudy Emilson (State University College, Fredonia) to Michael Isaacson. 1 letter. Typeset, on professional letterhead for office memorandum; dated December 14, 1973.
Ted Frazeur (State University College, Fredonia) to Michael Isaacson. 1 letter. Typeset, on professional letterhead for office memorandum; dated December 14, 1973.

Concert Programs. 3 items.
Draft of text for concert program. Typeset. 2 pp.
Concert program (The Festival Chorus, Michael Isaacson, director); dated December 12, 1973. 1 item. Accompanied by typeset text and translations for program repertoire. 8 pp.

Publicity and Press Materials. 4 items.
Press release from the State University College at Fredonia. Typeset; dated December 7, 1973. 1 p.
Scrapbook page. Includes: press clipping with photograph of Michael Isaacson and the “Hebrew Choir from Fredonia State”; photograph of Hebrew Choral Club of Rochester at Dreyden Theatre, Eastman House; photograph of Hebrew Choral Club of Rochester at Temple Beth-el Dinner.

Folder 18  Florida Philharmonic Orchestra.

Contracts and Agreements. 2 items.
Artist contract (between Florida Philharmonic Orchestra and Michael Isaacson). Typeset, on professional letterhead, signed in ink; dated April 1, 2002. 3 pp. Accompanied by facsimile of concert program. Typeset. 1 p.

Ephemera. 6 items.
Concert materials (“Bill Conti presents” series). Program order for three concerts, typeset, on thermal fax paper; from fax transmission dated December 18, 2001. 3 pp. Copy 2 (facsimile).
FedEx USA Airbill. Completed form, in ink. 1 item.

Folder 19 Germany. 8 items.
Accompanied by envelope. 1 item.
Invoice from Rosenthal Porzellanhaus; dated June 16, 1983. 1 p.
Accompanied by Giftparcel Order. Carbon copy of order. 1 p.
Receipt from Deutsches Reisebüro for train ticket for journey dated December 6, 1983; receipt dated June 12, 1983. 1 item.
Receipt from Hotel Adler, Munich; undated. 1 p. Accompanied by brochure for Hotel Adler and map. 1 item.
Booklet on Richard Strauss’s Arabella, courtesy of Arabella Hotels. 20 pp.
Ticket from Bavaria Film Tour; undated. 1 item
Business card for Hans Herchenhan, Kammermusiker. 1 item.
Postcards, blank, from Munich and Florence. 12 postcards.
*Accompanying document (map of Munich) separated; see Box 62, Folder 8.*

Folder 20 Hadassah Project.
Correspondence. 11 items.
Trevor Fletcher (Studio Manager, Criteria Recording Studios) to Michael Isaacson. 1 letter. Facsimile of typeset letter, on thermal fax paper, with annotation in ink; dated April 16, 1996. 1 p.
Barbara Goldstein (National Convention Chair, Hadassah) to Michael Isaacson. 1 letter. Facsimile of typeset letter, on thermal fax paper; dated July 1, 1996. 1 p.
Mary Beth Kosowski (Business Manager, University of Miami School of Music, Choral Studies) to Michael Isaacson. 2 letters. 2 typeset, 1 signed in ink, 2 on professional letterhead, 2 with annotations in ink; dated May 24, 1996; July 16, 1996. 2 pp. Letter dated July 16, 1996, accompanied by manuscript note. 1 p.
Ruth Linder (Director, Convention and Special Events, Hadassah) to Michael Isaacson. 1 letter. Facsimile of typeset letter, on thermal fax paper; dated March 27, 1996. 1 p.

Marlene Edith Post (National President, Hadassah), Barbara Goldstein, and Leah Reicin to Michael Isaacson. 1 letter. Typeset, signed in ink, on professional letterhead; dated July 30, 1996. 1 p.

Press and Publicity. 3 items.
Criteria Recording Studios publicity circular. Typeset, on thermal fax paper. 1 p.
Biography of Michael Isaacson. Typeset. 1 p.

Contracts and Agreements. 1 item.
Artist contract (between Hadassah and Michael Isaacson/Michael Isaacson Media Music). Typeset, signed in ink, on professional letterhead; dated March 28, 1996. 3 pp. 2 copies.

Budgets and Invoices. 3 items.
Budget proposal (Choral Studies, University of Miami School of Music) for Jewish choral recording project, July 1996. Typeset memo and budget proposal, on thermal fax paper, with annotations in ink; dated April 2, 1996. 1 p. Copy 2 (facsimile).
Invoice and contract (Choral Studies, University of Miami School of Music). Facsimile of typeset invoice, on thermal fax paper, with annotations in ink; dated May 1-2, 1996. 2 pp.
Draft of budget for inclusion in artist contract (for “Jerusalem 3000—Fanfare for Muted Trumpets”). Typeset, with annotations in ink; undated. 1 p.

Ephemera. 6 items.
Tentative program for Hadassah’s 82nd Annual National Convention, July 14-17, 1996, Miami Beach, FL. Typeset, with annotations in pencil; dated May 14, 1996. 2 pp.
To Celebrate a Miracle: Images of Jerusalem rehearsal schedule and list of vocal and choral musical cues. Typeset. 1 p.
FedEx Airbill. Completed form, in ink. 1 item.
Business card for Leah Stern Reicin (Chairman, Hadassah), with annotations in pencil. 1 item.
Manuscript notes, including budget notes/costs and contact information. Pencil and ink. 8 pp.

Folder 21 Halcyon [Recording].
Correspondence. 3 items.
Scott Pascucci (Director, Business Affairs, Sony Music Special Products) to Michael Isaacson. 1 letter. Typeset, signed in ink, on professional letterhead; dated October 5, 1993. 1 p.

Ephemera. 2 items.

Folder 22 Heritage: CD.

Correspondence. 5 items.
Rick Lepore (Rainbo Records and Cassettes) to Michael Isaacson. 1 fax. Typeset, on thermal fax paper; dated October 1, 1997. Fax consists of price listings. 1 p. Copy 2 (facsimile).

Publicity and Press Materials. 2 items.

Contracts and Agreements. 1 item.

Budgets and Invoices. 3 items.
Invoice from Dave Cushman Music, on thermal fax paper; dated January 24, 1997. 1 p. Copy 2 (facsimile).
Invoice from Dave Cushman Music; dated February 24, 1997. 1 p.
Invoice from Rainbo Records; dated September 16, 1997. 2 pp. Accompanied by carbon copies of Shipping Tickets (4 items); dated September 5, 1997 (2 letters); September 8, 1997; September 15, 1997. 4 pp.

Ephemera. 8 items.
Music Cue Sheets, Amber Sky Music Production. Typeset form, completed in pencil and ink. 5 items. Titles on cue sheets: “Heritage; DAT #1”; “Heritage’ DAT”; “DAT #2”; “Production DAT ‘Heritage.’” Copy 2 of cue sheet with title “Production DAT ‘Heritage.’” On thermal fax paper, with annotation in ink (“Already EQ’D / Please don’t mess with it!”). 2 pp.

Text for album booklet and liner notes. Includes artist biographies, composer’s notes, texts and translations, and acknowledgements. Typeset. 7 pp.


Manuscript note. Ink. 1 p.

Folder 23 Hollywood Pops.
Correspondence. 9 items.
Larry Gregg (Family Entertainment Consultants) from Michael Isaacson. 1 letter. Typeset, signed in ink; undated. 1 p. Accompanied by:
- Publicity material for “‘Halcyon’ Michael Isaacson and the Hollywood Pops” concert, including note on the genesis of the Hollywood Pops and program notes. Typeset. 2 pp.
- Headshot of Michael Isaacson.
Al Shulman (Sony Music Special Products) to/from Michael Isaacson. 2 letters. 2 typeset, 1 signed in ink, 1 on professional letterhead; dated February 12, 1992; February 14, 1992. 2 pp.
Toni Tennille (Moonlight Magnolias, Inc.) to Michael Isaacson. 1 letter. Typeset, on thermal fax paper; dated February 12, 1992. 1 p. Copy 2 (facsimile). Accompanied by:
- Toni Tennille repertoire list (Symphonic Arrangements). Typeset, on thermal fax paper. 1 p. Copy 2 (facsimile).
Anne Willcocks (Vice President, Artists and Repertoire, Sony Music Special Products) from/to Michael Isaacson. 2 letters. 2 typeset, 2 signed in ink, 1 on professional letterhead; dated June 9, 1992; September 29, 1992. 2 pp.

Louis Nathan (Co-Chairman, UNICA Entertainment) to Gay Fowler (Director Marketing, Nostalgia Network), cc: Michael Isaacson. 1 letter. Typeset; dated March 24, 1993. 1 p.


Publicity and Press Materials. 5 items.
Press circular for “Michael Isaacson and the Hollywood Pops with Special Guest Star Toni Tennille” tour. 1 p. 3 copies. Copy 3 has inscription in ink: “To: Carole Bruckner / From: Michael I.”


Biography of Michael Isaacson. Title: “About the composer .... Michael Isaacson.” Typeset. 1 p.


Contracts and Agreements. 5 items.


Ephemera. 1 item.
ASCAP award ceremony program, 1988-1989 (incomplete; consists of pp. 3-10). 8 pp.

Folder 24  Inland Empire Pops (Riverside).
Correspondence. 3 items.
Brooks Aehron to Michael Isaacson. 1 letter. Typeset, signed in ink; dated February 24, 1999. 1 p. Accompanied by:
- Publicity circular for Brooks Aehron. Typeset. 2 pp.
- Repertoire list of Brooks Aehron. Typeset. 4 pp.

Neil Birnbaum (Executive Director, Riverside County Philharmonic) to Michael Isaacson. 1 letter. Typeset, signed in ink, on professional letterhead; dated November 19, 1998. 1 p.

Patrick Flynn (Music Director, Riverside County Philharmonic) to Michael Isaacson and Suzy Isaacson. 1 letter. Typeset, signed in ink, on professional letterhead; dated May 25, 1999. 1 p.

Publicity and Press Materials. 1 item.

Contracts and Agreements. 1 item.

Ephemera. 1 item.
“Southern California’s Ontario Convention Center Meeting Planner’s Guide.” Brochure. 16 pp. Accompanied by:
- Business card of Neil A. Birnbau, (Executive Director, Riverside County Philharmonic). 1 item.
- Business card of Jim M. Cooney (Sales Manager, Consumer Shows, Ontario Convention Center Corporation). 1 item.

Folder 25 Israel Pops.

Correspondence. 3 items.


Concert Programs. 1 item.

Publicity and Press Clippings. 10 items.
Ad for “Shalom! Israel Pops Orchestra,” from unidentified source. 1 item.

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Circular for “Shalom! Israel Pops Orchestra” concert. 2 circulars; dated March 24, 1991; 1 undated. 2 pp.


“Stephen S. Wise Temple World Premiere Concert,” June 6, 19--. Ad for concert excerpted from unidentified source. 1 p.

Press release for “Shalom!” concert, from Friends of the Arts. Typeset; undated. 1 p.

Circular for Israel Pops Concert Booking. 1 p. 2 copies. Copy 2 has annotations in pencil and ink.

**Budgets and Invoices.** 3 items.


**Ephemera.** 13 items.


CV of Michael Isaacson. Typeset. 3 pp.

Facsimile of logo for Michael Isaacson and the Israel Pops Orchestra. 1 p.

Sample business card, letterhead, and envelope for Michael Isaacson and the Israel Pops Orchestra. 3 items.


Manuscript notes. Ink. 2 pp.

Headshots of Michael Isaacson, Music Director of The Israel Pops. 4 photographs.

**Box 29**

**Folder 1**  
Israel Pops—Advance Pub[licity].

**Correspondence.** 3 items.

Marcy Seligman Roberts (Executive Committee, Jewish Family Service of Broward County, Fort Lauderdale, FL) to Michael Isaacson. Facsimile of 1 letter. Typeset, on professional letterhead; dated April 3, 1991. 1 p.

Gene Daumit (President, Jewish Community Center of Charlotte), Harry Lerner (President, Jewish Federation of Greater Charlotte), Mitch Rifkin (President, Temple Beth El), David Miller (President, Temple Israel), and Amy Rice Blumenthal (Producer) to unidentified recipients. 1 form letter (invitation to Chanukah concert with Michael Isaacson and the Israel Pops). Typeset; undated. 1 p.

Concert Programs. 11 items.
Facsimiles of concert programs featuring Michael Isaacson and The Israel Pops. Includes concert programs for:

- Fox Theatre Marquee, undated. Facsimiles of front cover and page of performer biographies (no page numbers). 2 pp.
- Friends of the Arts, undated. Facsimiles of front cover and page of performer biographies (no page numbers). 2 pp.


Publicity and Press Material. 10 items.
Press clippings. Includes:
- Press clippings: concert advertisements. 2 ads; dated February 13, 1998; 1 undated [1998].

Facsimile of press clipping. Title on page: “This Week in Atlanta.” From unidentified source, pp. 6-7. 1 p.


Circular for “In Concert ’93: An Evening of Unity.” 1 p.


“An Interview with Michael Isaacson Creator of the Israel Pops.” Typeset excerpts from interview; undated. 2 pp.

Folder 2 Israel Pops—Orch. Set-up.

Correspondence. 1 item.


Publicity and Press Materials. 1 item.


Ephemera. 2 items.

“Michael Isaacson and the Israel Pops Set-up.” Typeset document, with annotations in ink. 1 p.

“Michael Isaacson and the Israel Pops, Reduced Set-up.” Typeset document. 1 p.

Folder 3 Israel Pops—1991 Tour.

Publicity and Press Materials. 9 items.


Press clippings: concert advertisements. 3 ads; dated March 15, 1991; 2 undated.

Circular for “Shalom! Israel Pops Orchestra” concert; undated. 2 pp.

Excerpt from Temple Emanu-El newsletter; undated. Includes notice of “Shalom! Israel Pops Orchestra” concert; March 12, 19--. 2 pp.

Contracts and Agreements. 1 item.


Ephemera. 4 items.

Folder 4  Israel Recordings.

Correspondence. 2 items.
Emil Bor from Michael Isaacson. 1 letter. Facsimile of typeset letter; undated. 1 p.

Ephemera. 2 items.
“Israel Orchestras Tel. and Addresses 011-972.” Document includes contact information for managers and contractors of Israeli orchestras and orchestral support services. Typeset. 1 p.

Folder 5  Israel Trip (1995).

Correspondence. 6 items.
Gerald Fried to/from Michael Isaacson. 2 letters. 2 typeset, 1 on professional letterhead, 1 signed in ink; dated November 22, 1995; 1 undated. 2 pp.
Susan Geoffrion from Michael Isaacson. 1 letter. Facsimile of typeset letter; undated. 1 p.
Paul Heller from/to Michael Isaacson. 3 letters. 2 typeset, 1 ink; dated August 31, 1995; September 14, 1995; September 19, [1995]. 3 pp.

Writings. 2 items.
“Skirball Trip” diary. Ink, on letterhead for Tal Hotel. 2 pp.

Contracts and Agreements. 2 items.

Budgets and Invoices. 3 items.
Budget for recording sessions (Avi Dadoun, Toot Studios). Typeset. 1 p.

Ephemera. 6 items.
“Agenda for meeting, Friday morning 11:00 a.m. at TOOT.” Typeset agenda pertaining to the TOOT recording studio and recording procedures. 2 pp.
Travel itinerary. Typeset. 1 p. On itinerary: “Schedule B.”
Orchestra setup. Typeset. 1 p.
Manuscript notes. Ink. 2 pp.

Folder 6 Jewish Music Resources. 12 items.
Selection of writings on Jewish music. Includes:
Kalman Friedman. Untitled document about Jewish music. Excerpt from unidentified published source. Typeset. 1 p. First line: “The music of the synagogue may be regarded as a commentary to the history of the Jew.”

Folder 7 Los Angeles Jewish Symphony.
Correspondence. 2 items.
Wayne Merkin (General Manager, Los Angeles Jewish Symphony) to Michael Isaacson. 1 letter. Typeset, signed in ink, on professional letterhead; dated May 8, 2001. 2 pp.

Publicity and Press Materials. 3 items.

Folder 8     Mini MOOG Operations Guide. 1 item.

Folder 9     Music from Terezin [recording]. 1 item.
Music from Terezin, CD recording, Arabesque Recordings, Z6680, 1996.
Draft of text for album cover, CD inlay, track list, and liner notes. Typeset.
16 pp. Copy 2 (facsimile of annotated draft).

Folder 10    Museum of Jewish Heritage [commission and recording].
Publicity and Press Materials. 3 items.

Ephemera. 3 items.
“90 Minute Symphonic Score for The New York City Museum of Jewish Heritage Film Music & CD Overview.” List of movements for recording project. Typeset. 1 p.
Draft text for circular(s) about Heritage: The Symphonic Film Music of The New York Museum of Jewish Heritage recording project and CD. Includes overview of the recording project, biography of Michael Isaacson, and composer’s notes. Typeset. 4 pp. Includes 2 copies of first page of composer’s notes.

Folder 11    The Piquant Paradiamond. 2 items.

Folder 12  Poetry of M. Goodman. 2 items.
   “To the Forest, To the Sand, To the Snow.” Lyric poem. Facsimile of typeset poem. 1 p.

Folder 13  Project Proposals.
   Correspondence. 3 items.
   Peter B. Cook (WGBH) from Michael Isaacson. 1 letter. Facsimile of typeset letter; dated June 10, 1985. 1 p. Letter pertains to proposal for one-woman play Helen Keller: The Adult Years. Accompanied by:
      - Manuscript notes. Ink. 1 p.
   Nathan Lam (Cantor, Stephen S. Wise Temple) to Milo Mandel (Mandel & Mandel Law Offices). Facsimile of typeset letter, on professional letterhead; dated September 23, 1985. 2 pp. Letter pertains to recording project with the National Symphony of Israel.

Project proposals. 5 items.
   American Synagogue Music by the Israel Philharmonic. Request of matching grant for recording project. Typeset. 1 p.
   “Music of the Holocaust Sung by the American Boychoir.” Typeset budget. 4 pp. 2 copies. Accompanied by:
      - Charles Davidson (Cantor, Congregation Adath Jeshurun, Elkins Park, PA) to Michael Isaacson. 1 letter. Typeset, signed in ink, on professional letterhead; dated March 20, 1985. 1 p.
Folder 14
“Rec. from Walter Scharf.” 5 items.
“A Thumb Nail Sketch of Michael Isaacson from an Admirer.” Typeset letter of recommendation, with annotations in ink, signed in ink, on personal letterhead; undated. 1 p.
“Pride and Celebration.” Composer’s notes. Typeset, with annotations in ink, signed in ink, on personal letterhead. 1 p.
“1997 Golden Score Awards Honoring Walter Scharf and Jerry Herman.” Invitation to award dinner. 4 pp.

Folder 15
Riverside Concert(s).
Correspondence. 7 items.
Beth Garden (Staff Associate Jewish Community and Cultural Programming) to “Rabbis, Cultural Programming Staff, and Synagogue Presidents.” 1 faxed letter, on thermal fax paper; dated January 8, 1999. 1 p. Note on fax to Michael Isaacson from [Neil Birnbaum]; undated.

Concert Programs. 1 item.
Concert program (“Holiday Concert,” Riverside County Philharmonic); dated December 11, 1999. 64 pp.

Publicity and Press Materials. 8 items.

Folder 16
“Scharf, Walter—Israel.”
Correspondence. 2 items.
Allen R. Scharf (General Manager, Cinema Songs, Inc.) to Michael Isaacson.  
1 letter. Typeset, signed in ink, on professional letterhead; dated July 2,  
1993. 1 p.

Stewart Taylor to Michael Isaacson. 1 faxed letter, on thermal fax paper; dated  
January 7, 1993. Letter pertains to pay schedule for recording sessions. 1  
p. Copy 2 of letter (facsimile). Accompanied by recording schedule and  
list of instrumentation. Typeset. 1 p.

Folder 17  Sony Christmas Album.  
Correspondence. 4 items.  
Luci De Rosa (Sony Music Special Products) to Michael Isaacson. Ink, on  
professional letterhead; dated November 23, 1992. 1 p.  
1 p.  
Ann Willcocks (Sony Special Music Products) from Michael Isaacson. 2  
letters. 2 typeset; dated December 24, 1993; March 22, 1993. Letter dated  
March 22, 1993, includes budget for recording project *Michael Isaacson  
and the Hollywood Pops: Joy for the Holidays.*

Ephemera. 4 items.  
*Joy—the Holiday Album,* Michael Isaacson and the Hollywood Pops. Typeset  
track list, with annotations in ink. 1 p.  
“Master List of Public Domain Christmas Selections,” CBS Special Products  
4 pp.  
Manuscript notes. 7 pp.

Folder 18  Sony: Organ Music.  
Correspondence. 3 items.  
Dan Miller (Organist/Associate Minister of Music, Calvary Church) to  
Michael Isaacson. 1 faxed letter, 1 letter. Typeset, on professional  
Ann Willcocks (Artists and Repertoire Director, Sony Special Products) from  
Michael Isaacson. 1 letter. Typeset; undated. 1 p.

Folder 19  Spielberg Archive.  
Correspondence. 2 items.  
Samuel Adler (Professor Emeritus, Eastman School of Music) to Michael  
Isaacson. 1 letter. Typeset, signed in ink, on personal letterhead; dated  
Steven Spielberg from Michael Isaacson. 1 letter. Typeset; dated November 7,  
Archive of Artistic Memory.” Typeset. 2 pp.

Ephemera. 1 item.
Biography of Samuel Adler. Typeset. 1 p.

Folder 20  Starer, Dan (Research for Writers).
Correspondence. 1 item.

Publicity and Press Materials (for research by Daniel Starer). 8 items.
“Your Life Story, Inc.” (Daniel Starer, President) brochure. 1 item.

Folder 21  Starer, Robert.
Concert Programs. 2 items.
Concert program (“In Celebration of the Spirit—The Holocaust Remembered,” Hartford, CT); undated. 8 pp. On inside front cover: note to Michael Isaacson from Robert Starer, ink; undated.

Publicity and Press Materials. 13 items.
Press clippings: Facsimiles of 5 clippings; dated April 13, 1994; April 29, 1997; May 6, 1997; January 13, 1999; 1 undated. 5 pp.

**Ephemera. 4 items.**


**Folder 22**

Strassburg, [Robert].

**Concert Programs. 1 item.**

Concert program (American premiere of *Leaves of Grass*, San Gabriel Civic Auditorium, Los Angeles, CA); dated November 10, 1992. Inscription on front cover: “With love for Mike & Susie / from Bob and Kate Strassburg.”

*The Walt Whitman Circle Newsletter. 8 items.*


Vol. 6, No. 3 (Summer 1997). 4 pp.


**Ephemera. 2 items.**


**Folder 23**

Teaching (Board of Education of the City of New York).

**Correspondence. 1 item.**

Frieda Furman (Assistant Principal, P. S. 95, Brooklyn, NY) to Michael Isaacson (Music Teacher, P. S. 95). 1 letter. Typeset, signed in ink, on professional letterhead; dated May 21, 1969. 1 p.

**Observation Reports and Performance Evaluations. 7 items.**
Observation Report, Erasmus Hall High School (Cosimo V. DePietto, Chairman, Music Department). Typeset, signed in ink; dated November 9, 1967. 1 p.

Observation Report, Erasmus Hall High School (Cosimo V. DePietto, Chairman, Music Department). Typeset, signed in ink; dated January 8, 1968. 1 p.

Observation Report, Franklin Delano Roosevelt High School (Alan M. Knieter, Chairman, Music Department). Typeset, signed in ink; dated February 27, 1970. 1 p.


Ephemera. 4 items.
Notice of Substitute Assignment (Erasmus Hall High School). Typeset form; dated August 21, 1970. 1 p.
Certificate of Appreciation for Outstanding Contribution to the District Program, Office of District Superintendent, District 21 Brooklyn. Undated. 1 item.

Folder 24 Tel Aviv Municipal Orchestra.
Correspondence. 2 items.

Folder 25 Three Sacred Services [recording]. 5 items.
- Album cover graphics. On photographic paper. 1 item.
- Album front and back cover graphics. On photographic paper. 1 item.
- Publisher’s proofs of album booklet. Typeset; dated April 26, 2004. 11 pp.
- Publisher’s proofs of album booklet. Typeset; dated September 9, 2004. 10 pp.
  Accompanying CD separated; see Box 50, Item 6.

Folder 26  
Correspondence. 2 items.
Trevor Cramer to Michael Isaacson. 2 letters:
- Typeset, signed in ink, on professional letterhead; dated February 20, 2008. 1 p. Accompanied by Agreements for Phonals and Antiphonals and Sextet. Typeset Agreements, signed in ink; dated February 20, 2008. 2 pp. 2 copies.
- Typeset, signed in ink, on professional letterhead; dated February 27, 2008. 1 p. Accompanied by Agreements for Samba and Soliloquy. Typeset Agreements, signed in ink; dated February 27, 2008. 2 pp. 2 copies.

Contracts and Agreements. 12 items.
Agreements (authorization to publish and distribute music) (between TrevCo Music and Michael Isaacson). 10 typeset agreements, signed in ink.
Includes agreements for:
- Forward for Four Woods; San Diego Naval Base March; Talleves Two-Step; Encircle Me with Your Love; Alleluia. Various instrumentation. Signed form; dated April 12, 2008. 1 p. 2 copies.
- Freilach; Gefülte Fish; Round of Horas. Various instrumentation. Signed form; dated March 4, 2008. 1 p. 2 copies.
- **Sextet.** For double reed sextet/choir. Facsimile of signed form; dated February 20, 2008. 1 p. 2 copies.
- **Snappy Top and Bottom; On October 31st; Five Bedtime Nursery Rhymes.** Various instrumentation. Singed form; dated May 4, 2008. 1 p. 2 copies.
- **Woeboists and Basswoonists; A Quiet Prayer; The Covenant.** Various instrumentation. Signed form; dated March 20, 2008. 1 p. 2 copies.

**Budgets and Invoices.** 5 items.
Statement of Account for Michael Isaacson. 5 typeset account statements; dated February 27, 2008; March 8, 2008; March 20, 2008; May 8, 2008; September 30, 2008. 10 pp.

**Ephemera.** 1 item.
ASCAP Title Registration. Facsimile of completed form; dated February 28, 2008. 1 p.

**Folder 27**
Youth Music. 1 item.

**Folder 28**
Works Lists and Resumes. 9 items.
Resume of Michael Isaacson (incomplete; consists of p. 2 only). Typeset; undated. 1 p.
“Michael Isaacson, Composer.” Typeset biography and resume, accompanied by facsimiles of recommendation letters. 7 pp.
Resume of Michael Isaacson. Typeset; undated. 3 pp.

**Folder 29**
Ephemera. 27 items.
Correspondence: Elliot Gilbert to “Co-Investor (Newman).” Facsimile of typeset letter, on professional letterhead; dated December 13, 1982.


“Hatikva—The Song of Hope.” Facsimile of page from unidentified source, p. 5. 1 p.

Facsimile of text and tropes for Erev Yom Kippur service, unidentified source. 7 pp. Accompanied by additional tropes. Typeset, with annotations in pencil. 1 p.

- Publicity circular for *Kwanzaa: A Celebration of Family, Community and Culture*. Typeset brochure, trimmed. 1 item.


CV of Samuel Adler. Typeset. 2 pp.


Print of image from unidentified Jewish illuminated manuscript, on photographic paper. 1 item.

**Box 30**

**Folder 1** Items separated from audio-visual materials.

*Materials separated from reel-to-reel audio tapes:*
- **A Job Well Done.** 7” audio reel (1983). 1 item.
  *Separated from Box 43, Item 6.*

- **Mad Woman of Chaillot.** 7” audio reel (n.d.). 1 item.
  *Separated from Box 43, Item 11.*
  Scene list, with annotations pertaining to music cues. Ink, with annotations in pencil and ink. 2 pp.

- **Moses Played the Palace.** 7” audio reel (n.d.). 1 item.
  *Separated from Box 43, Item 12.*
  Track list. Typeset. 1 p.

*Materials separated from cassette tapes:*
- **Adler, Samuel. Elegy for String Orchestra / Canto III.** Cassette tape (n.d.). 1 item.
  *Separated from Box 49, Item 23.*
  Samuel Adler to Michael Isaacson. 1 letter. Ink, on professional letterhead; dated March 8, 1985. 1 p.

- **Adler, Samuel. “Music for Boy’s Chorus.”** Cassette tape (CrO2) (n.d.). 1 item.
  *Separated from Box 49, Item 24.*
  Samuel Adler to Michael Isaacson. 1 note. Ink; undated. 1 p.

  *Separated from Box 49, Item 31.*
  Separated from Box 49, Item 34.  
  Track list. Typeset, with annotations in ink. 1 p.

Materials separated from CDs:
  Separated from Box 53, Item 5.  

Materials separated from videotapes:
- “Cradle of Fire #1” VHS (n.d.). 1 item.  
  Separated from Box 54, Item 1.  
  Shot log. Typeset form, completed in pencil and ink, from Refraze Recording Studios, Dayton, OH; undated. 2 pp. Includes cinematographic notes for titles:  
  Babi Yar 1 ; Babi Yar – Wild ;  
  Babi Yar – 2 ; Shtiler – New Take at End ;  
  Shtiler ; S’brent ;  
  Ani Maain ; Zog Nit.

  Separated from Box 54, Item 6.  

  Separated from Box 55, Item 2.  

  Separated from Box 55, Item 6.  
  Shot logs. Typeset forms, completed in pencil, from Refraze Recording Studios; undated. 4 pp. Includes cinematographic notes for titles:  
  Enosh ; Enosh, second take – pickup at bar 23 ;  
  Shiviti ; Psalm 121 ;  
  Psalm 121* ; Psalm 23 ;  
  Psalm 23* ; El Malei ;  
  El Malei.
  Separated from Box 56, Item 3.
  Shot logs. Typeset forms, completed in pencil, from Amber Sky Music
  Production; dated September 27, 1999. 7 pp. Includes logs titled: Los
  Tres ; Kwanzaa ; F. D. Mouse ; Who Needs a Holiday ; Cornucopia ;
  Night Star ; Rhythm/Light.

- “Opening Night: Michael Isaacson and the Israel Pops ; 10-88.” Betamax tape
  Separated from Box 56, Item 5.
  Production log, from Capitol Records, Inc. Studio Operations. Typeset;

Materials separated from digital storage devices.
- [Ladorot Habaim]. 8 GB memory card (2017). 1 item
  Separated from Box 51, Item 45.
  Jeremy Goldstein (Director of Communications, Stephen Wise Temple) to
  Michael Isaacson. 1 letter. Typeset, on professional letterhead, signed
  in ink; dated March 23, 2017. 1 p.

Sub-series F: Milken Papers

Folder 2  Advisory Board.
  Correspondence. 3 items.
  Cammie [Cohen] (Program Director Special Projects, Milken Family
  Foundation) to “Jules” [Julius Lesner] (Executive Director, Milken Family
  Foundation). Memo on the creation of the Milken Archive Advisory
  Board. Accompanied by packet of materials pertaining to the foundation
  Rebecca Rona to Michael Isaacson. 1 fax, on thermal fax paper; dated May
  25, 1993. Accompanied by list of candidates for Archive Advisory Board.
  3 pp. Copy 2 (facsimile).
  Correspondence from Judith Eisenstein to Michael Isaacson. 1 letter. Typeset,
  signed in ink; dated December 22, 1993. 1 p.

  Ephemerata. 1 item.
  Address list, untitled. Typeset, on thermal fax paper. 1 p. Copy 2 (facsimile).

Folder 3  Agreements.
  Correspondence. 2 items:
  Bill Kaplan to Michael Isaacson. 1 letter. Typeset, on professional letterhead,
  signed in ink; dated January 27, 1992. 1 p. Accompanied by “Mechanical
  License.” Typeset, with annotations in ink. 3 pp.
  Julius Lesner (Executive Director, Milken Family Foundation) to Judith
  Tischler (Editor, Transcontinental Music). 1 letter. Typeset, signed in ink;

**Artist Contracts. 26 items.**


Artist release forms. 20 contracts (Samuel Adler, cantor, organist, and members of the Rochester Singers). Typeset, signed in ink and pencil; dated May 11-12, 1991. 20 pp.

Artist contract. 1 blank contract (pertaining to recording and production of *The Music of Michael Isaacson*). Typeset; dated December 5, 1992. 1 p.

**Ephemera. 5 items.**

Template of invitation to potential Advisory Board members. 1 letter. Typeset; dated February 18, 1992. 2 pp.

Template of recording release agreement. Typeset, undated, with annotations in ink. 1 p. Revised template. Typeset, undated. 1 p. 2 copies.

Legal questionnaire. Typeset form. 1 p.

Template of letter, legal questionnaire, co-producer budget worksheet, and recording release agreement. Typeset. 4 pp.

Template of budget worksheet for CD project. Typeset; dated March 2, 1992. 1 p.

**Folder 4**

**Archives.**

**Correspondence. 14 items.**

Julius Lesner from Michael Isaacson. 1 letter. Typeset, on professional letterhead; dated June 12, 1990. 1 p.

Neil Levin (Artistic Director, Milken Archive of American Jewish Music) to/from Michael Isaacson. 2 letters. 2 typeset, 2 signed in ink, 1 on professional letterhead; dated March 1, 2005; March 10, 2005. 4 pp.

Lowell Milken to/from Michael Isaacson. 2 letters. 2 typeset, 1 on professional letterhead; dated July 6, 1990; 1 undated. 2 pp.


Friends and colleagues of the Cantors Assembly from Michael Isaacson. 1 letter. Typeset, undated. 3 pp.
Illegible] to Michael Isaacson. 1 letter. Ink, on professional letterhead
[Sharafin Productions, Inc.], undated. 1 p.
Rebecca Rona (Administrative Director, Milken Archive of American Jewish
Music) to Rabbi Lewis M. Barth (Dean, Hebrew Union College), cc:
Michal Isaacson. Facsimile of 1 letter, typeset, on professional letterhead;
dated January 18, 2005.

Project Proposals. 12 items.
“The Milken Archive of Twentieth Century American Jewish Music.” Project
Typeset, with annotations in ink and pencil; dated December 1999. 2 pp.
“Proposed Titles for Milken Archive Recording Schedule.” Typeset
document, accompanied by partial budget for the first and second
recordings. 2 pp.
1 p. Copy 3, affixed to professional letterhead for Michael Isaacson
(Artistic Director, Milken Family Archive). 1 p. Copy 4 (facsimile of copy
3). 1 p.
Budget proposals for Milken Archive CD project (CDs #1-3, 7, 13-14, 16-17,
19). Typeset. 9 pp.
“Minhag America: The Beginnings of American Synagogue Music 1890-
1925.” CD project. Track list and list of personnel. Typeset. 1 p. Track
list. Typeset, with annotations in ink. 1 p.
“Program of Synagogue Choral Music 1890-1930.” CD project. Track list.
Typeset, with annotations and description in ink. 1 p.
“The Milken Archive of 20th Century American Jewish Music: A Summary

Budgets and Invoices. 7 items.
Invoice from Pacific Coast Sound Works; dated April 25, 1991. 1 p.
Preliminary estimate of costs from PS:design, Los Angeles; dated July 30,
Invoice from Eastman School of Music Recording Arts and Services; dated
Invoice from Electric Pencil; dated October 28, 1991, on thermal fax paper. 1
p. Copy 2 (facsimile).
Invoice from Peter Scott; dated October 28, 1991. 1 p. 2 copies.

Publisher’s Proofs. 6 items.
“Walter Scharf: The Tree Still Stands.” CD project (Milken Archive of 20th
Century American Jewish Music, Vol. 1, No. 1). Typeset documents for
liner notes: track list, acknowledgements, and biographies. 5 pp.


Ephemera. 2 items.
Brochure on the Foundations of the Milken Families. 1 p.
Address for “McCawley.” Ink. 1 p.

Folder 5
CD Files. 6 items.
Correspondence. 2 items.
Richard Lee (Music Coordinator, Milken Archive) to/from Michael Isaacson. 2 letters. 2 ink manuscript, 1 on professional letterhead, 1 on personal letterhead; dated September 21, 1999; 1 undated. 2 pp.

Concert Programs. 1 item.

Publicity and Press Materials. 3 items.
Circular for concert (Viklarbo Chamber Ensemble); dated March 1992. 1 item.
Biography of Edith Chen. Typeset. 1 p.
Photograph of Edith Chen. 1 item.

Ephemera. 1 item.
Manuscript notes on Edith Chen recording session. Ink. 2 pp.

Library. 1 item.

[CD Listing—See Oversized Items]

Folder 6
Chamber Music Album.
Correspondence. 6 items.
Correspondence: Yehudi Wyner to/from Michael Isaacson. 6 letters. 5 ink manuscript, 1 typeset; 5 on professional letterhead; dated October 2, 1991; November 9, 1991; December 19, 1991; February 2, 1992; February 28, 1992; March 4, 1992. 10 pp.
Library. 1 item.
Yehudi Wyner, *Tanz and Maissele*. For violin, clarinet, cello, and piano.

Folder 7  Friendship Park.
Manuscripts and Sketches. 1 item.
“Friendship Park” (Michael Isaacson). Manuscript sketches, pencil. 1 p.

Contracts and Agreements. 1 item.

Folder 8  Funny, It Doesn’t Sound Jewish.
Correspondence. 4 items.
Jack Gottlieb to Michael Isaacson. 3 letters. 3 typeset; dated March 12, 1992; March 22, 1992; October 20, 1992. 4 pp.

Folder 9  Liner Program Notes/Composer.
Ephemera. 1 item.
Composer’s notes for *Nishmat Adam, Elegy, and Psalms of Woe and Joy*.
Typeset, by Robert Starer. 1 p.

Folder 10  Mollicone, [Henry].
Correspondence. 4 items.
Henry Mollicone to Michael Isaacson. 3 letters. 3 ink manuscript, 3 on professional letterhead; dated October 24, 1991; November 9, 1991; January 24, 1992. 8 pp.
Henry Mollicone to Sheldon [Harnick]. 1 letter. Ink manuscript, on professional letterhead; dated November 4, 1991. 1 p.

Project Proposals. 1 item.

Library. 2 items.

Folder 11  Mormon Tabernacle Choir.
Correspondence. 1 item.
<table>
<thead>
<tr>
<th>Folder 12</th>
<th>The Music of L. Bernstein.</th>
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<tr>
<td>Correspondence. 7 items.</td>
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<tr>
<td>Professional Papers. 1 item.</td>
<td></td>
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<table>
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<th>Folder 13</th>
<th>New Directions.</th>
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<tr>
<td>Correspondence. 1 item.</td>
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<th>Folder 14</th>
<th>Opera.</th>
</tr>
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<tbody>
<tr>
<td>Correspondence. 5 items.</td>
<td></td>
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</tbody>
</table>

Publicity and Press Materials. 5 items.
Biography of Cheryl Bensman Rowe. Typeset. 1 p.
Biography of Paul Rowe. Typeset. 1 p.
Biography of John Paul White. Typeset. 1 p.

Folder 15  Putterman.
Correspondence. 3 items.
Nate Lam from Michael Isaacson. 1 letter. Typeset, signed in ink; dated October 30, 1991.

Library. 8 items.
Facsimile of scores from published collection *Synagogue Music by Contemporary Composers* (New York: G. Schirmer, 1951), including:
- Lukas Foss. *Adon Olom (The Lord of All)*. For full chorus of mixed voices and cantor with organ accompaniment. 10 pp.
- Alexandre Gretchaninoff. *Adonoy Moloch (The Lord Reigns)*. For full chorus of mixed voices and organ with incidental tenor or baritone solo. 16 pp.

Folder 16  Smithsonian Collection.
Correspondence. 4 items.
Dennis Britton (Associate Producer, Smithsonian Collection of Recordings) to Michael Isaacson. 1 letter. Typeset, signed in ink, on professional letterhead; dated September 9, 1991. 1 p.
Bruce Talbot (Executive Producer, Smithsonian Collection of Recordings) to Michael Isaacson. 1 letter. Typeset, signed in ink, on professional letterhead; dated October 25, 1991. 1 p.


Folder 17  Transcontinental Agreement.
           Correspondence. 1 item.

Folder 18  Wake Up.
           Correspondence. 1 item.

Sub-series G: Milken Recording Projects

Folder 19  CD #1: Minhag America.
           Correspondence. 2 items.

           Ephemera. 1 item.
           Program Notes. Written by Samuel Adler for CD liner notes. Typeset. 8 pp.

Folder 20  CD #2: Second Wave.
           Correspondence. 1 item.
           Samuel Adler to Michael Isaacson. 1 letter. Typeset, signed in ink; dated December 16, 1991. 1 p. Accompanied by facsimiles of published scores from various sources, including (14 items):
           - Max Helfman, Who is like unto Thee. For SATB chorus and organ. 8 pp.
           - Frederick Jacobi, Ahavat Olam, for cantor, SATB chorus, and organ. 8 pp.
           - Adoration. For cantor and organ. Unidentified score on reverse. 2 pp.
- [Isadore Freed.] L’cho Dodi. For SATB chorus and organ. 4 pp.
- [A. W. Binder.] Adon Olom (The Lord of All). For SATB chorus and organ. 6 pp.
- [Isadore Freed.] Yih’yu L’rotzon (May the Words I). For SATB chorus. 2 pp.
- Yism’chu. For SATB chorus and keyboard. 4 pp.
- Lazare Saminsky. Tov l’hodos. For SATB chorus and organ. 4 pp.
- Kedusha. For cantor, SSATB chorus, and keyboard. 7 pp.
- Bor’chu, and Sh’ma Yisroël. For cantor, SATB chorus, and organ. 2 pp.

Budgets and Invoices. 1 item.

Folder 21   CD #3: German Emigre.
Correspondence. 2 items.
Barbara Zeisl Schoenberg to Michael Isaacson. 1 letter. Ink manuscript, on professional letterhead; dated February 18, 1992. 2 pp.
Cammie Cohen from Michael Isaacson. 1 memo, including projected budget for recording. Typeset; undated. 1 p.

Professional Papers. 4 items.
Manuscript notes on April 28 recording session. Ink. 2 pp.
“Questionnaire Re: Works to Be Recorded.” Typeset forms, completed in ink. 12 pp.

Library. 17 items.
Facsimiles of published scores from various sources:
Max Janowski. Avinu Malkeinu. For cantor (high voice), SATB choir, and organ. 6 pp.
H. C. Adler. Early Will I Seek Thee. For SATB choir and organ. 6 pp.
Herbert Fromm. L’chu N’ran’noh. For cantor, SATB chorus, and organ. 4 pp.
Herbert Fromm. Grant Us Peace and May the Words. For cantor, SATB chorus, and organ. 3 pp.
V’shomru. For solo, SATB chorus, and organ. 4 pp.
Herbert Fromm. *The 23rd Psalm*. For SATB chorus and organ, with flute ad lib. 5 pp.
*Adonoy Moloch (Psalm 97)*. For SATB chorus and organ. 4 pp.
*Harken to My Pray’r*. For SATB chorus and organ ad lib. 3 pp.
“Let Us Adore” and “Va-anachnu” from *Adoration*. For cantor and organ. 2 pp.
H. Schalit. *The Lord is My Strength*. For SATB chorus and organ. 7 pp.
*Adonoy Moloch*. For cantor, SATB chorus, and organ. 5 pp.
*Zochrēnu—Melech Ozër*. For cantor, choir, and organ. 2 pp.

**Folder 22**  
**CD #5: Yiddish American Theatre.**
*Correspondence*. 5 items.
Zalmen Mlotek to/from Michael Isaacson. 4 letters. 4 typeset, 2 on thermal fax paper; all dated September 2, 1991. 7 pp. Copy 2 of letters from Zalmen Mlotek (on thermal fax paper) (facsimiles).
Henry Sapoznik to Michael Isaacson. 1 fax cover page, on thermal fax paper; undated. 1 p. Copy 2 (facsimile).

*Ephemera*. 1 item.
Typeset documents, in Hebrew. 4 pp. Subtitles on documents: Olshanetsky; Rumshinsky; Brody; Sandler; Perlmutter; Kreitsberl; Secunda; Ellstein.

**Folder 23**  
**CD #6: Yiddish American Art Songs.**
*Correspondence*. 1 item.
Typeset, on personal letterhead; dated September 20, 1992. 2 pp.
Accompanied by facsimile of manuscript list of proposed tracks for CD. 1 p.

**Folder 24**  
**CD #7: Synagogue Music for Organ.**
*Correspondence*. 8 items.
Dan Miller (Organist/Associate Minister of Music, Calvary Church) to Michael Isaacson. 1 letter. Typeset, signed in ink, on professional letterhead; dated October 14, 1992. 1 p.
Earline Moulder to Michael Isaacson. 2 letters. 2 typeset, 1 on thermal fax paper; dated April 7, 1993; May 26, 1993. 2 pp. Copy 2 of letter dated April 7, 1993 (facsimile).
Amy Rice-Young (President, ALRY Publications) to “Composers and Arrangers.” 1 letter. Typeset, on professional letterhead; dated April 1, 1992. 2 pp. Accompanied by manuscript note, in pencil. 1 p.
Jonathan Yordy to Michael Isaacson. 1 letter. Typeset, signed in ink, on professional letterhead; dated April 25, 1993. 1 p.

Ephemera. 6 items.
Memo, regarding phone call from Dan Miller; dated June 2, 1992. 1 p.
Invoice from DSDS Enterprises; dated June 3, 1992. 1 p.
Circular for The Park Hotel. 1 p.
Manuscript notes, ink, on note paper from The Park Hotel. 1 p.
Budget proposal for “CD #7 ‘Organ Music For The Synagogue.’” Typeset. 1 p.

Folder 25  CD #11: Jewish Music—East Coast.
Correspondence. 7 items.
Cammie Cohen from Michael Isaacson. 2 letters. 1 typeset, 1 ink; dated April 7, 1992; July 21, 1992. 2 pp.

Publicity and Press Materials. 1 item.

Budgets and Invoices. 1 item.

Ephemera. 2 items.
Manuscript notes. Ink. 4 pp.
Facsimiles of manuscript notes. 3 pp.

Folder 26

CD #13: Music of Samuel Adler.

Correspondence. 4 items.
Yolanda Blum (Copyright Director, Music Sales Corporation) to Michael Isaacson. 1 letter. Typeset, on thermal fax paper; dated April 9, 1992. 1 p. Copy 2 (facsimile).
Susan Feder (Vice President, G. Schirmer) from Michael Isaacson. 1 letter. Typeset, signed in colored pencil; dated April 2, 1992. 1 p.

Ephemera. 4 items.
Program order for Christ Church recording session. Typeset, on thermal fax paper, dated May 2, 1992. 1 p. 2 copies. Copy 3 (facsimile).
“Questionnaire Re: Works to Be Recorded.” Typeset form, completed in ink. 2 pp.
“Questionnaire Re: Works to Be Recorded [2].” Facsimile of typeset form, on thermal fax paper. 2 pp. Copy 2 (facsimile).

Library. 19 items.
Facsimiles of published scores by Samuel Adler, from various sources:
L’chah Dodi. For cantor, SATB choir, organ, and flute. 8 pp.
Ahavat Olam. For cantor (medium voice) and organ. 3 pp.
I Will Betroth Thee Unto Me. For high voice and organ. 3 pp.
Bar’chu. For cantor, SATB choirs, and organ. Manuscript facsimile. 1 p.
Sh’mah, V’ahavta, Mi Chamocha. For cantor, SATB chorus, and organ. 8 pp.
V’sham’ru. For cantor, SATB chorus, and organ. 3 pp.
Hashkiveinu. For solo (medium voice), SATB chorus, and organ. 13 pp.
Silent Devotion and May the Words. For SATB chorus and organ. 2 pp.
Hodo al Eretz. For SATB chorus and organ. 2 pp.
Torat Adonai T’nimah. For cantor and organ. 2 pp.
Eitz Chayim—Hashiveinu. For cantor, SATB choir, and organ. 3 pp.
Psalm of Dedication (Psalm 100). For SATB chorus and organ, with 2 trumpets ad lib. 7 pp.
Sim Sholom. For voice and keyboard. 3 pp.
Y’vareech’cha. For SATB chorus and organ. 3 pp.
Havdalah. For SATB chorus and keyboard, with 2 optional flutes. 19 pp.

A Song of Hanukkah (The Feast of Lights). For SATB chorus with piano. 7 pp.

Judah’s Song of Praise. For SATB chorus with piano. 6 pp.

Eli Tsiyon. For SATB choir and organ. 5 pp.

Yism’chu. For SATB choir and keyboard. Score incomplete; consists of pp. 2-3 only. 2 pp.

Folder 27  CD #14: Robert Starer.
Correspondence. 3 items.


Folder 28  CD #15: Michael Isaacson (The Music of ...).
Correspondence. 2 items.

Mary E. Ryan (Permissions Manager, W. W. Norton & Co.) to Michael Isaacson. 1 letter. Typeset, signed in ink, on professional letterhead; dated April 15, 1992. 1 p.

Ephemera. 4 items.

Recording schedule for The Jewish Music of Michael Isaacson CD. Typeset. 1 p. Copy 1 has annotations in ink. Copy 2 has annotations in pencil. Copy 3 revised, with annotations in pencil and ink.


Manuscript notes, in pencil and ink. 2 pp.

Box 31

Folder 1  CD #16: Jewish Influences on Tin Pan Alley.
Correspondence. 27 items.

Jack Gottlieb to performers for recording: Tovah Feldshuh, Bruce Adler, Stephen Blier. 3 letters. 3 typeset; dated August 20, 1992. 3 pp. Accompanied by address list. Typeset. 1 p.

- Accompanied by Clearance Permission letters from Jack Gottlieb. 21 letters. 21 typeset; dated August 20, 1992.

Budgets and Invoices. 1 item.
Invoice from Carro, Spanbock, Kater & Cuiffo, pertaining to “Funny It Doesn’t Sound Jewish.” Typeset; dated September 23, 1992. 3 pp.

Ephemera. 1 item.

Folder 2
CD #17: Cantoral Classics.
Correspondence. 1 item.
Samuel Rosenbaum to Michael Isaacson. 1 letter. Ink; undated.

Folder 3
Correspondence. 10 items.
Cammie Cohen from Michael Isaacson. 1 letter. Typeset; undated. 1 p.
Raoul Roson (President, Seesaw Music Corp.) to Julius Lesner. 1 letter.
Typeset, on thermal fax paper; dated March 9, 1992. Copy 2 (facsimile).

Contracts and Agreements. 1 item.
Artist contract (Hale Porter). Typeset, signed in ink; dated April 8, 1992. 1 p.

Budgets and Invoices. 7 items.
Invoice from J. E. Sound Production; dated May 8, 1992. 1 p.

Ephemera. 1 item.
Hear O Israel credits. Typeset, on thermal fax paper. 1 p. Copy 2 (facsimile).

Library. 3 items.
Typeset lyrics. Copy 1 on thermal fax paper, with annotations in ink. 1 p.
Copy 2 (facsimile of copy 1), with annotations in ink. 1 p.

Folder 4 CD #20: American Jewish Folk Songs.

Correspondence. 4 items.
Randi Friedman (President, Sounds Write Productions) from/to Michael Isaacson. 2 letters. 2 typeset, 2 signed in ink, 2 on professional letterhead; dated March 13, 1992; March 26, 1992.
Jeffrey Klepper (Cantor, Beth Emet The Free Synagogue) to Michael Isaacson. 1 letter. Ink, on professional letterhead; dated June 28, 1992.

Ephemera. 1 item.
Manuscript notes, ink. 1 p.

Correspondence. 2 items.

Contracts and Agreements. 1 item.

Sub-series H: Photographs and Images

Folder 6  Michael Isaacson Headshots.
17 photographs. Includes:
- Unattributed photograph; undated. 1 black and white photograph, 8” x 10”. 2 copies.
- Unattributed photograph; undated. 1 black and white photograph, 8” x 10”. On reverse: “Mr. Michael Isaacson / Temple Is. Sabbath / 1 col. pic. / Temple Israel, 5419 East Broad Street, Columbus, Ohio 43213.”
- Unattributed photograph; undated. 1 black and white photograph, 8” x 10”. 2 copies.
- Unattributed photograph; undated. 1 black and white photograph, 8” x 10”. 2 copies.
- Unattributed photograph; undated. 5 prints: 1 color print, 5” x 5”; 1 color print, 8” x 10”; 1 black and white print, 8” x 10”; 1 black and white print with white border, 9” x 12”; 1 color print with white border, 9” x 12”.
- Unattributed photograph; undated. 1 sepia photograph, 8” x 10”. 2 copies.

Folder 7  Michael Isaacson Headshots (Negative).
1 photographic negative; unattributed; undated. 1 black and white negative, 8” x 10”. Accompanied by photographic negative of nameplate: “Michael Isaacson.”

Folder 8  Isaacson—Portrait by Gordon Goodman.
Undated. 1 black and white print-out of image, 8.5” x 11”.
Folder 9  Other Headshots.

Samuel Adler. 2 photographs:
- Photograph by Louis Ouzer; undated. 1 black and white photograph, 5” x 7”.
- Unattributed photograph; undated. 1 black and white photograph, 8” x 10”, with polymer adhesive label: “Samuel Adler.”

Roz [Rosalyn] Barak. 1 photograph:
- Unattributed photograph, printed by Supershots; undated. 1 black and white photograph, 8” x 10”.

Harold Gould. 1 printout of photograph:
- Unattributed photograph; undated. 1 black and white print-out of image, 8.5” x 11”.

Gershon Kingsley. 1 photograph:
- Unattributed photograph; undated. 1 black and white photograph, 8” x 10”. Facsimile of note and signature affixed to photograph: “Very truly yours, Gershon Kingsley.”

Louis Ouzer. 1 photograph:
- Photograph by Michael Isaacson; undated. 1 black and white photograph, 8” x 10”. Caption on photograph: “A photographer is born / Thank you / Louis Ouzer.”

Shalom Secunda. 1 photograph:
- Unattributed photograph; undated. 1 black and white photograph, 8” x 10”, with polymer adhesive label: “Shalom Secunda.”

Robert Starer. 2 photographs:
- Unattributed photograph of Robert Starer and Michael Isaacson; undated. 1 black and white photograph, trimmed, 1 3/4” x 5”. See Folder 17 (Mounted Photographs), photograph of Robert Starer and Michael Isaacson for complete print.
- Unattributed photograph; undated. 1 black and white photograph, 8” x 10”, with polymer adhesive label: “Robert Starer.”

Faith Steinsnyder. 2 photographs:
- Photograph by Lisa Kohler; undated. 1 black and white photograph, 8” x 10”.
- Photograph by Lisa Kohler; undated. 1 black and white photograph, 8” x 10”.

Folder 10  Herbert Fromm Headshot.
Photograph by Samuel Cooper; undated. 1 black and white photograph, 5” x 7”, mounted, with polymer adhesive label: “Herbert Fromm.” Facsimile of note and signature affixed to mat board: “Very sincerely, Yours, Herbert Fromm.”

Folder 11  Ed Asner Photos.
From file labeled: “Ed Asner Photos.”
14 photographs. Includes:
- Photographs of Edward Asner and Michael Isaacson, at recording session for *Stephen Wise Temple Presents: Regeneration*; unattributed; undated. 10 black and white photographs, 4” x 5”.
- Photograph of Edward Asner and Michael Isaacson, at recording session for *Stephen Wise Temple Presents: Regeneration*; unattributed; undated. 2 prints: 1 black and white photograph, 5” x 7”. 1 black and white photograph, 8” x 10”.
- Photograph of Nathan Lam, [Donna] Lam, Cathy Lee Crosby, and Michael Isaacson; unattributed; undated. 1 color photograph, 8” x 10”.
- Headshot of Michael Isaacson; unattributed; undated. 1 black and white photograph, 9” x 12”.

Folder 12  “My Fair Lady (March 1968).”
3 mounted photographs. Includes:
- Photograph of Michael Isaacson conducting, mounted; unattributed; undated. 1 black and white photograph, 8” x 10”.
  *See Folder 17 (Mounted Photographs), for duplicate print.*
- Photograph of Michael Isaacson conducting, mounted; unattributed; undated. 1 black and white photograph, 5” x 7”, mounted on 8” x 10” mat board. 2 copies.
  *See Folder 17 (Mounted Photographs), for duplicate print.*

Folder 13  Photographs by Louis Ouzer.
9 photographs. Includes:
- Photograph of Michael Isaacson, with 2 unidentified individuals; [1970]. 2 black and white photographs, 5” x 7”. On reverse: “1305-5A” and “1305-6A.”
- Photograph of Herbert Fromm and Michael Isaacson; [1970]. 1 black and white photograph, 5” x 7”. On reverse: “1305-11.”
- Photograph of Michael Isaacson and unidentified woman; [1970]. 1 black and white photograph, 5” x 7”. On reverse: “1305-15.”
- Photograph of Robert De Cormier and Michael Isaacson; fall 1972. 1 black and white photograph, 8” x 10”. On reverse: “1608-8A.”
- Photograph of Samuel Adler, with 4 unidentified students; undated. 1 black and white photograph, 8” x 10”. On reverse: “1662-5.”
- Photograph of Samuel Adler and Michael Isaacson, with 5 unidentified individuals; undated. 1 black and white photograph, 8” x 10”. On reverse: “1662-22.”

Folder 14  Israel Pops Orchestra Recording Session (1997).
Photographs of recording session with Michael Isaacson and the Israel Pops Orchestra. 52 color photographs, 4” x 6”. On reverse of last photograph: “Israel recording with IPO for Museum of Jewish Heritage, 1997.”

Folder 15
From file “Samuel Adler, ESM.”
*From file labeled: “Sam Adler / ESM / Louis Ouzer Photography.”*
9 photographs and contact sheets. Includes:
- Contact print. Contains 35 images of unidentified rehearsal, photography by Louis Ouzer; dated May 12, 1991. 1 color contact print, 8” x 10”. Contact print labeled: “R-2167.”
- Contact print. Contains 31 images of unidentified rehearsal, photography by Louis Ouzer; dated May 12, 1991. 1 color contact print, 8” x 10”. Contact print labeled: “R-2168.”
- Contact print. Contains 18 images of unidentified rehearsal, photography by Louis Ouzer; undated [May 12, 1991]. 1 black and white contact print, 8” x 10”. Contact print labeled: “R 2169.”
- Contract print. Contains 17 images (headshots of Michael Isaacson), unattributed; undated. 1 black and white contact print, 8” x 10”. On reverse: “610.”
- Headshot of Michael Isaacson. Unattributed photograph; undated. 1 black and white photograph, 8” x 10”.
- Headshot of Michael Isaacson. Unattributed photograph; undated. 1 black and white photograph, 8” x 10”.
- Headshot of Michael Isaacson. Unattributed photograph; undated. 1 black and white photograph, 8.5” x 11”.
- Photograph of the Israel Pops Orchestra with Michael Isaacson, music director, and Theodore Bikel, guest artist, unattributed; undated. 1 black and white photograph, 8” x 10”.
- Accompanied by envelope. 1 item.

Folder 16 Various Photographs.
19 photographs. Includes:
- Photograph of Michael Isaacson at Franklin Delano Roosevelt High School, unattributed; undated [1970]. 1 color photograph, 3.5” x 3.5”.
- Photograph of two unidentified individuals, unattributed; undated. 1 color photograph, 3.5” x 4”.
- Photograph of Michael Isaacson by theater poster advertising “The Sholom Pops Orchestra, directed by Michael Isaacson” concert, May 8, [1989], Academy of Music, Philadelphia, PA; unattributed, undated. 1 color photograph, 3.5” x 5”.
- Photograph of Michael Isaacson and Nathan Lam, unattributed; undated. 1 black and white photograph; 5” x 7”.
- Photograph of Michael Isaacson and Nathan Lam, unattributed; undated. 1 black and white photograph; 5” x 7”.
- Photograph of Michael Isaacson holding framed painting, unattributed; undated. 1 black and white photograph, 5” x 8”. 2 copies.
- Photograph of Michael Isaacson with 3 unidentified individuals, unattributed; undated. 2 prints. 1 black and white photograph, 4.5” x 6.5”. 1 black and white photograph, 5” x 8”.
- Photograph of Michael Isaacson, unattributed; undated. 1 black and white photograph, 8” x 10”.
- Photograph of Rabbi Zeldin, Nathan Lam, Michael Isaacson, Arthur Hamilton, Mort Stevens, Ernest Gold, Robert Strassburg, Scott Lavender, unattributed; undated. 1 black and white photograph, 8” x 10”. On reverse: “Scharf: The Tree Still Stands.”
- Photograph of Michael Isaacson and 3 unidentified individuals, unattributed; undated. 1 black and white photograph, 8” x 10”.
- Photograph of Michael Isaacson and 2 unidentified individuals, unattributed; undated. 1 black and white photograph, 8” x 10”. Photograph copyright Universal City Studios, Inc. On reverse: “Universal Studios / Rudy? / 57”
- Photograph of Michael Isaacson and Bill Smith, unattributed; undated. 1 black and white photograph, 8” x 10”. Photograph copyright Universal City Studios, Inc. On reverse: “Bill (Falconetti) Smith & M. I. / Rich Man, Poor Man / 83.”
- Photograph of performance by unidentified pianist, Michael Isaacson in audience; unattributed; undated. 1 black and white photograph, 8” x 10”.
- Photograph of 4 unidentified vocalists; unattributed; undated. 1 black and white photograph, 8” x 10”.
- Photograph of Michael Isaacson directing 4 unidentified vocalists, unattributed; undated. 1 black and white photograph, 8” x 10”. On reverse: “Security Pacific National Bank Creative Arts Section Photograph / Chase Bank / Noon Concerts.”
- Photograph of Michael Isaacson and the cast of *The Chosen* by Hal David and Charles Fox, photograph by Avi Drori; dated November 21, 1993. 1 color photograph, 4” x 6”. On reverse: “4241/8 / M. I. MD’s ‘The Chosen...’”
- Photograph of Michael Isaacson and Ed Asner, unattributed; undated. 1 color photograph, 8” x 10”.

Folder 17 Mounted Photographs.

6 photographs mounted on 11” x 14” mat board. Includes:
- Photograph of Michel Isaacson and Robert Starer, unattributed; undated. 1 black and white photograph, 7.5” x 9.5”, mounted.
  See Folder 8 (Other Headshots), photograph of Robert Starer and Michael Isaacson for trimmed print.
- Photograph of Michael Isaacson conducting, mounted; unattributed; undated. 1 black and white photograph, 7.5” x 9.5”, mounted.
- Photograph of Michael Isaacson conducting, mounted; unattributed; undated. 1 black and white photograph, 7.5” x 9.5”, mounted.

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See Folder 11 ("My Fair Lady (March 1968)") for 2 duplicate prints.
- Photograph of Michael Isaacson conducting, mounted; unattributed; undated. 1 black and white photograph, 7.5” x 9.5”, mounted.
- Photograph of Michael Isaacson conducting, mounted; unattributed; undated. 1 black and white photograph, 7.5” x 9.5”, mounted.
- Photograph of Michael Isaacson conducting, mounted; unattributed; undated. 1 black and white photograph, 7.5” x 9.5”, mounted.

Folder 18  
Through the Eyes of Music Graphics (Color). 1 item.

Folder 19  
Through the Eyes of Music Graphics (Black and White). 1 item.
Graphics for Through the Eyes of Music: A Musical Video Tour of Israel (Ramat Gan: Telemedia Productions, 1991). Consists of set of 4 black and white negatives (labeled cyan, black, magenta, yellow), printed by Quad Color, Burbank, CA; dated March 8, 1991. 4 items, 11” x 13.5”.

Folder 20  
Halcyon Graphics. 1 item.

Folder 21  
Poster Advertisements. 3 items.
Advertisement for Michael Isaacson and the Israel Pops, including courses, CDs, and cassettes; undated. Color image, on foam core board, 11” x 14”. 2 copies.

Series 3: Publicity and Press Materials

Sub-series A: Scrapbooks

Box 32

Item 2  
Additional items in scrapbook include:
- Headshot of Michael Isaacson. 1 black and white photograph, 8” x 10”.

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- Resume of Michael Isaacson. Typeset; undated.
- Correspondence: Samuel Adler to Michael Isaacson. 1 letter. Typeset, signed in ink, on professional letterhead; dated May 21, 1971.
- Hegyon Libi (The Meditations of my Heart). Published score (New York: Transcontinental Music Publications, 1972). Inscription on inside of front cover: “Mom—This service is dedicated to you for many reasons...”
- Facsimile of certificate of candidacy for the degree of Doctor of Philosophy in Music Composition from the Eastman School of Music. Accompanied by note: “Dear Mom, Thought you might get a kick out of this.”
- Correspondence: Walter Hendl (Eastman School of Music) to Michael Isaacson. 1 letter (award letter). Typeset, signed in ink, on professional letterhead; dated March 23, 1972.

Loose clippings, programs, and photographs from or interleaved in scrapbook pages separated; see Folders 2-6.
Oversized clipping separated; see Box 62, Folder 9.

Folder 3 Correspondence.
Allen I. Freehling (Rabbi, University Synagogue, Los Angeles, CA) and Jay I. Frailich (Cantor, University Synagogue) to Michael and Ronnie Isaacson. 1 letter. Typeset, signed in ink, on professional letterhead; undated. 1 p. Accompanied by card for “Blanche Pullman Memorial Fund.” 1 item.
- Photograph of Michael Isaacson and son [Ari?]. 1 color photograph, 3.5” x 6”.
- Photograph of boy [Andrew Isaacson?]. 1 color photograph, 3.5” x 6”.

Folder 4 Publicity and Press Materials.
1946. 1 item.

1971. 7 items.
- Press clippings: 2 clippings, 1 facsimile of clipping; dated April-May 1971. 3 pp.
- Concert programs. 2 programs; dated April 30, 1971; June 15, 1971.

[1981]. 1 item.

1982. 1 item.

1983 2 items.
- Press clippings: 1 clipping, 1 facsimile of clipping; dated February-March 1983. 2 pp.

1990. 1 item.

1994. 1 item

Folder 5 Yeshiva Rambam Yearbook, 1959. 2 items.
“Contentment.” Typeset poem, with annotations in pencil. 1 p.

Folder 6 Papers. 4 items.
Commencement program, Lynbrook Senior High School; dated June 1980. 4 pp.
Resume of Michael Isaacson. Typeset. 2 pp. 2 copies.

Folder 7 Photographs.
5 photographs. Includes:
- Photograph of unidentified woman, unattributed; undated. 1 black and white photograph, trimmed around silhouette, ca. 2” x 2.5”.
- Photograph of Ruth and Bob Roberts, photograph by Leo Peskin Studio; dated March 30, 1956. 1 black and white photograph, 8” x 10”. Accompanied by photo mount from The Fabulous Fairmount, Lakewood, NJ, Leo Peskin Studio. Note on photo mount: “Dad with Ruth and Bob Roberts; 3/30/1956.”
- Photograph of Michael Isaacson and unidentified woman; 1966. 1 black and white photograph, unattributed, 8” x 10”. Embossed on photograph: “Grossinger’s ’66.” On reverse: “Gloria Schlussel / KI 30490.”
- Photograph of Michael Isaacson and 3 unidentified individuals; undated. 1 black and white photograph, unattributed, 8” x 10”. On reverse: “T-45 / 1073-3.”
- Headshots of Nat Habib, by Torchia; undated. 1 set of 4 black and white headshots, 8” x 10”. On reverse: inscription and autograph by Nat Habib.

Box 33

Item 1  Scrapbook, bound. Includes publicity and press materials, concert programs, and other items; dated 1974-1981.

Materials remain adhered to 9 pp. within scrapbook.
Additional loose clippings, programs, photographs, and other papers from scrapbook as well as items interleaved in scrapbook pages separated; see Folders 2-8.
Oversized clippings separated; see Box 62, Folder 9.

Folder 2  Correspondence. 5 items.

William M. Gray (President, University Synagogue), Jay I. Frailich (Cantor), and Allen I. Freehling (Rabbi) to Michael and Suzy Isaacson. 1 letter. Typeset, signed in ink, on professional letterhead; dated January 28, 1977. 1 p.

Samuel E. Karff (Rabbi, Congregation Beth Israel) to Michael Isaacson. 1 letter. Typeset, signed in ink, on professional letterhead; dated December 3, 1982. 1 p.

Steven S. Sher (Cantor, Congregation B’nai Jehoshua Beth Elohim, Glenview, IL) to Michael Isaacson. 1 letter. Typeset, signed in ink, on professional letterhead; dated December 9, 1982. 1 p.

“Barry” (Los Angeles Times) to Michael Isaacson. 1 letter. Typeset, signed in ink, on professional letterhead; undated. 1 p.

Various correspondents to Michael Isaacson. 1 card (thank you card). Ink; undated. 1 item.

Suzy and Michael Isaacson. 1 card (new year’s greetings). Typeset; dated [1977]. 1 item.
Folder 3  Concert Programs, 1975-1978.
14 concert programs; dated May 2, 1975; June 4-5, 1976; January 28, 1977; February 18, 1977; April 15, 1977 (lecture demonstration); September 13, 1977; November 18, 1977; February 5, 1978 (with inscription by Herbert Fromm); March 3-5, 1978; March 10, 1978; March 19, 1978; April 14, 1978; November 19, 1978; December 5-6, 1978

Folder 4  Concert Programs, 1981-1983.
11 concert programs; dated 1981 (Shlomo Bardin Award Dinner 1981); September 19, 1981; September 20, 1981; January 31, 1982; December 3, 1982; March 4, 1983; April 15, 1983; June 5 1983; May 6, 1983; September 3, 1983 (2 copies); December 11, 1983;
Program dated April 15, 1983 (Nishmat Chayim), accompanied by letter from Sheri Blum (Cantor, Temple Emanuel, Worcester, MA) to Michael Isaacson. Ink, on professional letterhead; dated April 25, 1983. 1 p.

Folder 5  Concert Programs, 1986-1990.

Folder 8  Publicity and Press Materials [2].
Press Clippings. 58 items.
1976-1979. 21 items: 4 facsimiles of clippings, 17 clippings. 21 pp. Includes articles by Michael Isaacson:
- “Why ‘Orpheus’ at the JCC?” Clipping from unidentified newspaper. 1 p.
1980-1989. 28 items: 23 clippings (with 2 duplicate facsimiles), 3 facsimiles of clippings. 35 pp. Includes articles by Michael Isaacson:
Undated. Includes articles by Michael Isaacson:
- “Flash of Spanish Brass.” Clipping from unidentified newspaper. 1 p.

Circulars and Press Releases. 16 items.
Circular for The Passover Plot. 4 pp.
Press release from The Barskin Agency (Artists Representation), pertaining to their representation of Michael Isaacson. Typeset; dated May 1978. 1 p.


Circulars and flyers for lectures and presentations. 4 items; dated 1977; 1979; October 1983 (2 items). 13 pp.

Circulars for publications and recordings. 4 items:
- Circular from the Cantors Assembly. Includes advertisement for A Message from Within by Michael Isaacson (score). 2 pp.

Newsletters, Bulletins, and Magazines. 4 items.
“Cantor’s Notes” and “A Look at Who We Are Musically,” The Torch (December 1978): 5-6. Includes list of musical ensembles at the University Synagogue, biographies of the synagogue’s music personnel, and list of compositions commissioned and/or premiered by the synagogue (including compositions by Michael Isaacson). 2 pp.


Concert Invitations. 2 items.
Invitation to “Light for the Heart’s Dark Places,” Congregation Beth Sholom, Long Beach, CA; September 11, 1982. 1 item.
Invitation to “Light for the Heart’s Dark Places,” Congregation Mogen David, Los Angeles, CA; September 3, 1983. 1 item.

Folder 7 Ephemera.
Correspondence. 2 items.
Invitation to engagement party for Michael Isaacson and Susan Weisblatt from Stuart and Ellyn Geller. 1 letter; dated February 16, 1975. 1 p.
Invitation to Michael Isaacson’s 40th birthday celebration from Suzy Isaacson. 1 invitation; dated [1986]. 3 pp.
Lectures. 2 items.

Ephemera. 3 items.
“Cantors Assembly West Coast Region Schedule of Programs for 1979.” Typeset circular, on letterhead for the Stephen S. Wise Temple. 1 p.
Certificate of (Honorary) Membership to the University Synagogue, issued to Michael and Susan Isaacson, signed in ink; dated January 28, 1977. 1 item.

Folder 8 Photographs and Portraits.
Michael Isaacson Headshots and Portraits. 4 items.
3 photographs; 1 portrait. Includes:
- Unattributed photograph; undated. 1 color photograph, 5” x 7”.
- Unattributed photograph, 1976-1977. 1 black and white photograph, 8” x 10”.
- Unattributed photograph, 1981. 1 black and white photograph, 8” x 10”.
- Portrait of Michael Isaacson by Roger [Pic?]; dated June 17, 1989. 1 pencil drawing, 8.5” x 11”. Inscription on drawing: “[illegible] best to the conducteur.”

Family Photographs. 3 photographs.
- Portrait of Ari Isaacson, unattributed; undated. 1 color photograph, 5” x 7”.
- Photograph of Andrew Isaacson, unattributed; undated. 1 black and white photograph, 8” x 10”.
- Photograph of Andrew Isaacson, unattributed; undated. 1 black and white photograph, 8” x 10”.

Various Photographs. 18 photographs.
- Photograph of Walter Scharf and Michael Isaacson, by Harry De Ligter Photographics; dated April 1983. 1 black and white photograph, 5” x 7”. On reverse: “F830411-A-10.”
- Photograph of Walter Scharf, by Harry De Ligter Photographics; undated. 1 black and white photograph, 5” x 7”. On reverse: “F830411-C-7.”
- Photograph of Michael Isaacson and two unidentified students, unattributed; dated August 1985. 1 black and white photograph, 5” x 7”. On reverse: “First auditions for L. A. High School of the Arts; August 1985; Twins—one sang, the other played the trumpet.”
- Photograph of Michael Isaacson and the Hollywood Studio Symphony (6 musicians, including Henry Mollicone, David Sherr, and Billy Reichenbach), unattributed; dated June 1978. 1 black and white photograph, 8” x 10”.
- Photograph of Michael Isaacson and the Hollywood Studio Symphony, unattributed; undated [June 1978]. 1 black and white photograph, 8” x 10”.
- Photograph of Nathan Lam, Samuel Adler, Michael Isaacson, and Joe Gale [Gole?], unattributed; dated December 1978. 1 color photograph, 3.5” x 5”.
- Photograph of Michael Isaacson, Samuel Adler, and Phillip Moddel, unattributed; dated December 1978. 1 color photograph, 3.5” x 5”.
- Photograph of Michael Isaacson at a lectern, unattributed; undated. 1 black and white photograph, 8” x 10”. Affixed to next photograph due to water damage.
- Photograph of Michael Isaacson at a lectern, unattributed; undated. 1 black and white photograph, 8” x 10”. Affixed to previous photograph due to water damage.
- Photograph of Michael Isaacson and unidentified individual. 1 black and white photograph, 8” x 10”. Affixed to next photograph due to water damage.
- Photograph of Michael Isaacson and 6 unidentified individuals. 1 black and white photograph, 8” x 10”. Affixed to previous photograph due to water damage.
- Photograph of Walter Scharf, Nathan Lam, unidentified, and Michael Isaacson at the Stephen S. Wise Temple, unattributed; undated. 1 black and white photograph, 8” x 10”.
- Photograph of Walter Scharf, Nathan Lam, unidentified, and Michael Isaacson at the Stephen S. Wise Temple, unattributed; undated. 1 black and white photograph, 8” x 10”.
- Photograph of Walter Scharf and Michael Isaacson. 1 black and white photograph, 8” x 10”.
- Photograph of unidentified concert, with Michael Isaacson in audience, unattributed; undated. 1 black and white photograph, 8” x 10”.

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- Photograph of Michael Isaacson and 5 unidentified individuals in front of marquee for “The Sholom Pops Orchestra” May 8, 1989, concert, unattributed; dated 1989. 1 color photograph, 3.5” x 5”.
- Photograph of Michael Isaacson and 6 unidentified individuals, unattributed; dated [1989]. 1 color photograph, 3.5” x 5”.

**Box 34**

**Item 1** Scrapbook, bound. Includes concert programs, publicity photographs, personal journals, and personal correspondence pertaining to the 1991 tour of the Israel Pops; dated March-April 1991. 38 pp

*Loose clippings and papers interleaved in scrapbook separated; see Folder 2. Oversized clipping separated; see Box 62, Folder 9.*

**Folder 2** Ephemera. 3 items.
- Correspondence: Marcy Seligman Roberts (Executive Committee, Jewish Family Service of Broward County) to Michael Isaacson. 1 letter. Typeset, signed in ink, on professional letterhead; dated April 3, 1991. 1 p.
- “1991 Israel Pops Tour Directory.” Orchestral personnel list, including contact information. Typeset, with annotations in ink. 4 pp.

*Sub-series B: Concert Programs*

**Box 35**

**Folder 1** Concert and Conference Programs: 1970-1979. 10 programs. Includes:
- “Prospects for Jewish Creativity in Our Time” symposium, B’nai B’rith Hillel Foundation of Rochester, Rochester, NY; dated February


Folder 2  

19 programs. Includes:

- “Simcha ‘86” (Michael Isaacson, conductor), Santa Monica, CA; dated January 25, 1986. 12 pp.
- “Simcha ‘87” (Michael Isaacson, conductor); dated February 1, 1987. 12 pp.
- “Simcha ‘89” (Michael Isaacson, conductor); dated February 12, 1989. 12 pp.

6 programs. Includes:
- “Shehechiyanu: Inaugural Recital of Music Created in the First Class of Jewish Music Composition” (Michael Isaacson, instructor), Los Angeles, CA; dated February 2, 1997. 2 pp. 2 copies.

9 programs. Includes:
- *The Seven Deadly Sins*, Pawleys Island, Myrtle Beach, and Conway, SC; dated October 30–November 1, 2009. 38 pp. On program: *The Seven Deadly Sins* and *An American Hallel*.


- “Artist Series,” Wright State University; dated January 16, 2010. 16 pp. On program for Double Reed Festival and Clarinet Symposium (pp. 6-9): *Woeboists and Basswoonists*.


- “Light for the Heart’s Dark Places: The Sacred Music of Michael Isaacson,” Sinai Temple; dated September 8, 2012. On program: *Hayom Harat Olam; Lishmoa el Harinah v’el Hat’filah; U’t’shuvah, Ut’filah, Utz’dakah; K’racheim Av; Sim Shalom; Adoni Roi (23rd Psalm); We Remember Them; Light for the Heart’s Dark Places*.

- “Carolina Master Chorale ‘Songs of a Passionate Life’ Concert”; dated October 25-26, 2014. 4 pp. On program: *The Last of Life for which the First Was Made*.

- “Erev Shabbat Service,” University Synagogue, Los Angeles, CA; May 13, 2016. Shabbat service “in honor of Michael Isaacson in recognition of his lifetime of musical contribution to the Jewish people.” 20 pp. On program: “Yom Zeh L’Yisrael” from *Nishmat Chayim*; “Candle Lighting” from *Shir Ari*; “Kiddush” from *Hegyon Libi*; “L’cha Dodi” from *To Recreate the World*; “Bar’chu; “Ahavat Olam” from *Shir Ari*; “Sh’mah” from *To Recreate the World*; “V’ahavta” from *Avodat Amamit*; “How Can I Sing?” and “Yism’chu” from *Nishmat Chayim*; “How Shall I Stand Before God” from *Hope for the Future*; “V’heishiv Leiv Avot; Sim Shalom*; “Yih’yu L’ratzon” from *Hegyon Libi; The Midrash of My Art (A Meditation); Al Hanisim; B’ni and B’ni; Eits Chayim; Guardians of the Heart; Eishet Chayil (A Woman of Valor); Im Ein Ani Li Mi Li; “Hayom Katzar” from *Shirei Avot*; “Kol Hamorid” from *Guardians of the Heart; Ur’ei Vanim L’vanecha*; “Adoration” from *Avodat Amamit*; “Oseh Shalom” from *To Recreate the World; Priestly Benediction*.

Folder 5 Concert Programs: Other.
3 programs, consisting of compositions by other composers and musicians.
Includes:
- “Riverside County Philharmonic, 40th Anniversary Season,” Riverside, CA; dated September 26, 1998.

Sub-series C: Press Clippings

Folder 6
1971. 8 items.
- Press clipping: 1 clipping; dated May 1, 1971 (pertaining to *Hegyon Libi*). 1 p.
- Press clipping: 1 clipping, 1 duplicate facsimile; dated June 15, 1971 (pertaining to performance of *A Message from Within*). 2 pp.

1972. 5 items.
- Press clipping: 1 clipping; dated January 24, 1972 (pertaining to publication of *Hegyon Libi*). 1 p.
- Facsimile of press clipping; dated May 4, 1972 (pertaining to performance of *Yism’chu*). 1 p.

1973. 1 item.
1974. 5 items.
- Facsimile of press clipping; dated March 14, 1974 (pertaining to performance of *Avodat Ammamit*). 1 p.
- Press clipping; dated March 24, 1974 (pertaining to performance of *Hegyon Libi*). 1 p.
- Press clipping; dated November 6, 1974 (pertaining to appointment of Michael Isaacson as director of music at The Temple, Cleveland, OH). 1 p.

1975. 1 item.

1976. 2 items.
- Press clipping; dated May 18, 1976 (pertaining to *The Sixth Day* multimedia installation). 1 p.

1977. 1 item.

1978. 1 item.

[Undated, 1970s]. 1 item.
- Excerpt from JY bulletin: photograph of Michael Isaacson; undated [April 1977-?]. 1 p.

1982. 3 items.
- Press clipping: 1 clipping, 1 duplicate facsimile; dated September 11, 1982 (interview with Michael Isaacson pertaining to Temple Israel Composer in Residence Weekend). 1 p.

1983. 2 items.

1984. 1 item.

1985. 4 items.
- Press clipping (advertisement for Simcha ’86); dated October 11, 1985. 1 p.
- Press clipping; dated October 25, 1985 (pertaining to Hevda’s appearance at Simcha ’86). 1 p.
- Press clipping (advertisement for Simcha ’86); dated December 6, 1985. 1 p.

1986. 3 items.
- Press clipping: 1 clipping, 2 duplicate facsimiles, copy 2 with annotation in ink; dated October 4, 1986 (interview with Nathan Lam pertaining to release of Legacy [Jewish liturgical album]). 3 pp.

1989. 1 item.


1991. 1 item.
- Press clipping: 1 clipping, 1 duplicate facsimile on thermal fax paper; dated October 1991 (pertaining to appointment of Michael Isaacson as Artistic Director of the Milken Archive of 20th Century American Jewish Music). 3 pp.
1992. 4 items.
- Press clipping; dated December 4, 1992 (feature on Roslyn Kind; mentions Hope for the Future recording). 1 p. 2 copies. Copy 2 has note in ink to “Ronne” from “Jane.”

1993. 8 items.
- Press clipping; dated November 5-11, 1993 (pertaining to “In Concert ’93: An Evening of Unity”). 1 p.
- Press clipping; dated December 3-9, 1993 (pertaining to “In Concert ’93: An Evening of Unity”). 1 p.
- Advertisement for “In Concert ’93: An Evening of Unity,” from unidentified magazine; undated. 1 p.

1994. 5 items.
Press clipping; dated November 11, 1994 (pertaining to premiere of Ezkerah—In Memory of My Mother). 1 p.

1995. 1 item.

1996. 10 items.
- Facsimile of press clipping (advertisement for Hadassah’s 1996 National Convention); undated. 1 p.
- Jewish Music Commission Upbeats (October 29, 1996). Circular includes article pertaining to “How to Compose Music for Worship” class. 1 p.

1997. 2 items.
- JCE Bulletin, Spring 1997. Newsletter of the Jewish Cultural Enrichment Institute, Burbank, CA. Typeset. 6 pp. Includes reprint of
composer’s notes for *Heritage*, recording for the Museum of Jewish Heritage.

- Press clipping; dated July 16, 1997 (review of *Heritage: Michael Isaacson and the Israel Philharmonic* [recording]). 1 p. Note on clipping to David Altshuler from Michael Isaacson.

1998. 1 item.
- Press clipping; dated October 21, 1998 (review of *King Sings Isaacson* [recording]). 2 pp.

1999. 4 items.
- Press clipping (advertisement for Shira ’99); undated [April 1999]. 1 p.
- Press clipping; undated [May 1999?] (pertaining to the Kettering Children’s Choir and their “Celebrating Israel 50” project and performance of *Cradle of Fire*). 1 p.


2000. 4 items.

2001. 1 item.

2003. 5 items.

2005. 1 item.
- Temple Israel Tidings (newsletter of Temple Israel, Omaha, NE), Vol. 43, No. 9 (April 29, 2005). 14 pp. Includes article pertaining to performance of Nishmat Chayim (p. 1).

2013. 1 item.

From file labeled: “(Tour 1991) Israel Pops.”
Press clippings, including advertisements, pertaining to the Israel Pops Orchestra’s concert tour, Spring 1991. 5 items. Includes:
- Advertisement for March 6-7 concert, from unidentified newspaper (n.d.). 1 p.
- Advertisement for March 12 concert, Atlanta Jewish Times (February 1, 1991): 30. 1 p.
- “A New View of Israel,” feature article on Michael Isaacson and the Israel Pops, Atlanta Jewish Times (March 8, 1991), 33. 1 p.
- “Israel Pops to Give 3 Performances at Campuses Here,” The Jewish Week, Inc. (New York, March 15-21, 1991), 49. 1 p.

Folder 11 Press clippings: Undated.
Press clippings and advertisements pertaining to performances by Michael Isaacson and/or performances of his compositions. 11 items: 7 clippings, 2 facsimiles of clippings, 2 advertisements. Includes:
- “Cradle of Fire Treads Violent Paths,” by Lynne Heffley. Press clipping from unidentified newspaper (Los Angeles, CA); undated. 1 p.
- “Hanukkah Concert Reflects Growth of the Jewish Community,” Art Weinstein. Press clipping from unidentified newspaper (Charlotte, NC); undated. 1 p.
- “Mel Powell to Open American Composers Series,” by Daniel Cariaga. Press clipping from unidentified newspaper (Los Angeles, CA); undated. 1 p.
- “Temple Beth El to Host Unique Composer Weekend.” Facsimile of press clipping, from unidentified newspaper (Boca Raton, FL); undated. 1 p.
- “Temple Israel.” Press clipping from unidentified newspaper (West Palm Beach, CA); undated (pertaining to performance of Hegyon Libi. 2 pp.
- “Works by Four Jewish Composers,” by Terry McQuilkin, from Los Angeles Times; undated. 1 p.
- Press clipping (photograph from the Jewish National Fund 90th Anniversary Celebration, January 28, 1992), from unidentified source; undated. 1 p.
- Advertisement for the Cantors Assembly 44th Annual Convention concerts. Press clipping, from unidentified newspaper; undated. 1 p.

Folder 12 Publicity Materials.
Publicity for performances of compositions by Michael Isaacson. 9 items.
- Invitation to “S’lichot Evening” presenting Light for the Heart’s Dark Places (Congregation Mogen David, Los Angeles, CA; September 3, 1983). 1 p.
- Circular for “The Manson Chamber Ensemble” concert, including Dreamchant (Los Angeles, CA; March 18, 1984). 2 pp.
Folder 13  Press Clippings: Other.

Includes articles about performers and topics other than Michael Isaacson. 7 clippings, 12 facsimiles of clippings. Includes:

- Facsimiles of 4 press clippings; dated 1961 and 1971. 2 pp. Includes:
- Facsimiles of 2 clippings, from unidentified source; dated November 1971 (pertaining to “A Festival of Jewish Music” concert). 1 p.
- 2 press clippings (classified job postings), from unidentified sources; dated [August? 1984]; October 3, 1984. 2 pp. Includes advertisement for Dean of Conservatory of Music for University of Missouri-Kansas City; and Dean of the College-Conservatory of Music, University of Cincinnati.

**Series 4: Library**

**Sub-series A: Study Scores**

**Folder 14**  
Ades, Hawley, arr.  

**Folder 15**  
Adler, Hugo Ch.  

Folder 16 Adler, Samuel.

Folder 17 Adler, Samuel: Choral music. 16 scores.
Five Sephardic Choruses. 5 scores.


**Folder 18** Adler, Samuel: Orchestral (and band) scores. 6 scores.

- **Kol Nidre.** For symphonic orchestra. Full score. Manuscript facsimile, bound. 17 pp. Note on score: “Conductor Isaacson; Orch Adler.”

**Folder 19** Adler, Samuel. Orchestral parts.

- **The Feast of Lights: Hanukkah Suite for Orchestra.**
  - Instrumental parts: 1st flute, 2nd flute, 1st oboe, 2nd oboe, 1st clarinet, 2nd clarinet, alto saxophone (optional), tenor saxophone (optional), 1st & 2nd bassoons, 1st & 2nd trumpets, 1st & 2nd horns (2 copies), 1st & 2nd trombones, tuba, 1st violin, 2nd violin, viola, violoncello, string bass, piano. Published parts, with performance markings in pencil. 41 pp.
  - Instrumental parts: 1st & 2nd trumpets, 1st & 2nd horns, 1st violins (5 copies), 2nd violin (5 copies), viola (5 copies), violoncello (4 copies), string bass (2 copies). Facsimiles of published parts, with performance markings in pencil. 46 pp.

**Box 36**

**Folder 1**  
Adler, Samuel: Other music. 3 scores.  
*O God, I Believe in You So Much*. For soprano (or tenor) and keyboard. Words by Israel Emiot. Translated from the Yiddish by Pat Janus. Score (1994). Manuscript facsimile. 5 pp. 2 copies.

**Folder 2**  
Altman, Shalom, arr.  

**Folder 3**  
Angebranndt, Betsy Jo.  

**Folder 4**  
Benson, Warren.  

**Folder 5**  
Berman, Judith M., and Rose C. Engel.  

**Folder 6**  
Bernstein, Leonard.  

**Folder 7**  
Chajes, Julius.  

**Folder 8**  
Copland, Aaron.  
Folder 9  Davidson, Charles.


*A Singing of Angels: Folk Song Suite.* For three-part chorus of treble voices and piano Text by Samuel Rosenbaum.
- Narration and song texts. Typeset. 17 pp.

Folder 10  De Cormier, Robert.


Folder 11  Eddleman, David.


Folder 12  Emig, Lois Myers.

Folder 13  Feldman, Charles.
Adonai Ori (The Lord is My Light). Lead sheet. Manuscript facsimile. 1 p.
Psalm 30 (For Chanukah). For SATB chorus and keyboard. Score. Manuscript facsimile. 9 pp.

Folder 14  Foley, Keith.

Folder 15  Freed, Arnold.

Folder 16  Fromm, Herbert.

Folder 17  Gallina, Jill.

Folder 18  Gearhart, Livingston.

Folder 19  Gershwin, George.

Folder 20  Gold, Ernest.
- Instrumental parts (winds and percussion): 1st flute (2 copies), 2nd flute (2 copies), 1st oboe (2 copies), 2nd oboe (2 copies), 1st clarinet (2 copies), 2nd clarinet (2 copies), 1st bassoon (2 copies), 2nd bassoon (2 copies), 1st alto sax (2 copies), 2nd alto sax (2 copies), tenor sax (2 copies), baritone sax (2 copies), 1st horn (3 copies), 2nd horn (2 copies), 3rd horn (2 copies), 4th horn (2 copies), 1st trumpet (2
copies), 2nd trumpet (2 copies), 3rd trumpet (2 copies), 1st trombone (2 copies), 2nd trombone (2 copies), 3rd trombone (2 copies), tuba (2 copies), timpani (2 copies), drums (4 copies), harp (2 copies), piano solo (2 copies). Facsimiles of published parts, with performance markings in pencil. 174 pp.
- Instrumental parts marked tacet: electric bass, guitar. Typeset, with annotations in ink. 2 pp.

Folder 21  Gold, Ernest.

*Exodus: An Orchestral Tone-Picture with Piano Solo (optional).* Arranged by Robert Russell Bennett for symphony orchestra.

- Instrumental parts (strings): 1st violin (8 copies), 2nd violin (8 copies), viola (6 copies), cello (5 copies), bass (3 copies). Facsimiles of published parts, with performance markings in pencil. 123 pp.

Folder 22  Gold, Ernest.

*Exodus: An Orchestral Tone-Picture with Piano Solo (optional).* Arranged by Robert Russell Bennett for symphony orchestra.

- *From file labeled: “Gold-Bennett, Exodus (Set B).”*
- Instrumental parts (winds and percussion): 1st flute, 2nd flute, 1st oboe, 2nd oboe, 1st clarinet, 2nd clarinet, 1st bassoon, 2nd bassoon, 1st horn, 2nd horn, 3rd horn, 1st trumpet, 2nd trumpet, 3rd trumpet, 1st trombone, 2nd trombone, tuba, timpani, drums, harp, piano solo. Facsimiles of published parts. 71 pp.
- Instrumental parts marked tacet: electric bass, guitar. Facsimile of typeset title pages. 2 pp.

Box 37

Folder 1  Gold, Ernest.

*Exodus: An Orchestral Tone-Picture with Piano Solo (optional).* Arranged by Robert Russell Bennett for symphony orchestra.

- *From file labeled: “Gold-Bennett, Exodus (Set B).”*
- Instrumental parts (strings): 1st violin (6 copies), 2nd violin (6 copies), viola (3 copies), cello (3 copies), bass (3 copies). Facsimiles of published parts. 84 pp.

Folder 2  Goldberg, Lawrence.

*A Test of Faith.* A pulpit musical drama in one act. For narrator, tenor, boy alto (or mezzo-soprano), and instrumental ensemble. Interpretive texts by Marcia Hain.

- Score. Manuscript facsimile. 63 pp.
- Piano vocal score. Manuscript facsimile. 31 pp.
Folder 3  Goldman, Maurice.


Folder 4  Hovey, N. W.


Folder 5  Hunter, Ralph.


Folder 6  Janowski, Max.


Folder 7  Kaplan, Abraham.


Folder 8  Klass, Lillian V.

_'Tis Chanukah._ For voice and piano. Lyrics by Alvin M. Mazure. Score. Manuscript facsimile. 3 pp.

Folder 9  Luskin, Samuel.


Folder 10  McGinty, Anne.


Folder 11  Merman, Joyce.

Folder 12 Milhaud, Darius.

Folder 13 Mollicone, Henry.

Folder 14 Norman, Ward.

Folder 15 Nowak, Jerry.

Folder 16 Pasternak, Velvel.

Folder 17 Purcell, Henry.

Folder 18 Richards, Stephen.
*The Ballad of Ruth.* An opera in one act. 4 items.
  - 2. The Ballad (pp. 4-7). 4 pp.
  - Scene 2; 8. Chorus: The Fields of Boaz (pp. 27-34). 8 pp.
Box 38

Folder 1  Scharf, Walter.


Folder 2  Schütz, Heinrich.

- Full score. 48 pp.
- Substitute part for F Horn, Brass Choir II. Published part, with performance markings in pencil. 2 pp.

Folder 3  Sharlin, William.


Folder 4  Shaw, Robert, and Robert Russell Bennett, arr.


Folder 5  Smith, Gregg, arr.

_S'vivon (The Dreydl Song)._ For two-part chorus of treble voices with piano accompaniment. Score (46512c; Octavo No. 11603). New York: G. Schirmer, 1968. 4 pp.

Folder 6  Starer, Robert: Choral music. 10 scores.


Folder 7  
Starer, Robert: Orchestral scores. 4 scores.

Elegy. For violin (or clarinet) and string orchestra. Facsimile of published conductor’s score (incomplete; consists of pp. 1-12 only). St. Louis, MO: MMB Music, 1985. 13 pp.


Folder 8  
Starer, Robert: Other music. 1 score.


Folder 9  
Steinberg, Ben.

The Crown of Torah. For cantor, narrator, SATB choir, children’s choir, and instrumental accompaniment. Includes:

- Excerpts from piano vocal score (consists of pp. 38-41). Manuscript facsimile. 4 pp.
- List of ossias and errata in vocal score. Manuscript facsimile, with annotations in ink. 1 p.
- Correspondence: Ben Steinberg to Michael Isaacson. 1 note. Ink; undated. 1 p.

*Shalom Rav (Prayer for Peace).* For solo, SATB chorus, and instrumental accompaniment. Includes:

**Folder 10** Stout, John W.


**Folder 11** Strassburg, Robert: Choral music.

*Al Chet.* For cantor and SATB chorus. Score. Manuscript facsimile. 7 pp.


- Photograph of Robert Strassburg and Michael Isaacson. Unattributed photograph; undated. 1 black and white photograph, 8” x 10”.
- Photograph of Robert and Kathryn Strassburg. Unattributed photograph; undated. 1 printout of color photograph, 8” x 9”.

*Ma Tovu (High Holiday).* For cantor and mixed choir (SATB). Vocal score. Manuscript facsimile. 6 pp.


*Nariu L'Adonai: Psalm 100 (A Millennium Song of Praise).* For cantor or solo voice, SSAAT soli, SATB chorus, and organ or piano accompaniment.

Psalm 150. For cantor, SATB chorus, keyboard, and shofar or trumpet. Score. Manuscript facsimile. 8 pp.


Folder 12  Strassburg, Robert: Keyboard music. 3 scores.


Separated from Series 2 (Papers), Sub-series A (Correspondence), Box 24, Folder 8 (Correspondence with Robert Strassburg).


Folder 13  Tatgenhorst, John.


Folder 14  Toch, Ernst.


Box 39

Folder 1  Villa-Lobos, Hector.


Folder 2  Weill, Kurt.


Folder 3  Hashkivenu. For alto (mezzo-soprano) solo, cantor, men’s choir, and organ. Facsimile of published score, from unidentified source, pp. 24-30. 7 pp.

Folder 4  “Combo Music: Piano/Guitar/Drums.”
Facsimiles of lead sheets and piano vocal scores for various songs. Includes:

- “Song from M*A*S*H (Suicide is Painless).” Words and music by Mike Altman and Johnny Mandel. Facsimile of published piano vocal score, from unidentified source (copyright 1970, Twentieth Century Music Corp.), pp. 26-27. 2 pp.
- “The Morning After.” Words and music by Al Kasha and Joel Hirschhorn. Facsimile of published piano vocal score, from unidentified source (copyright 1973, Twentieth Century Music Corp.). 1 p.
- “All in Love is Fair.” Words and music by Stevie Wonder. Facsimile of published piano vocal score, from unidentified source, p. 206-207. 2 pp.
- “New World Coming.” Words and music by Barry Mann and Cynthia Weil. Facsimile of published piano vocal score, from unidentified source, pp. 330-331. 2 pp.
- “Gable and Lomard Love Theme.” Music by Michel Legrand. Facsimile of published score, from unidentified source, pp. 2-4. 3 pp.
- “With a Song in My Heart.” Music by Richard Rodgers. Words by Lorenz Hart. Facsimile of published piano vocal score (incomplete), from unidentified source, pp. 3-5. 3 pp.

Folder 5  “Folk Song Arrangements (Not Catalogued).”

Folder 6  Loose Parts. 3 items.
Harris, Ron, and Claire Cloninger. “For What It’s Worth (I Really Love You.”
Ho, Ting. MQ Foldout II. For 17 keyboard instruments. Score (1973).
Manuscript facsimile. 1 p.

Folder 7  “Passover Music.”
From file labeled: “Passover Music.”
9 scores. Includes:
- Adler, Hugo Ch. We Were Slaves. For solo, SATB chorus, and organ.
- Rosenbaum, Samuel. Yerushalayim. Arranged for three voices. Score.
  Manuscript facsimile. 2 pp.
- “Chad Gadya.” For SATB voices. Score. Manuscript facsimile. 1 p.

**Folder 8**
Conductor’s Binder: Music for Services (September 1975), Part I.
*From untitled conductor’s binder.*
Order of music for services. Typeset, with annotations in pencil and ink. 7 pp.
Includes documents titled:
- Rosh Hashanah Eve, Friday, September 5, 1975, 7:45 PM.
- Rosh Hashanah Morning, Saturday, September 6, 1975, 9:30 AM.
- Children’s Service for Rosh Hashanah, Saturday, September 6, 1975, 2:15 PM.
- Yom Kippur Eve, Sunday, September 14, 1975, 7:45 PM.
- Yom Kippur Morning, Monday, September 15, 1975, 9:30 AM.
- Children’s Service for Yom Kippur, Monday, September 15, 1975, 1:30 PM.
- Yom Kippur Afternoon Service, Monday September 5 [sic], 1975, 2:45 PM.
Facsimiles of published and unpublished music, with annotations in pencil and ink. 121 pp. Includes:
- Walter A. Davidson. *Or Zorua Latsadik (Procession of the Scrolls).* For cantor, unison choir, and organ. Score, from unidentified source, pp. 21-23. 3 pp.
- No. 2. *V’nishlach*. For SATB chorus and keyboard. Score, from unidentified source. 1 p.
- Herbert Fromm. *I, the Lord, Search the Heart*. For SATB chorus and keyboard. Score, from unidentified source, p. 39. 1 p.

**Folder 9**

Conductor’s Binder: Music for Services (September 1975), Part II.

*Continuation from untitled conductor’s binder.*

Program for Children’s Worship Service (Rosh Hashanah, Yom Kippur).

Booklet of text for service, in Hebrew and English. Typeset, bound, with annotations in ink. 17 pp.

Facsimiles of published and unpublished music, with annotations in pencil and ink. 115 pp. Includes:

- No. 60 [Morris Goldstein. *Adir V’na-or.*] For solo, SATB chorus, and keyboard. Score, from unidentified source. 3 pp.
- b) *Sh’m a Yisrael;* c) *Baruch Shem;* d) *Adonai Hu Ha-Elohim.* For cantor, SATB chorus, and keyboard. Score, from unidentified source (TCL 877), pp. 149-151. 3 pp.
- *Ochilah La-Él.* For cantor, SATB chorus, and keyboard. Score, from unidentified source. 2 pp.
- No. 60 [Morris Goldstein. *Adir V’na-or.*] For solo, SATB chorus, and keyboard. Score, from unidentified source. 3 pp.

Folder 10    Conductor’s Binder: Temple Branch 1975-76
Order of music for services. Typeset, with annotations in pencil. 1 p. Facsimiles of published and unpublished music. 106 pp. Includes:

- “Isaacson Amens for All Occasions.” Includes parts for woodwind quintet and SATB chorus. Manuscript, ink. 1 p.
- Michael Isaacson. *[Sh’m.a]. For cantor and woodwind quintet. Score. Manuscript facsimile. 4 pp.
- *Mi Chamocha.* For SATB chorus and keyboard. Score, from unidentified source. 1 p.
- Unknown score excerpt. For SATB chorus and keyboard. Score, from unidentified source. 1 p.
- Sulzer-Saminsky. *Èin Kamocha.* For cantor, SATB chorus, and organ (ad lib.). Score, from unidentified source, pp. 48-50. 3 pp.
- *Kimitzion Tetze Torah; V’atem Had’vëkim.* For SATB chorus and organ. Score. Manuscript facsimile. 1 p.
- *Level Sh’m.a; Isadore Freed, L’cha Adonai.* For SATB chorus and organ. Score. Manuscript facsimile and excerpt from published score, from unidentified source (TCL 850-69). 4 pp.
- “Isaacson Amens for All Occasions.” Includes parts for woodwind quintet and SATB chorus. Manuscript, ink. 1 p. 2 copies.
- [Eliezer Gerovitch]. Adon Olam. For unison congregation and organ. Score, from unidentified source. 1 p.
- Congregational responses and hymns for service. Typeset brochure. 1 item.

Folder 11  Conductor’s Binder: [Music for Passover, April 1984?].
Music for service. 94 pp. Includes:
- “Morning Service for Passover.” Vocal score, for cantor and SATB chorus. Manuscript facsimile, with performance markings in pencil. 47 pp.
- Melech Rachmon. Vocal score, for cantor and SATB chorus. Manuscript facsimile. 3 pp.

Folder 12  Conductor’s Binder: Cantor’s Concert, December 16-18, 1989.
Order of music for concert, December 18, 1989. Typeset, with annotation in ink. 1 p.
Facsimiles of published and unpublished music, with performance markings in ink. 84 pp. Includes:
- L. Lewandowski. 2. Ma Tovu, No. 2. For SATB chorus and organ. Score, from unidentified source (E. S.), pp. 7-10. 4 pp.

Manuscript notes, ink. 1 p.  
Personnel list and contact information for “The Michael Isaacson Chorale.” Typeset, with annotations in ink and pencil. 1 p.

**Box 40**

**Folder 1**  
Order of music for service. Typeset. 1 p.  
Includes:  
- *Hinei Mah Tov.* For two-part choir and keyboard with flute obbligato.  
- *Shalom Aleichem.* From *Hegyon Libi.* For two-part treble choir and keyboard. 4 pp.  
- *Yism’chu.* From *Nishmat Chayim.* For two-part choir and keyboard with flute obbligato. 11 pp.  
- *Ahavat Yisrael.* For two-part choir and keyboard with flute obbligato. Lyric by Ofra Dor. 8 pp.
- **Yom Zeh L’Yisrael.** From *Nishmat Chayim*. For two-part choir and keyboard with flute obbligato. 10 pp.
- **When Children Sing to God.** For two-part choir and keyboard. Lyric by Doug Thiele. 5 pp.
- **Adon Olam.** From *Hegyon Libi*. For two-part choir and keyboard with flute obbligato. 9 pp.


- **Hinei Mah Tov.** 2 pp.
- **Ahavat Yisrael.** 2 pp.
- **How Shall I Stand Before God?** 2 pp.
- **Yism’chu.** 2 pp.
- **Yom Zeh L’Yisrael.** 2 pp.
- **Adon Olam.** 2 pp.
- **How Can I Sing.** 2 pp.

**Folder 2**


Order of music for service. Typeset. 1 p.

Facsimiles of published and unpublished music, with performance markings in ink. 13 pp. Includes:
- Baruch Schorr, arr. *N’ilo*. Vocal score, for cantor and SATB chorus. Score, from unidentified source, pp. 297-299. 3 pp.
- **Hin’ni.** Vocal score, for SATB chorus. Manuscript facsimile. 1 p.


Binder tab #1: “Selichot.” 1 p. Section includes facsimiles of published and unpublished music, with performance markings in ink and pencil. 38 pp. Includes:
- Ami Aloni. *Mah Tovu (Chassidic)*. Vocal score, for cantor and SATB choir. Manuscript facsimile. 3 pp.
- *Adoni Adonai*. Vocal score, for cantor and SATB chorus. Manuscript facsimile. 3 pp.

Binder tab #2: “Evening.” 1 p. Section includes facsimiles of published and unpublished music, with performance markings in ink and pencil. 108 pp. Includes:
- “After Kol Nidre.” Vocal score, for cantor and congregation. Manuscript facsimile. 1 p.
- *Vayomer Adonai*. Vocal score, for SATB chorus, from unidentified source. 1 p.
- *Bor’chu; Sh’ma*. Vocal score, for cantor and SATB chorus. Manuscript facsimile. 1 p.
- Aloni. *Ahavat Olam (For High Holidays)*. Vocal score, for solo and SATB chorus. Manuscript facsimile. 4 pp.
- *Sh’ma*. Vocal score, for cantor and SATB chorus. Manuscript facsimile. 1 p.
- *Mi Chomocho (High Holiday)*. Vocal score, for SATB chorus. Manuscript facsimile. 1 p.
- [Illegible], arr. *Hashkiveinu I*. Vocal score, for cantor and SATB chorus. Manuscript facsimile. 2 pp.
- *Hashkivenu*. Vocal score, for solo baritone, cantor, and SATB chorus. Manuscript facsimile. 4 pp.
- *[Tiku Vachodesh Shofor]*. Vocal score, for SATB chorus. Manuscript facsimile. 1 p.
- *Tik’u*. Vocal score, for SATB chorus. Manuscript facsimile. 1 p.
- *Ki Vayom Haze*. Vocal score, for SATB chorus. Manuscript facsimile. 1 p.
- *Reader’s Kaddish*. Vocal score, for cantor and SATB chorus. Manuscript facsimile. 1 p.
- *Chatzi Kaddish*. Vocal score, for SATB chorus. Typeset. 3 pp.
- *Kiddush Responses*. Vocal score, for SATB chorus. Typeset. 1 p.
- *Sh’makolenu*. Vocal part, for unison choir. Manuscript facsimile. 1 p.


Includes:
- *Sh’ma Yisraeyl (High Holidays Only)*. For cantor, SATB chorus, and organ. Score. Manuscript facsimile. 1 p.
- *Eitz Chayim*. Vocal score, for SATB chorus. Manuscript facsimile. 1 p.
- *Hin’ni*. Vocal score, for SATB chorus. Manuscript facsimile. 1 p.
- B. Schorr. *Avot*. Vocal score, for cantor and SATB chorus. Typeset. 3 pp.
- Paul Discount. *Un’sane Tokef*. For SATB chorus and keyboard. Score (incomplete), from unidentified source, pp. 75-77, 86-87. 5 pp.
- Baruch Schorr. *Ut’shuva*. Vocal score, for SATB chorus. Manuscript facsimile. 1 p.
- *K’dushah*. Vocal score, for SATB chorus. Manuscript facsimile. 1 p.
- *K’dushah*. Vocal score, for SATB chorus. Manuscript facsimile. 1 p.
- *Olaynu*. Vocal score, for cantor and SATB chorus. Manuscript facsimile. 2 pp.
- “Alenu Revoice.” Vocal score, for SATB chorus. Manuscript facsimile. 1 p.
- **[Elohenu V’elohey Avotenu]**. For SATB chorus and organ. Manuscript facsimile. 3 pp.
- **Melech Al Kol Ha’aretz**. Vocal score, for cantor and SATB chorus. Manuscript facsimile. 1 p.
- **Areshet S’fatenu**. Lead sheet. Manuscript facsimile. 1 p.
- **Zacharti Lach**. Vocal score, for SATB chorus. Manuscript facsimile. 2 pp.
- **Areshet S’fatenu**. Lead sheet. Manuscript facsimile. 1 p.
- **Areshet S’fatenu**. Lead sheet. Manuscript facsimile. 1 p.
- I. Schorr, arr. **V’hakohanim**. Vocal score, for cantor and SATB chorus. Manuscript facsimile. 4 pp.
- **Ve Hakohanim**. Vocal score, for cantor and SATB chorus. Manuscript facsimile. 4 pp.
- **Sim Shalom**. Lead sheet. Manuscript facsimile. 1 p.
- **B’sefer Chayim**. Lead sheet. Manuscript facsimile. 1 p.
- **Hayom T’amzenu**. Lead sheet. Manuscript facsimile. 2 pp.
- **Melech al kol ha’aretz; Ein k’eloheinu**. Lead sheet. Transcribed by S. Richter. Typeset. 1 p.
- **Aleinu**. Vocal score, for cantor and SATB chorus. Manuscript facsimile. 2 pp.

Binder tab #4: “Yizkor.” 1 p. Section includes facsimiles of published and unpublished music, with performance markings in ink and pencil. 52 pp.

Includes:
- **Ani Maamin (I Believe)**. Vocal part, from unidentified source. p. 204. 1 p.
- Baruch Schorr, arr. **N’ilo**. Vocal score, for cantor and SATB chorus. Score, from unidentified source. pp. 297-299. 3 pp.
- K’dushah. Vocal score, for SATB chorus. Manuscript facsimile. 1 p.
- K’dushah. Vocal score, for SATB chorus. Manuscript facsimile. 1 p.
- Adonai Adonai. Vocal score, for solo and SATB chorus. Manuscript facsimile. 3 pp.

Folder 3

Music for service. 92 pp. Includes:
- **Ovinu Malkenu.** For cantor and organ. Score, from unidentified source, pp. 25-27. 3 pp.
- 32b. **Adoration II.** For cantor, SATB chorus, and keyboard. Score, from unidentified source (TCL 876), pp. 118-119. 2 pp.
- 12. **V’ahavta.** For cantor, SATB chorus, and keyboard. Score, from unidentified source (TCL 876), pp. 42-44. 3 pp.
- 10. **Mi Chamocha.** For solo, SATB chorus, and organ. Score, from unidentified source (TCL 877), pp. 40-42. 3 pp.

**Folder 4**

Conductor’s Binder: Unlabeled [First page: “High Holiday Candlelighting”], Part II.

Music for service. 98 pp. Includes:
- 11. **K’dushah.** For cantor, unison chorus and congregation, and organ. Score, from unidentified source (TCL 877), pp. 44-46. 3 pp.
- 14b. **Complete Benediction.** For cantor, SATB chorus, and organ. Score, from unidentified source (TCL 877), pp. 52-54. 3 pp.
- 42. **S’u Sh’arim.** For cantor, SATB chorus, and organ. Score, from unidentified source (TCL 877), pp. 145-147. 3 pp.
- 16b. **Adonai, Adonai.** For cantor, SATB chorus, and organ. Score, from unidentified source (TCL 877), pp. 62-64. 3 pp.

Isadore Freed. Happy Is the People. For SATB chorus and keyboard. Manuscript facsimile. 1 p.


Untitled. For trumpet, SATB chorus, and organ. Score, from unidentified source (TCL 877), pp. 78-84. 7 pp.


16i. Ets Chayim—Hashivenu. For cantor or soprano solo, SATB chorus, and organ. Score, from unidentified source (TCL 877), pp. 69-71. 3 pp.


“A) Single Amen During Services.” For SATB chorus and organ. Score, from unidentified source, [TCL 876], p. 122. 1 p.


“B) 3-Fold Amen After the Final Benediction.” For SATB chorus and organ. Score, from unidentified source (TCL 876). 1 p.


42. S’u Sh’arim. For cantor, SATB chorus, and organ. Score, from unidentified source (TCL 877), pp. 145-147. 3 pp.


- 16i. Ets Chayim—Hashivenu. For cantor or soprano solo, SATB chorus, and organ. Score, from unidentified source (TCL 877), pp. 69-71. 3 pp.
- “A) Single Amen During Services; B) 3-Fold Amen After the Final Benediction.” For SATB chorus and organ. Score, from unidentified source (TCL 876). 1 p.

Sub-series B: Literature


Folder 11 Filmmusic Notebook.

10 issues. Includes:
Folder 12  Intellect Quarterly, Vol. 4 (Summer 2006).
Folder 13  Reform Judaism, Vol. 24, No. 3 (Spring 1996).

**Series 5: Audio-Visual Materials**

*Sub-series A: 5” Reel-to-Reel Audio Tapes*

**Box 41**

[Recordings containing a single composition by Michael Isaacson]

**Item 1**  *Keeper of the Dream.* 5” audio reel (n.d.)

**Item 2**  “Samples of brass and/or percussion music compiled by Michael Isaacson.” 5” audio reel (n.d.).

**Item 3**  *The Temple.* 5” audio reel (n.d.).
   Annotation on box: “Composed + Conducted by Michael Isaacson.”
   Contents:
   *Psalm #30.*
   *The Adoration.*
   *K’Dusha.*

*Sub-series B: 7” Reel-to-Reel Audio Tapes*

[Recordings containing a single composition by Michael Isaacson]

**Item 4**  *Final Assignment.* 7” audio reel (n.d.).
   Electronic cues from *Final Assignment.* Composed by Michael Isaacson.
   Synthesizer Orchestrations by Chris Stone.
   Annotation on box: “Commissioned by producer Arnold Kopelson; MI’s first feature film score.”

**Item 5**  *Hawaii Five-O.* 7” audio reel (1979).
   Annotation on box: “H50 Composer Copy.”

**Item 6**  *A Job Well Done.* 7” audio reel (1983).
   Annotation on box: list of recording timings.
   *Accompanying document (Studio Work Order) separated; see Box 30, Folder 1.*
Item 7  
*Kol T’ruah.* 7” audio reel (n.d.).  
*Separated from Series 1 (Manuscripts and Sketches), Box 7, Folder 16.*  
Annotation on box: “Recorded by Chris Stone.”

Item 8  
*Little Women [1]*. 7” audio reel (n.d. [1979]).  
Annotation on box: “52308, ‘Little Women,’ ‘Offerings.’”

Item 9  

Item 10  
*Loving.* 7” audio reel (n.d.).  
Annotation on box: “Cues from ‘Loving’”

Item 11  
*Mad Woman of Chaillot.* 7” audio reel (n.d.).  
Incidental music from *Mad Woman of Chaillot.*  
Affixed to inside back cover of box: Track list. Ink, with annotations in pencil and ink. 1 p.  
Annotations on inside covers of box.  
*Accompanying document (scene list) separated; see Box 30, Folder 1.*

Item 12  
*Moses Played the Palace.* 7” audio reel (n.d.).  
*Accompanying document (track list) separated; see Box 30, Folder 1.*

Item 13  
*Model T.* 7” audio reel (n.d.).  
Annotation on box: “Music under credits; Dorothy’s theme; Closing montage.”

**Box 42**

Item 1  
*Rich Man, Poor Man [1]*. 7” audio reel (1975).  
Music from production #45705; aired October 26, 1975.  
Annotation on box (track list): “M 202: Travelling; M 101: Romance; M 601: Fight; M 301: Secret; M 401: Conflict; M 201: Impact—Reaction; M 601A: Logo.”

Item 2  
Music from production #45712.  

Item 3  
*Rich Man, Poor Man [3]*. 7” audio reel (n.d.).  
Music from production #45717.
Affixed to box: [Sound Report (SI), Universal Studios]. Typeset form with carbon copy, completed in ink and pencil.

Item 4  
**Rich Man, Poor Man [4].** 7” audio reel (n.d.).  
Music from *Rich Man, Poor Man*, Book II.  
Annotation on box (track list).

Item 5  
**Rich Man, Poor Man [5].** 7” audio reel (n.d.).  
Music from *Rich Man, Poor Man*, Book II.  
Annotation on box (track list).

Item 6  
**Time Capsule.** 7” audio reel (1981).  
Theme by Michael Isaacson; dated November 5, 1981.  
Annotation on box (track list): “Opening Title; Bumper #1; Bumper #2; Closing Credit.”

[Recordings containing multiple compositions by Michael Isaacson]

Item 7  
**Bayon Hahu / Im Aym Torau / Hayom Katser / Hinei Matoy.** 7” audio reel (1980).  
Recorded April 21, 1980, at Evergreen Recording Studios, Burbank, CA.

Item 8  
**Courage!! / Good Morning!** 7” audio reel (n.d.).  
Accompanied by cover of original box.

Item 9  
“Film Music by Michael Isaacson.” 7” audio reel (n.d.).  
Contents (from annotation on box):  
Cues from *Man-Beast*, Landesburg Prod.  
Disco.  
Cues from *Rich Man, Poor Man II*, Universal.

Item 10  
Contents:  
“Set Me As a Seal Upon Thy Heart.” Performed by Nancy Virkhaus, soprano, and Louis Karchin, piano.  
“Juicy Doesn’t Live Here Anymore: A Brass Quintet.” Performed by Geneseo Brass Quintet.  
“Adonai Roii.” Performed by Nancy Virkhaus, soprano, and Bill Shookhoff, piano.

Item 11  
Music from *Rich Man, Poor Man II / 3 Songs Sung by Marion Petrocelli*. 7” audio reel (n.d.).

Item 12  
**The New Look of Tomorrow / Office Sunshine.** 7” audio reel (n.d.).  
Annotation on box: “‘Needledigs’ Library Music.”

Item 13  
[Songs by Michael Isaacson]. 7” audio reel (n.d.).
Recorded at Sing-Sing.
Contents (from annotation on box, revised):
“I Always Meant to Tell You.” Lyrics by Doug Thiele. Performed by Patti Linsky.
“Thank You for Growin’ Me Up.”
“Little by Little.”
“Little by Little.”

**Box 43**

**Item 1**  Woodwind Quintet (2 takes) / *A Message from Within.* 7” audio reel (n.d.).

**Item 2**  “Fredonia Festival Chorus, conducted by Michael Isaacson.” 7” audio reel (1974).
Contents:
Carl Orff, *Catulli Carmina.*

**Item 3**  “Nov. 1975 Sunday Morning Temple Service, Cleveland, OH.” 7” audio reel (1975).
Contents.

**Sub-series C: 10.5” Magnetic Tape**

*[Recordings containing a single composition by Michael Isaacson]*

**Box 44**

**Item 1**  *Ride a Purple Pelican,* Side A. 10.5” magnetic tape (1987).
Contents: Pelican Opener; Justin Austin; Rumpitty Tumpitty; Late One Night; Rudy Rode a Unicorn; Poor Potatoes; Two Robins; Johnny Had a Black Horse; Molly Day; Little Pink Pig; Grandfather Gander; Oh Pennington Poe; Naughty Little Brown Mouse; Timmy Tatt; Parrot with a Pomegranate; Grandma Bear.

**Item 2**  *Ride a Purple Pelican,* Side B. 10.5” magnetic tape (1987).
Contents: Jilliky Jolliky; Early One Morning; A White Cloud; Bullfrogs; One Day in Oklahoma; Timble Tamble Turkey; Betty Ate a Butternut; I’m a Yellow Bill Duck; I Went to Wyoming; Cincinnati Patty; Hinnikin Minnikin; Kitty Caught a Caterpillar; Ride a Purple Pelican.

**Sub-series D: 12” LPs**

*[Recordings containing multiple compositions by Michael Isaacson]*

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Item 3  

Contents:

Side 1. Noble theme (2:10); Noble horn (2:28); Noble movement (1:56); Noble melancholy (1:50); Slowly noble (1:45); Noble march (0:52); Noble processional (0:56); Short processional (0:30); Noble tag A (0:15); Noble tag B (0:13); Noble tag C (0:14); Noble tag D (0:13); Noble tag E (0:16) --

Side 2. Research theme (2:18); Tender research (2:16); Sentimental research (2:02); Remember when (1:54); Research mood (1:44); More research (1:10); Neutral research (0:46); Guitar mood (0:34); Dramatic mood (0:19); Dramatic flare [sic] (0:17); Research tag (0:21).

Item 4  

Contents.

Side 1. [Majestic Theme] Andrew’s theme (2:54); Majestic theme (1:40); Muted theme (1:23); Andrew’s drums (0:53); Majestic opening (0:39); Fanfare (0:23); Andrew tag (0:10); Andrew bridge (0:07); Andrew ending (0:08); [Pastoral Theme] Suzanne’s theme (3:05); Pastoral theme (2:44); Childhood (1:12); Gentle child (0:36); Suzanne bridge (0:14); Bridge softly (0:14) --

Side 2. [Runners by the Sea] Runners theme (1:45); Presentation theme (2:19); Importance theme (1:09); Piano romance (0:54); String waves (0:29); Piano bridge (0:18); Short bridge (0:21); Romance bridge (0:17); Bridge romantic (0:17); Electronic waves (0:58); [Dramatic Presentation] Ari’s theme (2:22); Dramatic drums (1:03); Heraldic (1:00); Presentation (0:43); Walking (0:35); Fanfare (0:24); Bridge (0:15); Ari tag (0:09); Short tag (0:06).

[Recordings containing compositions by Michael Isaacson as well as works by other composers]

Item 5  

Contents:

Side 1. Al shlosha d’varim / Barshan (1:23); Lecha dodi / Friedman (1:20); Bashanna haba’ah / Hirsch (3:08); Adon olam / Dobin (1:02); Yivarechecha / Rovina (2:00); Oseh shalom / Hirsch (1:20); Nigunim / Traditional (2:37); Sisu et Yerushalayim / Daron (3:15) --

Side 2. Lo ish b’lo isha (2:00); Folk song service. Lecha dodi (2:20); Bar’chu (1:50); Shema (1:50); V’ahavta (2:50); Mi camocha (1:10);
V'shamru (1:45) ; Adoration (2:30) ; Ma gadlu (2:30) ; B'makom (1:50) / Michael Isaacson.

Sub-series E: 7” EPs

Box 43

[Recordings containing compositions by other composers and musicians]

Rhythm section: Oscar Peterson, piano; Herb Ellis, guitar; Ray Brown, bass; and Louis Bellson, drums. Supervised by Norman Granz.
Contents:
Side 2: Stompin’ at the Savoy (Part II) / Soloist: Bill Harris, trombone.
Side 3: Stompin’ at the Savoy (Part III) / Soloist: Buddy De Franco, clarinet.
Side 4: Stompin’ at the Savoy (Part IV) / Soloist: Oscar Peterson, piano.
Side 5. Stompin’ at the Savoy (Part V) / Soloists: Herb Ellis, guitar; Dizzy Gillespie, trumpet.

Sub-series F: Cassette Tapes

[Recordings containing a single composition by Michael Isaacson]

Box 45

Item 1 Ahanti Ki Yishma. Cassette tape (n.d).
Separated from Series 1 (Manuscripts and Sketches), Box 1, Folder 7.


Item 3 Aspects of a Miracle. Cassette tape (n.d).
Performed by Carnegie Mellon University choirs and instrumental ensemble; dated December 5, 1997.

Item 4 The Chayim Halberstam of Zanz Legend. Cassette tape (n.d).
Performed by Maxine Davis, mezzo-soprano; Mario Falcao, harp; Lawrence Wyman, saxophone; Theodore Frazeur, percussion; Michael Isaacson, conductor.

Item 5 Chronology. Cassette tape (n.d).
<table>
<thead>
<tr>
<th>Item</th>
<th>Title</th>
<th>Details</th>
</tr>
</thead>
<tbody>
<tr>
<td>Item 6</td>
<td><em>Cradle of Fire</em> [1]. Cassette tape (n.d.).</td>
<td>Performed by the Crossroads School Singers and Speakers; Carol Keiser, conductor. &lt;br&gt;Contents: &lt;br&gt;Side A (Holocaust songs, choral version). Shtiler, Shtiler ; S’brent ; Zog Nit Kayn Mol ; Babi Yar ; Ani Maamin -- &lt;br&gt;Side B (Instrumental version, without voices). Holocaust poetry and readings.</td>
</tr>
<tr>
<td>Item 7</td>
<td><em>Cradle of Fire</em> [2]. Cassette tape (CrO²) (n.d.).</td>
<td>Annotation on cassette tape: “Master ‘Cradle of Fire’ Instrumentals ; Wild.”</td>
</tr>
<tr>
<td>Item 8</td>
<td><em>Cradle of Fire</em> [3]. Cassette tape (CrO²) (n.d.).</td>
<td>Annotation on case: “Cradle of Fire Edited Poetry w/ Dolby.”</td>
</tr>
<tr>
<td>Item 10</td>
<td>Excerpts from <em>Crossing Delancey: The Musical</em>. Music and lyrics by Isaacson and Hamilton. Cassette tape (CrO²) (n.d.).</td>
<td>Contents: Pickles ; My Novel Man ; Believe Me, I Know What I’m Doing!</td>
</tr>
<tr>
<td>Item 14</td>
<td><em>Esah Enai</em>. Cassette tape (n.d.).</td>
<td>Recording produced by Amber Sky Music Production. &lt;br&gt;Annotation on cassette tape: “For Aminadav Aloni; Esah Enai—Michael Isaacson.”</td>
</tr>
</tbody>
</table>
Items 17-18  *Friendship Park.* Cassette tape (CrO²) (n.d.). 2 copies.

Item 19  *Funnymen.* Cassette tape (n.d.).
Content: Be a Clown ; Ku-Ku ; Hooray for Capt. Spanlding ; Thanks for the Memory.

Annotation on cassette tape 1: “Noreen Green; 11/28/89; Dolby B ; Side 1-2.”
Annotation on cassette tape 2: “Michael Isaacson 10/30 ; Dolby B ; Side 3.”

Content: Days Are Coming ; Reading, “There is hope...” ; Shuvu Midarchaychem ; The Prophets ; Reading, “While the Prophets...” ; How Shall I Stand ; Reading, “Our mandate is clear...” ; V’y’yrastich Li ; Reading, “And I will betroth...” ; Reprise: The Prophets ; Reprise: Days Are Coming.

Item 23  *I Always Meant to Tell You.* Lyric by Doug Thiele. Cassette tape (CrO²) (n.d.).
Content: Female vocal ; Male [version].

Item 24  *In Praise of Our Percussionist.* Cassette tape (n.d.).
Performed by the De Cormier Singers.

Item 25  *A Joyful Light* [1]. Cassette tape (CrO²) (n.d.).


Item 27  *K’dusha.* Cassette tape (n.d.).
Annotation on cassette tape: “K’dusha – Isaacson; Gail Hirschenfang; Dolby.”

Performed by Veda Vaughn.

Performed by Cantor Pinchas Spiro; Jeanne Witt, flute; Joyce Wheeler, clarinet; Kenneth Grant, cello; Kristin Maahs, harp. Recorded at the Triad Studios in Des Moines, IA, June 21, 1989.

Recorded at University Synagogue (Los Angeles, CA) with Rabbi Allen I. Freehling and Cantor Jay I. Frailich, 1 Tishri, 5738 [September 13, 1977].
Item 31  
*Kol T’ruah.* Cassette tape (CrO\(^2\)) (n.d.).
Performed by Cantor Jay Frailich and the University Synagogue choir.
Annotation on cassette tape: “Madeline Vergari.”
*Separated from Series 1 (Manuscripts and Sketches), Box 7, Folder 17.*

Item 32  
*Kwanzaa Suite.* Cassette tape (CrO\(^2\)) (1996).
Annotation on case: “Kwanzaa Tunes (Rough Cuts) 4/2/96.”
Contents: One Light at a Time ; Zawadi – (Giving Gifts of Love) ; What Iza Kwanzaa ; Kwanzaa Farewell ; Harambee ; Kwanzaa Chant.

Item 33  

Item 34  
Annotation on cassette tape: “Little Women #52307 / Bernstein–Isaacson.”

Item 35  
*L’maaseih V’reisheet – To Recreate the World.* Cassette tape (CrO\(^2\)) (n.d.).
Accompaniment track.
Annotation on cassette tape: “Accomp CD of M. Isaacson’s ‘L’maaseih V’reisheet – To Recreate the World’ / Sing Along w/ piano score.”

Item 36  
*Made in America.* Cassette tape (CrO\(^2\)) (n.d.).
Annotation on cassette tape: “Made in America (mixed but unedited).”

Item 37  
*A New Way of Feeling* [1]. Lyric by Doug Thiele. Cassette tape (n.d.).
Annotation on cassette tape: “A New Way of Feeling ; Isaacson/Thiele ; P.D.A./K.O.B.”

**Box 46**

Item 1  
Annotation on cassette tape: “A New Way of Feeling Demo.”

Item 2  
Performed by Cassie Yates.
Annotation on cassette tape: “Allan Rich Demoes 213 6543339.”
Annotation on case: “45712 ; ‘Rich Man, Poor Man’ ; MV 1A – 4 ; MV 1 – 2 ; V 1B – 5.”

Item 3  
*One Light at a Time.* Cassette tape (n.d.).
Annotation on cassette tape: “One Light at a Time ; Kris Parker ; C.S.D.S. 4992 ; Le’ Michael Issacson [sic] Mix/Version.”

Item 4  
Performed by the Cleveland Heights High School Choir, directed by A. Edward Battaglia; June 4-5, 1976.

**Item 5** *Our Song Was Meant to Be.* Lyric by Doug Thiele. Cassette tape (CrO₂) (n.d.).
Contains versions for male and female voices.
Performed by Paul Dorman (male version) and Patti Linsky (female version).

**Item 6** *Our Song Was Meant to Be (Bayom Hahu).* Cassette tape (n.d.).
Annotation on cassette tape: “‘Bayom Hahu’ Instrumental C & Em ; ‘Our Song Was Meant to Be.’”

**Item 7** *Psalm 30 [1].* Cassette tape (n.d.).

**Item 8** *Psalm 30 [2].* Cassette tape (Metal) (n.d.).
Annotation on cassette tape: “Sacred Songs ; Psalm 30.”

**Item 9** *Psalms for a Leader.* Cassette tape (CrO₂) (n.d.).

**Item 10** *Rich Man, Poor Man [1].* Cassette tape (n.d.).
Annotation on case: “45712 ; ‘Rich Man, Poor Man’ ; 701-4 (270 ft.) ; 401-1 (285 ft.) ; 502-2 (120 ft.).”

**Item 11** *Rich Man, Poor Man, Book II [2].* Cassette tape (n.d.).
Annotation on cassette tape: “Disco + R&B.”

Vocals performed by Jack Prelutsky, Patti Linsky, Ari Isaacson, and Andy Isaacson. Synthesis by Scott Lavender.
Contents:

Side A. Justin Austin (1:02) ; Rumpitty Tumpitty (1:11) ; Late One Night (1:48) ; Rudy Rode a Unicorn (1:38) ; Poor Potatoes (1:34) ; Two Robins (1:47) ; Johnny Had a Black Horse (1:28) ; Molly Day (1:20) ; Little Pink Pig (1:27) ; Grandfather Gander (1:23) ; Oh Pennington Poe (2:16) ; Naughty Little Brown Mouse (1:53) ; Timmy Tatt (1:14) ; Parrot with a Pomegranate (1:11) ; Grandma Bear (1:34) --
Side B. Jilliky Jolliky (1:49) ; Early One Morning (1:46) ; A White Cloud (1:35) ; Bullfrogs (1:22) ; One Day in Oklahoma (1:09) ; Timble Tamble Turkey (1:32) ; Betty Ate a Butternut (0:55) ; I’m a Yellow Bill Duck (1:41) ; I Went to Wyoming (1:23) ; Cincinnati Patty (1:46) ; Hinnikin Minnikin (1:47) ; Kitty Caught a Caterpillar (1:02) ; Ride a Purple Pelican (1:40).

Annotation on cassette tape: “Michael Isaacson ; 1/8/91 ; Stephen Weiss Temple ; Dolby B.”
Item 14  Selections from Shir Ha-Shirim. Cassette tape (n.d.).
          Performed by Cantor Roslyn Barak.

Item 15 “Suspense Music.” Cassette tape (n.d.).

Item 16 Thank Goodness for the Goodness in the Human Heart [1]. Lyric by Doug Thiele.
          Cassette tape (CrO\textsuperscript{2}) (n.d).
          Contains versions for solo female voice, duet, and shortened version.
          Performed by Patti Linsky Rubin and David Allen Morgan.

Item 17 Thank Goodness for the Goodness in the Human Heart [2]. Cassette tape (CrO\textsuperscript{2})
          (n.d.).
          Annotation on case (track list): “Female vocal ; Duet ; Low male ; High male ; Duet.”

Item 18 Thank Goodness for the Goodness in the Human Heart [3]. Cassette tape (CrO\textsuperscript{2})
          (n.d.).
          Annotation on cassette tape: “Thank Goodness – Score.”

          Performed by Michael Isaacson.

Item 20 “Three Songs from ‘Joan’!” Cassette tape (n.d.).

Item 21 To Race the Wind. Cassette tape (n.d.).
          Annotation on cassette tape: “‘To Race the Wind’ ; ‘Composer Copy.’”

          Contains vocal and instrumental versions.
          Annotation on case: “8-11-90 for Sam + Rose’s 50th Anniversary.”

          Performed by Cantor Chayim Frankel.
          2 copies. Copy 2 in shrink wrap.

          Annotation on cassette tape: “Who Needs the Holidays (Tracks) w/ tag.”

          Contents:
          Side 1. The Holiday Rash ; Xmasworld ; Ready, Willing & Able ; Wishes ; Light ; Personal Wishes ; Don’tchya Just Wanna Hug Me ;

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Don’tchya Just Wanna Kill’em ; My Own ; Sweet Treats ; Whatta I Need To Do To Be Your Friend --
Side 2. Mustn’t Take Them For Granted ; That Kid’s Mine ; So Good To Be Bad ; Dickens’ Ditty ; Like Glue ; With You ; Believe ; Ready, Willing & Able (Reprise) ; That Kid’s Mine (Reprise) ; Xmasworld Theme (Reprise).

Item 27  
**Xmasworld** [2]. Cassette tape (CrO²) (n.d).
Annotation on cassette tape: “Work Tks Xmasworld Master.”
Contents:
Side A. The Holiday Rash ; Xmasworld ; Ready, Willing & Able ; Wishes ; Light ; Personal Wishes ; Don’tchya Just Wanna Hug Me ; Don’tchya Just Wanna Kill’em ; My Own ; Whatta I Need To Do To Be Your Friend --
Side B. Sweet Treats ; That Kid’s Mine ; Mustn’t Take Them For Granted ; So Good To Be Bad ; Dickens’ Ditty ; Like Glue ; With You ; Believe ; Ready, Willing & Able (Reprise) ; That Kid’s Mine (Reprise).

Item 28  
**Yizkor.** Cassette tape (n.d).
Recording produced by Amber Sky Music Production.
Annotation on cassette tape: “Mixed Unmastered Yizkor.”

[Recordings containing multiple compositions by Michael Isaacson]

Item 29  
**Al Hanissim / Esther the Queen.** Cassette tape (n.d).
Performed by Nathan Lam, cantor; Michael Isaacson, conductor.
Annotation on case: “From ‘Legacy’ ; Al Hanissim + Esther the Queen.”

Item 30  
**Aspects of a Great Miracle / Light the Legend / etc.** Cassette tape (n.d).
Annotation on case: “Music of Michael Isaacson.”
Contents: Aspects of a Great Miracle ; Light the Legend ; Chanukah Dreidel ; Light ; Psalm 150 ; Remembrance.

Item 31  
**B’ni (My Son) / Biti (My Daughter).** Cassette tape (CrO²) (n.d).
Performed by Michael Russ, cantor.

Item 32  
**Butterfly Kisses / Mend a Broken Heart / Can’t Take My Eyes.** Cassette tape (CrO²) (n.d).
Annotation on cassette tape: “3 Stylistic Arrangements.”

Item 33  
Excerpts from **Courage / Good Morning.** Cassette tape (n.d).

Item 34  
**Galil / Mitpachat.** Cassette tape (n.d).
Annotation on cassette tape: “‘Galil’ Take 2 (w/ Ruffcut) ; ‘Mitpachat’ Take 2 DBX.”
Item 35  *Mission Impossible / Climb Higher / etc.* Cassette tape (CrO²) (n.d.).
Annotation on case: “The Music of Michael Isaacson (Master).”
Contents: Mission Impossible ; Climb Higher ; The Cowboys ; Elegy for the Fallen ; I Always Meant to Tell You (sung by Roslyn Kind) ; Browning’s “Rabbi Ben Ezra” ; What Makes Her Look So Young? ; Rudy Rode a Unicorn.

Item 36  *The Rain is Part of It / Spite / etc.* Cassette tape (n.d.).
Annotation on cassette tape: “Several Songs with Music by Michael Isaacson.”
Contents: The Rain is Part of It ; Spite ; Later People ; Who Remembers / Lyrics by G. Solomon ; A Rhythm to the World / Lyric by S. Murenberg ; Christmas Eve and Its Raining in Nashville / Lyric by G. Litton.

Box 47

Item 1  *Royal March / Disco / Studio Jazz.* Cassette tape (n.d.).
Annotation on cassette tape: “Final Assignment Composed by Michael Isaacson.”
Annotation on case: “Music by Michael Isaacson.”

Item 2  *Runners by the Sea / Suzanne’s Theme / etc.* Cassette tape (CrO²) (n.d.).
Annotation on cassette tape: “M. I. Ascher Library.”
Contents:
Side A. Runners by the Sea ; Suzanne’s Theme --
Side B. Andrew’s Theme ; Ari’s Theme ; God Save the Queen.

Item 3  *Safety / Heritage.* Cassette tape (CrO²) (n.d.).

Item 4  *Shiru L’adonai / Yom Zeh L’Yisrael / etc.* Cassette tape (CrO²) (1986).
Annotation on case: “Legacy ; Nathan Lam + Michael Isaacson.”
Annotation on interior of case: “Disk E. Q. 5-9-86.”
Contents:
Side A. Shiru L’adonai ; Yom Zeh L’yisrael ; Avinu Malkeinu ; Hashkiveinu ; Sim Shalom ; R’tsei ; 23rd Psalm ; Biti --
Side B. Vihi Noam ; Arise My Love ; Ahavat Olam ; Elegy for the Fallen ; Al Hanissim ; Esther the Queen.

Item 5  *Yom Zeh L’yisrael / 23rd Psalm / etc.* Cassette tape (CrO²) (n.d.).
Annotation on case: “FI Master Dub .... Legacy Digital Master Dub.”
Contents:
Side A. Yom Zeh L’yisrael (?) ; 23rd Psalm (2 takes) ; Avinu Malkeinu (2 takes) ; Al Hanissim (2 takes) ; Esther the Queen (3 takes, including 1 instrumental track) --
Side B. Shiru Ladonai (3 takes, including 1 instrumental track).
Item 6  “Michael Isaacson King Sings Isaacson Tape #1. A.) 1-23 DAT.” Cassette tape (n.d.).
Recording produced by Amber Sky Music Production.

Item 7  “Isaacson [illegible].” Cassette tape (n.d.).

Item 8  Empty cassette case (1996).
Annotation on case: “1-29-96 ; Reel #3 ; Ani Chinor ; L’cha Dodi ; Quiet Dust ; K’eits Shatul ; Acharei Moti (harp) ; Sh’veihem ; V’eirastich Li ; Biti ; B’ni ; Sh’neihem.”

[Recordings containing compositions by Michael Isaacson as well as works by other composers]

Item 9  “Libi B’maarav.” Cassette tape (n.d.).
Contents: Havdalah Suite / Isaacson ; Miriam’s Song / Higgins ; Consolations of Isaiah / Aloni.

Item 10  Reconciliation: A Cycle of Songs. Cassette tape (Eastman School of Music, 1993).
Recording of May 9, 1993, concert at Eastman Theatre.
Contents:
Side A. The Last Letter of Mordechai Anielewicz / Isaacson ; A Way Separate / Karchin ; Warsaw Spring, 1943 / Becker ; The Silver Swan / Suben ; Zog Nit Keynmol / Snow ; Its Soundless Aftermath / Rosenzweig ; Going Back / Gimbel --
Side B. Eil Malei Rachamim (Merciful God) / Rose ; Reconciliation / Adler.

Item 11  The Tree Still Stands / etc. Cassette tape (n.d.).
The Tree Still Stands conducted by Michael Isaacson. Compositions by Michael Isaacson performed by Cantor Nathan Lam.
Contents:
Side A. The Tree Still Stands, I-V / Walter Scharf --
Side B. The Tree Still Stands, V (cont.) / Scharf ; N’shma Shenatata Bi ; 23rd Psalm ; Rabbi Ben Ezra / Michael Isaacson.

Item 12  Yad B’yad (Hand in Hand). Cassette tape (Van Nuys, CA; L. A. Hebrew High, Camp Ramah, and United Synagogue Youth; 1986).
Performed by Yad B’yad Choir, with additional vocals by Dee Dee Bellson, Caren Glasser, Tyanna Parr, and Dale Schatz; Scott Lavender, piano and synthesizers; John Christopher Parr, electric guitar; Ron Cohen, acoustic guitar; Bob Parr, bass; Mark Sanders, drums and percussion; David Koz, saxophone, flute, and electronic wind instrument; Dav Meros, MOOG bass.
Contents:
Side A. Eilu D’varim / music by Billy Dreskin; Barechu / arranged by Bob Parr; Shalom Aleichem / music and arrangement by Michael Isaacson; Shir Chadash / music by Mark Sanders and Craig Taubman --

Side B. Ushmor / arranged by Craig Taubman; Pitchu Li / music by Aminadav Adoni; V’hakimoti / music by Moshe Rothblum; Sh’neihem / arranged by Craig Taubman; El Baruch / arranged by Bob Parr.

[Recordings of Michael Isaacson, conductor]

Item 13  
Musical arrangements by Michael Isaacson and Scott Lavender; orchestrations by Scott Lavender; orchestration of Judy by Jon Charles.
Contents:

Side A. Hollywood (4:54); Funnymen (5:16); Judy (8:11); Dixie (5:44); Fred & Ginger (6:06) --
Side B. Tribute to Harry Warren (6:07); Little Miss Shirley (5:15); Cowboys (7:18); Romance (6:34); Hup, Two, Three, Four (5:31).

Items 14-15  
Copy 1: dubbed cassette; produced by Abbey Tape Duplicators.

Item 16  

Item 17  
Contents:

Side A. Hatikvah; Hora; Ladino Legacy; ‘Der Rebbe’ Variations; Let My People Go; Naomi Shemer Tribute --
Side B. Hassidic Dances; Jerusalem Love Songs; Mamaloshen; Suite Nurit; Victorious.

Item 18  
Produced by Abbey Tape Duplicators.
Annotation on cassette tape: “Israel Pops; 10/96.”
Note in case: “Please call 818/882-5210 w/ approval.”

Item 19  
Recording of concert at Stephen S. Wise Temple; December 5, 1988.
Performed by Nate Lam and Joe Gole; Michael Isaacson, conductor.
Item 20  “The National Symphony of Israel.” Cassette tape (CrO₂) (n.d).

Annotation on cassette tape: “Conducted by Michael Isaacson; Valley Beth Shalom.”

Annotation on cassette tape: “The Tree Still Stands; June 6th 1989 concert.”
Annotation on case: “The Tree Still Stand Concert; S.S.W.T. 6/6/89; Strassbourg, Gold, Bernstein, Conti, Lavender, Isaacson, Stevens, Scharf; Michael Isaacson conducting; Scharf: Love on a Freeway; The Tree Still Stands; I-Jed Whedon; II-D. Ely Pam Cord; III-Nate; IV-Jerry Whitman; V-Hale Porter.”

[Recordings of music by other composers]

Accompanying document separated (letter from Samuel Adler to Michael Isaacson, dated March 8, 1985); see Box 30, Folder 1.

Item 24  Adler, Samuel. “Music for Boy’s Chorus.” Cassette tape (CrO₂) (n.d).
Contents: Flames of Freedom (English Children’s Choir); Go Dog Go (Mt. Holyoke Glee Club); Divertissement for Violin and Marimba.
Accompanying document separated (letter from Samuel Adler to Michael Isaacson, undated); see Box 30, Folder 1.


Performed by the Springfield Symphony Orchestra; December 14, 1991.

Item 27  Adler, Samuel. We Live, Eine Engeberg Fuge. Cassette tape (n.d).

Contents: Prologue; The Music Box; Brooklyn Sketches; Dance by the Candlelight; Freilechs; Praise the Lord All Ye Nations.

Item 29  Bach, Johann Sebastian. Cello Suites Nos. 4-6. Cassette tape (n.d).
Performed by David Shamban.

Contents:
Side A. Oif Mayn Khasseneh; Three Wedding Dances (from Bridal Suite) ; Vayomer Elohim; Yevaracheche; Lamentation; Invocation and Trance (from Dybbuk); Psalm 148; Piccola Serenata; Silhouette; Reena; Yigdal; Israelite Chorus (from The Firstborn); Simchu Na -- Side B. Hashkiveinu; Four Sabras; Halil.

Contents:
Side A. L’shana Tova; Avinu Malkenu; Lama Suka Zu; Sisu V’simhu; Mi Y’malel; Chanukah; S’vivon; Little Dreydl; Chanuka O Chanuka; Maoz Tzur; Hashkediya; Chag Purim; A Wicked Man -- Side B. Ma Nishtana; Dayenu; Eliyahu Hanavi; Chad Gadya; Pharaohun; Baruch Elokeinu; L’cha Dodi; Shalom Alechem; Shavua Tov; Hine Ma Tov.
Accompanying booklet separated (Song Lyrics and Chords); see Box 30, Folder 1.

Item 32  Fromm, [Herbert]. Six Madrigals. Cassette tape (CrO²) (n.d.).
Performed by the Rochester Singers.

Item 33  Goldberg, Lawrence. A Test of Faith. Cassette tape (n.d.).
Annotation on cassette tape: “Larry Goldberg (Akedah) ‘A Test of Faith.’”

Item 34  Karp, Michael. “Theme Selections Reel #1.” Cassette tape (n.d.).
Contents: MetroNews open; MetroNews close; New vision; Logo ID; Only yesterday 1; Only yesterday 2; Newsroom; Morning rhythm; Setting sail; New beginning 1; Shaping up #3; Shaping up #3A; Shaping up #3B; On the track; Final showdown; FastBreak; In good taste; Great heights; Fuguey; Voyager; Justice; Warm glow; Summer scene; Gently breeze; On the brink; Once in a while; Good views; Entertainment open; Hard drivin’; Logo #37; Heroic logo; Orchestral theme; Market wrap; Wholewheat; On my way; All stars; Lottery; Consuming reports; Logo A; Logo B; Newsworthy; Logo C; Forum open; Forum close; Logo D; Logo E; Logo F.
Accompanying document (track list) separated; see Box 30, Folder 1.


Box 48

Item 1  “Scharf/Fox.” Cassette tape (n.d.).
Produced by Pacific Coast Sound Works.”

Item 2  Silberman, Benedict; Bernstein, Steve. “Jewish Music.” Cassette tape (CrO²) (n.d.).
Annotation on cassette tape, side A: “Benedict Silberman ‘Jewish Music’ Capitol.”
Contents, Side B: To Speed Them All / Steve Bernstein.

Item 3
Annotation on cassette tape: “Chamber version ; Nov. 11, 1992.”

Item 4
Starer, Robert; and other composers. “Archive Sampler.” Cassette tape (CrO²) (n.d.).
Annotation on case (track list):
1. Starer: 1st mvmt Nishmat Adam
2. Minhag America: Zilberts
   V’shomeu – Sarah Sager
   Kiddush – Dick Botton
3. Second Wave – Helfman – Sh’ma Koleinu
5. 4th Mvmt Tree Still Stands
6. Adler – Ahavat Olam – Barak
7. Klein Adoration / Kingsley S’u Sh’arim

Item 5
Annotation on cassette tape: ”Klezemer Robert Starer ; 2/5/89.”

Item 6

Item 7

Item 8

Item 9
Thiele, Doug (lyricist). Jailbait / This Is No Time to Fall in Love / Letter by Moonlight / Soul Salvation. Cassette tape (n.d.).
Annotation on case: “Demos: Doug Thiele.”

Item 10

Item 11
Contents:
Side 1. Knoxville: Summer of 1915 / Samuel Barber ; What a curse for a woman is a timid man (from The Old Maid and the Thief) / Gian Carlo Menotti --
Side 2: Mirabai Songs / John Harbison ; No word from Tom (from The Rake’s Progress) / Igor Stravinsky.

[Compilation recordings]
Item 12  “American Jewish Music Talk.” Cassette tape (CrO²) (n.d.).
Separated from Series 2 (Papers), Sub-series C (Lectures and Pedagogical Material), Box 26, Folder 12 (“Temple Talks, 1981-1984”).
Annotation on case (track list):
1. Yigdal – Sigmund Schlessinger + V’shemru
2. As the Hart Panteth – A. J. Davis
3. Oh Lord What is Man – Fredrick [sic] Kitziger
5. Sh’mal Kolienu – Max Helfman
6. Adoration – Julius Chajes
7. R’tsei + Mi Y’mallel Herbert Fromm AMEISSELE
9. Bernstein – Psalm 148 + Oif Mayn Chaseneh
10. Klein Jazz Service

Item 13  “American Synagogue Jazz & Synthesized Services.” Cassette tape (n.d.).
Produced by Pacific Coast Sound Works.

Item 14  “A. Overview of Jewish Music ; B. Bernstein’s Jeremiah Symphony.” Cassette tape (CrO²) (n.d.).
Contents:
Side A. “Overview of Jewish music 4th century to present. Prepared by Michael Isaacson” --
Side B. “Bernstein: Jeremiah Symphony / Israel Philharmonic, Christina Ludwig, mezzo.”

[Recordings of lectures, interviews, and other speech]

Separated from Series 2 (Papers), Sub-series C (Lectures and Pedagogical Material), Box 26, Folder 15.
Annotation on cassette tape: “Eastman Lecture 5/9/91.”
Annotation on case (track list):
1. Hooray for Hollywood opener
2. Jack Armstrong Frag – Love – Chase ; 3 ½ min
4. Cowboy Library – Riders, Dreamers
5. Marc Anthony – Vegas opener love medley
6. Happy Birthday March of Dimes
7. Ride a Purple Pelican – 2 Robins, Johnny Rode
8. ALRY flute choir
9. Rabbi Ben Ezra

Item 17  “JNF: 90th Anniv. Conc. 60 sec spot.” Cassette tape (CrO₂) (n.d. [1992]).

Recording of radio broadcast, including interview with Michael Isaacson and broadcast of select compositions, KCSN 88.5 FM; December 28, 1986.
Annotation on cassette tape: “L’chayim Radio ; Michael Isaacson w/ Cantor Hershel Fox.”

Recording of radio broadcast, including interview with Michael Isaacson and broadcast of select compositions, [KCSN 88.5 FM; April 21, 1996].

Recording of radio broadcast, including interview with Michael Isaacson and broadcast of select compositions, [KCSN 88.5 FM; January 19, 1997].

Recording of radio broadcast, including interview with Michael Isaacson and broadcast of select compositions, [KCSN 88.5 FM; March 30, 1997].

Item 24  “Lecture I – Creating a Vision & II – Eternal Life.” Cassette tape (CrO₂) (n.d.).
Annotation on case (track list):
The Music of Michael Isaacson
1. Ma Gadlu – NFTY Doug Mishkin (2’35”)
2. Sh’neihem – Yad B’yad – Patti Linsky (3’40”)
3. “Kol T’ruah” beginning – Jay Frailich (5’55”)
4. Sim Shalom – Nathan Lam (2’45”)
5. Ladino Legacy – Israel Pops (6’15”)
6. Let My People Go – Leaving Mother Russia Balalaika (5’30”)
7. Mami Shemer Trib. (7’25”)
Total 34’05

Item 25  “Lectures III + IV ‘Brain’ ; ‘Theatre.’” Cassette tape (CrO₂) (n.d.).

Item 26  “Lecture V – Survival/Diversity.” Cassette tape (CrO₂) (n.d.).

Item 27  “On Stage WJW Michael Isaacson, Reuben Silver Host ; ARTSRAP WCLV.”
Annotation on cassette tape: “Recorded 3-26-81.”
Produced by Instructional Media Services, Cleveland State University.

Box 43 [cont.]
Items 5-6  *Michael Isaacson’s Ten Lessons in Composing Jewish Music.* Jewish Music Commission of Los Angeles, JMC-100, 1997. 5 cassette tapes. 2 copies. Copy 2 in shrink wrap.

**Box 44 [cont.]**


**Box 48**

*Additional recordings*

**Item 28**  “Amber Sky Music Productions.” Cassette tape (n.d.).  
  Unlabeled cassette tape; produced by Amber Sky Music Productions.


**Item 30**  “Dub of Organ Edit 1 of 2.” Cassette tape (n.d.).

**Item 31**  “Hannukah Medley ; Tyzik.” Cassette tape (n.d.).

**Item 32**  “Jewish Music w/ a Twist.” Cassette tape (CrO²) (n.d.).

**Item 33**  “Master – Languid Aft. / Wood Romp.” Cassette tape (CrO²) (n.d.).

**Item 34**  “Maccabbi Theme.” Cassette tape (CrO²) (n.d.).

**Item 35**  “Transcontinental Organ Music Sampler.” Cassette tape (CrO²) (n.d.).

**Item 36**  “So. Africa ; Dave Barry.” Cassette tape (n.d.).  
  *Separated from Series 1 (Manuscripts and Sketches), Box 11, Folder 15 (“MI 215. Simcha”).*

**Item 37**  “Takes 97-118.” Cassette tape (n.d.).

**Item 38**  Unlabeled. Cassette tape (n.d.).

Sub-series G: Compact Discs (CDs)

*Recordings containing a single composition by Michael Isaacson*

**Box 49**
Item 1  "Always There." From *Dennis the Menace* (musical). 1 track (4 min.).


  Tracks: To Reach This Day Rehearsal (4:09); Exodus / March to Freedom (3:41); Egyptian Chase (0:39); We’ve Crossed the Sea (3:27); Free Is Such a Scary Thing (4:14); They Are Children (4:14); Free Is Such a Lonely Thing (3:05); The Master’s Plan (3:49); Be Calm (3:09); God’s Voice Was Heard (4:08); Moses Ascends the Mountain (0:35); Make Us a Golden Calf (5:05); What Have We Done? (4:09); Free Is Such an Awesome Thing (1:32); Embracing the Ten Commandments (1:46); To Reach This Day (4:23); Free Is Such a Wondrous Thing (1:10); Final Bows & Exit Music (3:44).


Item 4  *A Covenant of Wonders: A Concert Musical.* Lyrics by Marcia Hain Engle. Commercially produced CD, version 3 (Eggcream Music, 2002). 18 tracks (57 min.).

Item 5  *A Covenant of Wonders: A Concert Musical.* Lyrics by Marcia Hain Engle. 18 tracks (57 min.).

  Annotation on CD: “Isaacson: A Covenant of Wonders ; Revised Lyrics 10/7/02.”

Item 6  *The Gift of Love Mass.* 25 tracks (52 min.).

  Annotation on CD: “‘Gift of Love Mass’ 3-9-08 Master 2.”

  Annotation on case: “Michael Isaacson’s ‘The Gift of Love Mass’ ; Mt Olive Church ; 3-2-08.”

Item 7  *Havdalah Suite.* 10 tracks (21 min.).

  *Separated from Series 1 (Manuscripts and Sketches), Box 6, Folder 2.*

  Annotation on CD: “Premier Performance ; Temple Emanu-El ; San Francisco, 10/00.”

Item 8  *Havdalah Suite.* Poetry by Stephen Pearce. 10 tracks (18 min.).

  Performed by Cantor Roslyn Barak; David Shostac, flute; Marsha Dickstein, harp; John Walz, cello; and the Michael Isaacson Singers.

  Tracks: Niggun for Sabbath’s Farewell (3:56); Hinei Eil Y’shuati – Wine Blessing (2:02); Sweet Vapors Ascend (2:06); Blessing of Spices (0:43); Fragrant Spices (1:46); Blessing of Fire (0:41); Sacred Fire (1:36); Hamav’dil (2:51); Eliyahu Hanavi (1:36); Shavuah Tov (1:17).
Item 9  “Lift Up and Dance.” From Waiting for the Rebbe. Ensemble performance. 1 track (6 min.).

Item 10  “[Lift Up and] Dance.” From Waiting for the Rebbe. Solo version. 1 track (6 min.).

Annotation on CD: “Dance ; Work print.”


Subtitle on album cover: “A musical setting of the Shabbat evening worship service for cantor and unison children’s choir accompanied by orchestral synthesis and adult chorus.”

Performers include Roslyn Barak, Mark Childs, Joel Colman, Don Alan Croll, Bella Feldman, Herschel Fox, Jay Frailich, Chayim Frenkel, Yonah Kliger, Patti Linsky, Aviva K. Rosenbloom with Ben Steinberg, Michael Isaacson and The Children’s Choir of Temple Israel of Hollywood, California.

CD sealed in shrink-wrap.

Tracks: Instrumental Prelude and Children’s Entrance (2:33) ; Shalom Aleichem / Aviva K. Rosenbloom (1:44) ; Recreating the World – Candlelighting / Bella Feldman (2:29) ; L’chu N’ran’nah / Jay Frailich (3:25) ; L’cha Dodi / Patti Linsky (4:15) ; Tov L’hotot / Yonah Kliger (2:32) ; Kaddish / Michael Isaacson – Bar’chu / Mark Childs (1:56) ; Ahavat Olam – Sh’ma / Mark Childs (2:27) ; Mic Chamocha / Don Alan Croll (2:29) ; Hashkiveinu / Rosalyn Barak (3:18) ; V’sham’ru / Bella Feldman (3:08) ; Sarah’s Sons and Abraham’s Daughters / Don Alan Croll (2:12) ; When Children Sing to God – Shalom Rav / Ben Steinberg (5:17) ; Kiddush / Hazzan Chayim Frenkel (3:19) ; Aleinu – Reading / Michael Isaacson – Kakatuv / Roslyn Barak (3:42) ; Blessing the Children / Aviva K. Rosenbloom and Michael Isaacson (1:52) ; Adon Olam / Joel Colman (2:34) ; Instrumental Postlude and Children’s Exit (2:33).

Item 12  *L’maseih V’reisheet – To Recreate the World.* CD master from recording studio. 20 tracks (56 min.).

Annotation on case: “RBO-2993-WORLD-2 ; TOMS #507122.”

In case: excerpt from producer’s log, typeset; dated June 23, 1999.

Items 13-14  *L’maseih V’reisheet – To Recreate the World.* Accompaniment CD. 25 tracks (71 min.). 2 copies. Copy 1 has track titles embossed on disc. Copy 2 has insert with typeset track list. 1 p.

Tracks: Prelude (2:37) ; Shalom Aleichem (1:48) ; Candlelighting (2:34) ; L’chu N’ran’nah (3:29) ; L’cha Dodi (4:19) ; Tov L’hotot (2:36) ; Reading/Bar’Chu (2:01) ; Ahavat Olam (2:32) ; Mi Chamocha (2:33) ; Hashkiveinu – High (3:24) ; Hashkiveinu – Low (3:23) ; V’sham’ru (3:11) ; Sarah’s Sons (2:16) ; When Children Sing/Shalom Rev (5:21) ; Oseh
Shalom (3:22); Vay’chulu – High (2:07); Vay’chulu – Low (2:06);
Kiddush – High (2:38); Kiddush – Low (2:39); Aleinu – High (3:44);
Aleinu – Low (3:44); Children’s Blessing – High (1:54); Children’s
Blessing – Low (1:52); Adon Olam (2:38); Postlude (2:36).

Item 15  “Miss Match Demo ‘Themes.’” 6 tracks (5 min.).
Annotation on disc: “Isaacson/Hardin; 818/343-6450.”

Item 16  “‘Mismatch’: Mambo Theme Demo.” 1 track (1 min.).
Annotation on disc: “Michael Isaacson; 818/343-6450.”

Item 17  “More Than Enough.” 1 track (7 min.).

Item 18  “Rediscover Sinai: Rough Mix.” 1 track (4 min.).

Item 19  “Rediscover Sinai; Copy 3-31-08.” 2 tracks (9 min.).

Item 20  *Regeneration.* Performed by Nathan Lam, cantor; Los Angeles Hebraica
Symphony; Stephen S. Wise Temple Youth Choral; Michael Isaacson,
conductor; Edward Asner, narrator, with additional narration by Rabbi Isaiah
Tracks: Introduction (0:38); Presentation of the Torah (4:59); Eits Hayim
(2:23); How Can I Sing (3:00); Adoration (3:05); Bayom Hahu (2:32);
Hinei Ma Tov (3:41); S’u Sh’arim (2:20); Im Ein Torah (2:52); Hayom
Katsar (2:48); B’makom (2:22); Shalom Aleihem (2:42); Sim Shalom
(3:19); B’ni (2:59).

Item 21  *Sabbath Prelude for Woodwinds.* Performed by Julie Buenrostro, French horn;
Ross Deluna, oboe; Alan Knieter, clarinet; Kelly Via, flute; Dan Worley, bassoon.
Engineered and mastered by John McLane. 1 track (5 min.).

Item 22  *The Shul in My Right Hand.* 3 tracks (31 min.).
Tracks: Shafrot (6:34); [illegible] (8:16); Aliyot (16:16).

Item 23  *To Celebrate a Miracle: Images of Jerusalem.* Production accompaniment. 17
tracks (38 min.).
Tracks: Overture (4:47); Let Mt. Zion Rejoice (2:33); Short Fanfare (0:17);
Windows Underscore (1:54); Through These Windows (4:33); Walls
Underscore (1:12); Walls of Jerusalem (3:20); Y’rushalayim – Shalom
Aleihem (2:01); Zog Nit Keinmol Underscore (1:09); Children’s Names
(0:40); Zog Nit Variation (0:55); Israeli Hora – Windows Underscore
(3:05); Hand in Hand Underscore (1:25); Hand in Hand (2:54); Finale
(1:20); Bows (1:02); Exit Music (4:45).

Item 24  *We Are Maccabees.* 2 tracks (12 min.).
Tracks: “Short” (2:30); “w/ Instrumental” (9:36).
Items 25-26 *We’ll Still Sing America.* 7 tracks (10 min.). 2 copies. Copy 1 has insert in case with track list in ink with annotations. Copy 2 has track list embossed on CD.

Tracks: Concert version / 1st stanza America the Beautiful (2:16) ; 1st stanza America the Beautiful (1:13) ; Concert version alone (2:18) ; Song without narration (1:14) ; Short version (1:14) ; Shorter version (0:50) ; Shortest version (0:33).

Item 27 *Xmasworld: A New Motion Picture Musical.* 21 tracks (58 min.).

Tracks: The Holiday Rash (4:10) ; Xmasworld Theme (3:20) ; Ready, Willing, & Able (3:07) ; Wishes (1:24) ; Light (2:58) ; Personal Wishes (2:13) ; Don’tcha Just Wanna Hug Me (4:03) ; Don’tcha Just Wanna Kill’em (0:28) ; My Own (3:51) ; Sweet Treats (2:02) ; Whatta I Need to Do to Be Your Friend (2:50) ; Mustn’t Take Them for Granted (4:31) ; That Kid’s Mine (3:14) ; So Good to Be Bad (4:03) ; Dickens’ Ditty (1:03) ; Like Glue (2:12) ; With You (1:53) ; Believe (4:50) ; Ready, Willing, & Able (Reprise) (2:42) ; That Kid’s Mine (Reprise) (1:26) ; Xmasworld Theme (Reprise) (2:01).

Item 28 *“You Ask Me If I Believe.” From Waiting for the Rebbe.* 1 track (3 min.).

[Recordings containing multiple compositions by Michael Isaacson]

Item 29 *Hakol B’seder / We’ll Still Sing America.* 2 tracks (5 min.).

Annotation on CD: “Hakol B’seder ; We’ll Still Sing America ; TRKS ONLY.”

Tracks: Hakol B’seder (3:21) ; We’ll Still Sing America (2:14).


Tracks: Hollywood (4:55) ; Funnymen (5:18) ; Judy (8:09) ; Dixie (5:47) ; Fred & Ginger (6:06) ; Tribute to Harry Warren (6:10) ; Little Miss Shirley (5:17) ; Cowboys (7:19) ; Romance (6:34) ; Hup, two, three, four (5:34).

Item 31 *Heiveinu Shalom / S’i Na Einayich.* 2 tracks (6 min.).

Annotation on CD: “Master.”

Tracks: Heiveinu Shalom (2:31) ; S’i Na Einayich (4:20).

Item 32 *In Every Generation / Make Me A Sanctuary / We Remember Them.* 6 tracks (18 min.).

Annotation on CD and case: “Master.”

N.B. track list on case insert incorrect.

Tracks: In Every Generation (accompaniment track) (3:07) ; In Every Generation (3:07) ; Make Me a Sanctuary (accompaniment track) (2:39) ;
We Remember Them (2:39) ; We Remember Them (accompaniment track) (3:34) ; We Remember Them (3:32).

**Item 33**  

- Featuring cantors Chayim Frenkle, Thom and Shazi King, Patti Linsky, Aviva K. Rosenbloom, and Faith Gurney Steinsnyder.
- Tracks: Kol Simcha (6 tracks, 15:46) ; Kol Sason (6 tracks, 13:52) ; A Jewish Wedding Suite (5 tracks, 9:06) ; Sheva B’rachot (6:00) ; Sh’neihem (2:46) ; In the Eyes of God (2:46) ; Our Song Was Meant to Be (2:40) ; V’heishiv Leiv Avot (3:35) ; Eishet Chayil (2:36) ; V’eirastich Li (1:55) ; Ani Chinor L’shirayich (2:28).

**Item 34**  
[Kol Simcha: Jewish Wedding Music by Michael Isaacson]. Personal recording. 25 tracks (63 min.). Personal recording. 25 tracks (63 min.).

- Annotation on CD: “Michael Isaacson ; Wedding Service ; 6/24/00.”
- Track list in case insert, ink. 1 p.

**Item 35**  

- Insert in back of case with typeset track list.
- Tracks: Hin’ni (3:57) ; Eishet Chayil (2:39) ; Kiddush (2:31) ; L’cha Dodi (3:11) ; N’shana Shenatata Bi (3:21) ; Ahavat Olam (2:08) ; R’tsei (2:35) ; Bayom Hahu (2:42) ; Reena (1:43) ; K’eits Shatul (3:41) ; B’ni (3:01) ; Biti (2:49) ; Mishpachti (2:33) ; Esther the Queen (2:36) ; Ani Chinor L’shirayich (2:31) ; Sh’neihem / Eyes of God (2:39) ; V’eirastich Li (1:57) ; Psalm 23 (3:01) ; Shiviti (2:18) ; Enosh (3:38) ; This Quiet Dust (2:56) ; Acharei Moti (2:38) ; Three-fold Blessing (2:12).

**Box 50**

**Item 1**  
The *Michael Isaacson Songbook, Vol. I*. Personal recording. 27 tracks (75 min.).

- Annotation on CD: “M. I. Songbook ; Copy 8x.”
- Tracks: Adoration (2:34) ; Aleinu/Kakatuv (2:20) ; Bayom hahu (2:39) ; B’makom (1:44) ; B’ni (2:59) ; Biti (2:44) ; Eishet chayil (2:34) ; Eits chayim (3:01) ; Esther the Queen (1:19) ; How shall I stand before God (2:51) ; Kiddush (2:27) ; L’cha dodi (2:16) ; Light the legend (1:33) ; Listen to my heart's song (3:11) ; Ma gadlu (2:35) ; Mishpachti (2:28) ; New way of feeling (5:54) ; Our song was meant to be (2:38) ; Sh'neyhem, in the eyes of God (2:38) ; Sim shalom (2:56) ; There are stars (3:33) ; Through these windows (3:56) ; Ut'shuvah (3:37) ; V’ahavta (2:53) ; V’eirastich li (1:56) ; Yih’yeh b'seder (2:17) ; Your Jerusalem (3:24).

**Item 2**  
Tracks: Heiveinu shalom aleichem (Song of welcome) (2:29); To reach this day (Shehecheyanu) (3:08); L’cha dodi (from L’maaseih V’reisheet) (3:31); L’cha dodi (from Shir Ari) (3:43); L’chu n’ran’nah (1:39); Ahavat olam – Sh’mah (2:27); Mi Chamochah (from Avodat Amamit) (2:04); Hashkiveinu (3:18); Yism’chu (1:42); S’u sh’arim (1:51); Three Torah responses (2:29); Ten commandments song (3:35); Kiddush (2:24); Benediction (1:49); Adon olam (1:53); V’heishiv lev avot (Bar/Bat Mitzvah) (3:25); Im ein Torah (2:02); Hin’ni (3:55); Guardians of the heart (3:26); Light (2:10); K’etz shatul (3:36); Lulei he-emanti (2:06); Acharei moti (After my death) (2:36); Enosh (3:36); Esah einai (I lift my eyes) (3:02); Shiviti (2:18); Adonai ro-i (2:58).

Item 3 “M. I. Songbook II Sources.” 9 tracks (34 min.).
Annotation on back of case: “Light – Skatula; Esah Enai – Wolpert; Hazzan, Hazzan – Frailich; NEED; Guardians of the Heart; We Are Maccabees.”

Item 4 Our Song of Songs / Because I Know You Will Hear Me. 4 tracks (10 min.).
Tracks: Our Song of Songs (with instrumental melody) (2:49); Our Song of Songs (accompaniment track) (2:49); Because I Know You Will Hear Me (with instrumental melody) (2:21); Because I Know You Will Hear Me (accompaniment track) (2:20).

Item 5 Seder Songs. Listening copy (for internal use only). Milken Archive, 2002. 1 track (6 min.).
Performed by the Carolina Chamber Chorale; Zhou Jin, piano; Tim Koch, conductor.

Item 6 Three Sacred Services and a Suite for Shabbat: Hegyon Libi, Nishmat Chayim, Shir Ari, and Havdalah Suite. CD sampler: 15 tracks (48 min.).
On CD: “IAJM preview of Michael Isaacson’s New Double CD.”
Featuring cantors Roslyn Barak, Faith Steinsnyder, and Thom King, with noted actor Harold Gould. Accompanied by The Michael Isaacson Singers and the Czech Philharmonic Chamber Orchestra; Michael Isaacson, conductor.
Tracks: Welcome from Michael (2:04); L’cha Dodi (4:24); Shalom Aleichem (4:12); Yih’yu L’ratzon (3:49); L’chu N’ran’nah (2:34); Shalom Rav (3:43); Bayom Hahu (3:54); Yom Zeh L’Yisrael (2:44); Mi Chamocha (2:23); Yigdal (3:32); Benediction (3:08); Nigun (4:52); B’samim (1:27); Eliyahu Hanavi (2:34); Shavua Tov (3:18).
Separated from Series 2 (Papers), Sub-series E (Professional Papers), Box 29, Folder 25.

Item 7 “Three Sacred Services and a Suite, CD A, Master.” 37 tracks (73 min.).
Annotation on CD: “Three Sacred Services CD A; Michael Isaacson; 6-21-04; Master.”
Item 8  “Woodwinds Reference Mix ; 6-17-04.” 18 tracks (39 min.).
Annotation on CD: “Woodwind Quartet + Organ ; Nishmat Chayim ; Harold Gould ; Faith Steinsnyder.”

[Recordings containing compositions by Michael Isaacson as well as works by other composers]

CD sealed in shrink-wrap.
Tracks:
Disc 1. V'ahavta / Ben Haim (Lawrence Avery) (3:01) ; Psalm 8 / Isadore Freed (Richard Botton) (3:45) ; Hashkiveinu / Adolph Katchko (Martin Feldman) (3:48) ; Adon Olam / Max Janowski (Sheldon Merel) (3:11) ; Yism'chu / Abraham Ellstein (Harold Orbach) (4:03) ; Y'varech'cha / Gershon Ephros (Seymour Schwartzman) (3:46) ; Yom Zeh L'Yisrael / William Sharlin (William Sharlin) (3:57) ; L'chah Dodi / Raymond Smolover (3:18) ; Old Jerusalem / Julius Chajes (Norman Summers) (3:57) ; Hashkiveinu / Max Helfman (Robert Bloch) (4:04) ; B'rosh Hashanah / Abraham Ber Birnbaum (Merrill Fisher) (2:40) ; Shirat Ahavah / Benjamin Maissner (3:43) ; R'tzei / Stephen Richards (2:58) ; Adonai Li / Bruce Benson, Don Rossoff (Bruce Benson) (3:58) ; Avnu Malkeinu / Max Janowski (Edward Fogel) (2:47) ; B'ni / Michael Isaacson (Barbara Ostfeld) (3:21) ; Mah Tovu / Frederick Piket (Steven Pearlson) (2:23) ; Shir Hashirim / William Sharlin (Helen Reps) (1:49) ; Sisi Admat Hasharon / Nachum Nardi (Janice Roger) (1:52) ; El Male Rachamim / Hugo Chaim Adler (Howard Stahl) (2:45) --
Disc 2. Sim Shalom / David Schiff (Roslyn Barak) (3:30) ; Sh'ma Koleinu / Issac Kiminsky (Don Gurney) (2:29) ; Tov L'hodot / Peter Halpern (2:33) ; Roni V'simchi / Ben Steinberg (Gail Hirschenfang) (3:53) ; Chasdei Hashem / Israel Alter (Boris Kazansky) (3:50) ; Mishebeirach / Lisa Levine (Evan Kent) (3:01) ; Lamdeini Elohai / Jeff Klepper (3:14) ; Modim Anachnu Lach / Aminadov Aloni (Mikhail Manevich) (3:00) ; Hineh Ma Tov / Salomon Sulzer (Stephen Merkel) (4:02) ; Modim Anachnu Lach / Rachelle Nelson (2:42) ; Shabbes Beim Shalosh S'udes / Abraham Wolf Bomder (Judith Rowland) (3:22) ; Holy One / Benjie Ellen Schiller (3:58) ; Reena / Michael Isaacson (Faith Steinsnyder) (1:39) ; Kiddush l'Rosh Hashanah / Oscar Julius, arr. Cantor Suzanne Berstein (Meredith Stone) (3:51) ; Eili, Eili / David Zehavi (Ida Rae Cahana) (1:32) ; R'tzei / Arye Leib Schlossberg (Mark Childs) (4:00) ; Yism'chu / Stephen Richards (Stephen Dubov) (3:13) ; Sh'nei Michtavim / Joel Engel (Jonathan Grant) (2:21) ; Sim Shalom / Michael Isaacson (Nathan Lam) (2:40) ; Zemer Nugeh / Schmulik Kraus (Fredda & Jacob Mendelson) (3:00).
Item 10  
*Cantor Marcus Feldman.* 2 tracks (11 min.).  
Accompanied by pianist Andrea Anderson.  
Tracks: *Nightsong* (Hashkiveinu) / Isaacson (5:09) ; *V’liy’rushalayim Ircha* / Ellstein (6:06).

Item 11  
*Christmas Flutes.* National Flute Choir; Amy Rice Blumenthal, director.  
Recorded live at Temple Beth El, Charlotte, NC; August 15-17, 1999. ALRY Publications, R-13, 1999. 20 tracks (63 min.).  
Tracks: *I wonder as I wander* / John Jacob Niles ; arr. by Ann Pearce (4:52) ; *Jolly old Saint Nicholas* / arr. by Ricky Lombardo (2:51) ; *We three kings/Carol of the bells* / arr. by Phyllis Avidan Louke (2:55) ; *Oratorio de Noël = Christmas oratorio: prelude and chorale* / Camille Saint Saens ; arr. by Bruce Behnke (5:20) ; *Sugarplums & mistletoe* / Michael Isaacson (3:33) ; *Bring a torch Jeanette Isabellia* / arr. by Ricky Lombardo (1:50) ; *Pastorale from Il pastor fido, op. 13* / Antonio Vivaldi ; arr. by Amy Rice-Young (2:37) ; *French carol* / arr. by Carol Warner (4:07) ; *Bright and glorious is the sky* / arr. by Amy Rice-Young (2:37) ; *The Virgin Mary had a baby boy* / arr. by Michael Isaacson (2:54) ; *Jesu, joy of man’s desiring* / J.S. Bach ; arr. by David Weller (2:54) ; *I saw three ships: traditional and Cornwall versions* / arr. by Amy Rice-Young (1:38) ; *I am so glad each Christmas Eve* / Peder Knudsen ; arr. by Amy Rice-Young (3:34) ; *Away in a manger* / arr. by Ann Pearce (3:48) ; *Three English Christmas carols: Coventry carol* ; *Wexford carol* ; *Boar’s head carol* / arr. by Amy Rice-Young (4:59) ; *O come, all ye faithful* / arr. by Phyllis Avidan Louke (3:30) ; *Joseph dearest, Joseph mine* / arr. by Amy Rice-Young (2:18) ; *Deck the halls* / arr. by Ricky Lombardo (1:14) ; *Silent night* / Franz Gruber ; arr. by Ann Pearce (3:46) ; *We wish you a merry Christmas* / arr. by Ann Pearce (1:45).

Item 12  
*A Colorado Christmas.* Colorado Flute Orchestra. Silver Winds, SW001, 1999. 15 tracks (48 min.).  
Tracks: *Nutcracker suite.* March ; *Dance of the sugar-plum fairy* ; *Dance of the reed-flutes* / Tchaikovsky ; *Candy canes: peppermints, shepherds’ crooks and red spirals* / Nancy Nourse (7:56) ; *Ding dong! merrily on high* / arr. Amy Rice Blumenthal (1:26) ; *Gesu bambino* / Pietro Yon ; arr. Rick Pierce (4:08) ; *Sugarplums & mistletoe* / Michael Isaacson (3:53) ; *Twelve days of Christmas* / arr. Gilliam/McCaskill (10:23) ; *Pat-a-pan* / Bernard de la Monnoye ; arr. Martha Rearick (2:41) ; *Patchwork Christmas* / Darlene Dugan (3:31) ; *Two Christmas chorale preludes. Gottes Sohn ist kommen* ; *In dulci jubilo* / J.S. Bach; arr. David H. Bailey (2:33) ; *Psalm 19: The heavens declare* / Benedetto Marcello ; arr. Bruce Behnke (2:13) ; *Have yourself a merry little Christmas* / Hugh Martin ; Ralph Blane ; arr. James Christensen (3:51) ; *Jingle bells* / James Pierpont ; arr. Rick Pierce (1:40).
Item 13  

Tracks: Rugged but right / arr. Phillips (1:51) ; Boogie woogie bugle boy / arr. Metis (2:01) ; Rosie the riveter /arr. Phillips (2:18) ; In the swing / arr. Billingsley (4:21) ; A nightingale sang in Berkeley Square / arr. Billingsley (3:05) ; Largo / Dvorak, arr. Bryburgh (5:59) ; When I am silent (a song for the girl at Auschwitz) / Varner (3:52) ; *Cradle of Fire:* Shtiler, shtiler ; S’brent ; Zog nit keyn mol ; Babi Yar ; Ani maamin / Isaacson (19:09) ; Shadows on the rock / Miller (2:53) ; Tzena, tzena, tzena, tzena / arr. Moore (4:53) ; The beauty of your dreams / Szymko (6:13).

Item 14  
*Holiday Concert with the Woodbridge Flute Choir.* Emery, F689, n.d. 2 tracks (6 min.).

Item 15  
“Leadership: Orchestral Themes, Underscores and Jingles for Achievement, Industry, and Sports.” Parry Music, PML-CD 1055. 44 tracks (77 min.).
Included on CD (works by Michael Isaacson):
- *Go for the Gold* (track 8; 2:17)
- *The Winners* (track 16; 2:23)
- *Reach the Top* (track 23; 1:58)
- *Out in Front* (track 31; 2:35)

Item 16  
“Libi B’maarav: American Jewish Music of the West.” 22 tracks (52 min.).
Presented by Congregation Emanu-El; with Cantor Roslyn Barak, soprano; Rabbi Stephen S. Pearce, narrator.
Tracks: Havdalah Suite / Isaacson (20:43) ; Miriam’s Song / Higgins (12:33) ; Consolations of Isaiah / Aloni (18:48).

Item 17  
“A Little Jewish Night Music Concert.” Armadillo String Quartet. 10 tracks (58 min.).
Recorded November 29, 2005. Includes first half of concert only.
CD produced by Sonic Solutions; Kevin Gray, engineer.

Item 18  
*New Music from the Max Helfman Institute.* 21 tracks (69 min.).
Tracks: Shalom Aleichem (3:36) ; Shabbat Hamalka (3:16) ; Ydid Nefesh (3:19) ; L’chu N’ran’na (2:04) ; Adonai Al Mayim Rabim (3:26) ; L’cha Dodi (4:19) ; Mizmor Shir (3:30) ; Bar’chu (2:13) ; Ahavat Olam (3:18) ; Mi Chamocha (3:35) ; Hashkiveinu (5:00) ; V’shamru (2:17) ; Chatzi
Kaddish (3:31) ; Tiftach (1:12) ; Yigdal Oseh Shalom (4:33) ; Shalom Rav (2:19) ; Modeh Ani (2:45) ; Psalm 13 (3:35) ; Elohai N’shama (7:35) ; Adoration (2:23) ; Adon Olam (1:52).

**Items 19-20**  
Tracks: The Promise of Time / Isaacson, Thiele (4:27) ; Laughing Matters / Gallagher, Waldrop (3:50) ; Breathe In – Breathe Out / Isaacson, Thiele (4:41) ; Fantasy / Del Barrio, M. and V. White (4:45) ; At Times Like These / Flaherty, Ahrens (3:15) ; It Ain’t No Good Feelin’ Bad / Isaacson, Thiele (4:36) ; Come In From the Rain / Manchester, Sager (4:43) ; There Are Stars / Isaacson, Senesh (3:56) ; Thank Goodness for the Goodness / Isaacson, Thiele (4:48) ; What Love Has Done / Sklerov, Vice (4:39) ; Higher Love / Winwood, Jennings (4:58) ; We Can Be Kind / Friedman (4:36).

**Item 21**  
Tracks: L’cha Dodi ; L’dor Vador / Taubman ; Shalom Aleichem / Colter ; Yism’chu / Radwine ; Meditation . Portnoy ; Heal Us Now / Sher ; Yih’yu L’ratzon / Joseph ; Shehu Noteh Shamayim ; V’sham’ru / Van Brink ; Mi-Chamochah / Zim ; Modim Anachnu Lach ; Shalom Aleichem / Isaacson ; Nigun ; Ein Keiloheinu / Wurman ; Yih’yu L’ratzon / Glaser ; V’sham’ru / Cotler ; V’zot HaTorah / Newman ; L’chah Dodi / Italian ; Oseh Shalom / Edr ; Shalom Rav ; Ein Keiloheinu / Jankowski ; Yism’chu / Klepper ; Tzadik Katamar / Maslo ; Sim Shalom / Schiff ; L’chah Dodi / Ashkenazi ; Shalom Rav / Finkelstein ; Oseh Shalom / Ochs.

**Item 22**  
“Theme Suites: Themes, Variations, Links and Bridges in a Wide Variety of Styles and Instrumentations.” Parry Music, PML-CD 1059. 87 tracks (77 min.). Included on CD (works by Michael Isaacson):  
- *Run for Glory* (tracks 17-24, includes versions of different lengths and with varying instrumentation)  
- *Majestic Theme* (tracks 29-36, includes multiple versions)  
- *Dreams* (tracks 37-40, includes multiple versions)  
- *Herald* (tracks 47-53, includes multiple versions)  

[Recordings containing compositions by other composers and musicians]

**Item 23**  

**Item 24**  
Adler, Samuel. *B’shaarey T’filzh.* Part II. For cantor, SATB chorus, and orchestra. 1 track (44 min.).
Item 25  Adler, Samuel. *Cantos; Close Encounters; Five Snapshots*. David Fulmer, violin; Randolph Kelly, viola; Amir Eldan, cello; Kurt Muroki, double bass; Ricardo Iznaola, guitar; June Han, harp. NAXOS, 8.559743, 2013. 14 tracks (63 min.).
Tracks: Canto III (8:38); Canto XVI (5:09); Canto X (9:08); Close Encounters (12:01); Canto VIA (3:16); Canto XIX (5:02); Canto XXI (4:08); Five Snapshots (16:20).

Item 26  Adler, Samuel. *Die Streiche von Max und Moritz*. Georg Renz, narrator; Brunswick State Orchestra; Christopher Hein, conductor. 9 tracks (36 min.).
Recorded live on June 1, 2014; concert at the Staatstheater Braunschweig.
Tracks: Prolog (1:29); 1. Streich [1st Prank] (3:52); 2. Streich (4:41); 3. Streich (5:56); 4. Streich (7:27); 5. Streich (4:46); 6. Streich (3:23); Letzter Streich (3:00); Applause (2:15).

Item 27  Adler, Samuel. *String Quartet No. 8 / Piano Quintet / String Quartet No. 9*. Esterhazy Quartet; Jerome Lowenthal, piano. Albany, TROY1426, 2013. 9 tracks (51 min.).
Tracks: String Quartet No. 8 (18:46); Piano Quintet (14:04); String Quartet No. 9 (18:41).

Item 28  Adler, Samuel. *Viola Concerto based on Brahms' Sonata in F-minor / Concerto for Woodwind Quintet / Tanzsuite “Man lebt nur einmal.”* 12 tracks (65 min.).
Performers: [Viola Concerto] Randolph Kelly, viola; Pittsburgh Symphony Orchestra; Claus Peter Flor, conductor; [Concerto for Woodwind Quintet] Elisabeth Zaim, flute; Akeo Watanabe, oboe; Christian Krech, clarinet; Eckhard Schulze, horn; Frank Lindner, bassoon; Jürgen Bruns, conductor; [Tanzsuite] Orchestra of the National Theater of Mannheim; Peter Sommer, conductor.

On CD: “For your consideration.”

Item 30  Bendix-Balgley, Noah. *Fidl-Fantazye: A Klezmer Concerto*. Noah Bendix-Balgley, violin; Pittsburgh Symphony Orchestra; Manfred M. Honeck, conductor. 1 track (33 min.).

Item 31  DeCormier, Robert. *When the Rabbi Danced: Songs of Jewish Life from the Shtetl to the Resistance*. Counterpoint with instrumental ensemble; Robert DeCormier, director. Albany, TROY676, 2004. 25 tracks (64 min.).
Tracks: Un az der rebe zingt (5:39); Rozhinkes mit Mandlen (3:11); Partizaner-libe (3:40); Chassidisch (1:54); Bachuri le’an tisa (1:55); Tavo-u el ha’arets (2:14); A genevey (2:19); Sha shtil (2:10); Der Rebe
Elimelekh (2:36); Dorn, dortn (2:45); Tumbalalayka (2:45); Du zolst nit geyn (1:31); Troyer past nisht unzer ponim (2:22); Eliahu hanavi (1:42); Nit ayer mazl (3:57); Yome, yome (1:51); Di mezinke (2:29); S‘brent (3:30); Hala yarden (1:35); A gib zhe khaver (3:17); S‘dremlen feygl (3:11); Tsum besern morgn (2:14); Shtil di nakht (2:27); Yiddishe brigades (3:25); Zog nit keynmol (2:44).

**Item 32**
Desplat, Alexandre. *Girl with a Pearl Earring*. Selections of music from the motion picture. Lions Gate Films. 20 tracks (50 min.).
On CD: “For screening purposes only.”
Tracks: Girl with a pearl earring (2:18); Griet’s theme (4:07); A new life (3:06); The master’s house (3:16); Camera obscura (1:33); The birth feast (2:46); Cornelia (1:43); Vermeer’s studio (3:09); Winter nights (2:08); Van Ruijven (3:32); Home (1:15); Colours in the clouds (3:28); The master is painting (2:07); By the canal with Pieter (1:46); Catharina’s pears (1:23); Colours in the clouds (strings) (3:27); Girl with a pearl earring (reprise) (2:19); Silence and light (piano solo) (1:40); Griet’s theme (reprise) (4:19); Griet remembers (1:09).

**Item 33**
Tracks: Chant – prologue / The birth of Richard / Richard grows into a young man (7:58); On the reservation / Young Indians – Festive dance / The sheriff and deputies arrive (3:51); Anna and the sheriff (0:58); Anna alone / Richard and Anna – Pas de deux (6:02); The sheriff returns / Rape scene (2:33); Anna carried off by the chiefs (1:00); Transition – Richard lost in despair (1:40); Pool hall / Richard knocked unconscious (2:50); Richard dreams he is visited by the chiefs of old (4:50); He dreams of a return to the ancient reservation / Sacred dance / (Indian) singing and drumming / He dreams of a return to the days of the buffalo (2:15); Richard dreams of Anna’s return (2:36); He awakens on the floor of the pool hall (1:56); Chant – epilogue (1:03).

**Box 51**

**Item 1**
Fox, Charles. *Zorro! A ballet in 11 scenes commissioned by the Smuin ballet.* Smuin Ballet, CFCD 01, 2003. 11 tracks (53 min.).
Tracks: Introduction to Zorro – Fight sequence (6:22); Emilio at movie theater (5:32); Three Zorros appear to Emilio (3:46); Emilio and Rosa (3:30); Movie goers dance (4:11); “Zorro” – The movie (4:54); Zorro and Rosa – Pas de deux – The confessional (6:28); Don Diego (4:07); Ballroom scene (6:06); Emilio and theater manager – Fight scene (4:10); Emilio and Rosa – Pas de deux – Conclusion (6:17).

**Item 2**
Karp, Michael. *Variations on the Themes of “Kol Nidre.”* Orchestra conducted by Michael Isaacson. 2 tracks (14 min.).
Tracks: Variations on the themes of “Kol Nidre” (7:09) ; Variations on the themes of “Kol Nidre” [take 2] (7:14).

**Item 3**

Peskoff, Oscar. *One Careless Moment*. 3 tracks (10 min.).
Annotation on CD: “Tony Sings Oscar.”

**Item 4**

CD sealed in shrink-wrap.
Tracks: Prelude ; The ballad ; Naomi’s tale ; Recitative and trio ; Ballad ; Scene, aria, and duet ; Interlude ; The fields of Boaz ; Recitative and dance ; The golden wheat of Judah ; Arietta and duet – Dawn ; Scene and aria ; Finale.

*[Compilation recordings]*

**Item 5**

*American Jewish Summer*. Jewish Music Group, JMG2 18002, 2005. 17 tracks (52 min.).
CD master, produced by Pacific Multimedia Corp. 17 tracks (52 min.).
Tracks: Make those waters part (4:03) ; Shalom aleichem (2:28) ; Etz chaim (2:03) ; Dodi li (2:50) ; Not by might (2:18) ; Shalom ravi (3:42) ; Shir hamalot (2:27) ; Mitzvah goreret mitzvah (3:17) ; Shir chadash (2:50) ; Fixin’ the world (3:34) ; Shneihem (2:40) ; Shabbos (2:54) ; How glorious (2:21) ; V’shamru (3:36) ; Hiney tov m’eod (3:09) ; Ma tovu (4:05) ; Shalom ba-olam (5:10).

*Accompanying document (producer’s log) separated; see Box 30, Folder 1.*

**Item 6**

“All J. E. Sound Productions Studio: Studio Work Demonstration CD.” 16 tracks (71 min.).
Tracks: Philharmonic Orchestra live to two trk. (6:16) ; After the rain (3:18) ; Maharaja musical (3:55) ; I want to do for you (5:47) ; Out where the truth lies (3:56) ; Ships at sea (6:10) ; Kicks (5:35) ; I’m not going back (3:30) ; Warrior game (3:58) ; Tic toc (7:28) ; Willy Wonka finals (3:09) ; Your song (4:13) ; House of cards (4:07) ; Inside out (3:45) ; Deprecious (2:35) ; Smelly gig (3:59).

**Item 7**

*Premières of the Old and New: Meir Rimon, Horn*. With members of the Israel Philharmonic Orchestra; David Amos, conductor. Crystal Records, CD510, 1987. 10 tracks (67 min.).
Tracks: Kol Nidrei, op. 47 / Max Bruch (9:34) ; Concertstucke, no. 2, op. 24 / Karl Matys (12:10) ; Aria – Pieta, signore! / Alessandro Stradella (7:28) ; Autumn Song, op. 37A (4:08) ; Concerto in F Major for Horn and
Item 8  
*Songs My Mother Taught Me: A Jewish Journey.* Ken Gould, baritone; Jeroen Sarphati, piano. Stichting Meesterlijke Melodieën, 29, 2002. 27 tracks (61 min.). Recorded live at Theater Twee Hondjes Hellevoetsluis, March 3, 2002; and Uilenburger Synagogue Amsterdam, May 5, 2002. Tracks: *Songs my mother taught me* (1:54); *Silent woods* (2:21); *The heights of Tatra* / Antonín Dvořák (1:52); *Im wunderschönen Monat Mai* (1:34); *Aus meinen Tränen spriessen* (0:58); *Die Rose, die Lilie, die Taube* (0:38); *Wenn ich in deine Augen seh’* (1:38); *Ich will meine Seele tauchen* (1:00); *Ein Jungling liebt’ ein Mädchen* (1:06); *Ich grolle nicht* / Robert Schumann (1:38); *Lieder ohne Worte*, op. 19, no. 1 in E major / Felix Mendelssohn (3:27); *Kol HaNeshama* / Anonymous (baroque) (2:11); *L’enigme eternelle* (1:39); *Kaddish* / Maurice Ravel (4:07); *Birkat Kohanim* / Louis Lewandowski (1:39); *Lieder ohne Worte*, op. 30, no. 6 in F-sharp minor / Felix Mendelssohn (3:05); *Joodsch anecdoten-couplet* / Louis Contran (2:33); *A breivele der mame* / S. Smulewitz (5:21); *Oifn pripitchik* / M. Warshawsky (2:46); *A Yidishe mame* / J. Yellen and L. Pollack (2:48); *The things our fathers loved* (1:38); *Like a sick eagle* (1:24); *Songs my mother taught me* / Charles Ives (2:17); *Ba’a m’nucha* (3:45); *Speak low* (3:20); *Lonely house* / Kurt Weill (2:52); *Tonight at eight* / Jerry Bock (1:32).

*Other recordings*

Items 9-18  
[Audiobook] *Jewish Music as Midrash: What Makes Music Jewish?* Recorded by Michael Isaacson; dated November 2009. 10 CDs. CDs labeled:
- “CD #1.) Intro. Prologue Chapt. 1.)”
- “CD #2.) Chapt. 2. & 3.)”
- “CD #3.) Chapt. 4.) & 5.).”
- “CD #4.) Chapt. 6.) & 7.).”
- “CD #5.) Chapt. 8.) & 9.).”
- “CD #6.) Chapt. 10.).”
- “CD #7.) Chapt. 11.).”
- “CD #8.) Chapt. 12.).”
- “CD #9.) Chapt. 13.).”
- “CD #10.) Chapt. 14.) & 15.).”

*Sub-series H: Digital Audio Tapes (DATs)*

[Recordings of a single composition by Michael Isaacson]

Item 19  
“Hand in Hand Demo.” DAT (n.d.). *Separated from Series 1 (Manuscripts and Sketches), Box 5, Folder 17.*

Separated from Series 1 (Manuscripts and Sketches), Box 2, Folder 19.


Separated from Series 1 (Manuscripts and Sketches), Box 2, Folder 19.

Annotation on case:
Tone 1K-OVU = -18db ;
1. QM4 take 2 ;
2. Top page 4 take 3 (P pops);
3. Top page 4 take 4.”


Separated from Series 1 (Manuscripts and Sketches), Box 2, Folder 19.

Annotation on case (contents):
1. Voice over page 2, take 2 ;
2. Page 3, take 2 ;
3. Cue M4, take 2 ;
4. Top page 4, take 3 ;
5. Page 5, take 5 ;
6. Bottom page 5 “before,” take 3 ;
7. Page 6 top / page turn, take 3/3a ;
8. Bottom page 7, take 4 ;
9. Page 8, take 3 ;


Separated from Series 1 (Manuscripts and Sketches), Box 2, Folder 19.

Annotation on case (contents):
1. Voice over page 2, take 2 (1:05) ;
2. Page 3, take 2 (1:32) ;
3. Cue M4, take 2 (1:51) ;
4. Top page 4, take 3 (2:57) ;
5. Page 5, take 5 (3:44) ;
6. Bottom page 5 “before creation,” tk 3 (4:21) ;
7. Page 6 top / page turn, take 3/3a (5:01) ;
8. Bottom page 7, take 4 (6:24) ;
9. Page 8, take 3 (7:10) ;

[Compilation recordings]

Annotation on case: “digital glitches, mutes, errors, will not play.”

[Other recordings]

**Item 25**
Annotation on case (contents):
#1.) Lesson #1.) 18:22 ;
#2.) Lesson #2.) 18:21 ;
#3.) Lesson #3.) 18:27 ;
#4.) Lesson #4.) 18:28.

**Item 26**
Annotation on case (contents):
#1.) Lesson #5.) 19:41 ;
#2.) Lesson #6.) 19:15 ;
#3.) Lesson #7.) 17:11 ;
#4.) Lesson #8.) 17:05.

**Item 27**
Annotation on case (contents):
#1.) Lesson #9.) 18:00 ;
#2.) Lesson #10.) 18:02.

*Sub-series I: VHS tapes*

[Recordings of a single composition by Michael Isaacson]*

**Box 52**

**Item 1**
“Cradle of Fire #1 / Kett Choir 1.” VHS tape (n.d.).
*Accompanying document (shot list) separated; see Box 30, Folder 1.*

**Item 2**
*A Joyful Light.* VHS tape (n.d.).
*Label on case: “Backup Set #2.1 ; Tracks 9-16.”*

**Item 3**

**Item 4**

**Item 5**
*To Celebrate a Miracle: Images of Jerusalem.* VHS tape (n.d.).

**Item 6**
Accompanying documents separated; see Box 30, Folder 1.

Item 7  “[To Recreate the World]. Backup. Tape #1.) Set 1. Tracks 1-8.” VHS tape (n.d.).


Box 53

Item 1  “[To Recreate the World]. Backup. Tape #1.) Set 1. Tracks 9-16.” VHS tape (n.d.).

Accompanying documents (shot logs) separated; see Box 30, Folder 1.

Item 3  “[To Recreate the World]. Backup Set #2.) Tracks 1-8.” VHS tape (n.d.).


Item 5  We Are Maccabees. VHS tape (n.d.). Annotation on tape: “Amber Sky ; Backup We Are Maccabees ; Mix #1, #2, #3.”

Item 6  “Yizkor Unmixed.” VHS tape (1999). Performed by Ilana Wolpert, soprano; Helen Flanagan, piano. Recorded at Refraze Studio with Gary King, producer/engineer; June 12, 1999. Annotation on case (track list): Enosh ; Shiviti ; Esah Enai (Psalm 121) ; Adonai Roii (Psalm 23) ; Eil Maalei Rachamim. Accompanying documents (shot logs) separated; see Box 30, Folder 1.

[Recordings of concerts and/or multiple compositions]


Box 54

Concert by the Atlanta Reform Community Chorus; January 31, 1999.

Annotation on case: “Michael Isaacson Tape 4B.”
*Accompanying documents (shot logs) separated; see Box 30, Folder 1.*

Program for broadcast affixed to case. Typeset. 1 p. Included in broadcast:
*Light the Legend,* by Michael Isaacson, with lyrics by Susan Nurenberg.

*Accompanying document (production log) separated; see Box 30, Folder 1.*

[Advertising spots and demos]

Item 6  “Halcyon featuring the Hollywood Pops.” VHS tape (n.d.).
Produced by Telemedia Productions, Camarillo, CA.
Contains two advertising spots (:60 second spot; 2:00 minute spot).

Item 7  “Michael Isaacson, Theodore Bikel, and the Israel Pops: 5 min. demo.” VHS tape (n.d.).

[Additional video recordings]

Item 8  “The False Witness.” VHS tape (n.d.).

Box 55

Item 1  “Israeli Pop’s – English / NTSC.” U-matic video cassette (n.d.).
Annotation on tape: “5 second wader 2-1 in black ; 4th or 5th is JNF salute
after page turn before first title in – freeze last scene for 3 seconds on final
note F. T. B.”

Item 2  “Israel Pops JNF sequence to be performed to ‘Hora’ score.” U-matic S video
cassette (n.d.).

Item 3  “John Williams Conducts Boston Pops with Joan Baez.” VHS tape (n.d. [1985]).

Item 4  “Legacy PCM (Evergreen).” Betamax tape (1985).
Annotation on tape: “Stephen Wise ; 2 trk Dig. Mst. 11/9/85 ; PCm 2 trk FRM
Fl.”

Item 5  “Leonard Bernstein: Recording of 20th Century Jewish Music, M. F. F. Archive.”
VHS tape (n.d.).
Item 6  “St. Louis ; w/b.i.t.c. ; TRT 8:51.” VHS tape (n.d.).

Sub-series J: Digital Video Discs (DVDs)

Box 43 [cont.]


Items 8-10  Interview with Sam Adler. Las Vegas, NV; November 16, 2010. 3 DVDs.
- DVD 2 labeled “Part 2 of 3 ; TRT 00:50:55:17.” 1 title (50 min.).
- DVD 3 labeled “Part 3 ; TRT 00:40:10:01.” 1 title (40 min.).

Series 6: Digital Storage Devices

[Floppy and zip discs]

Box 51 [cont.]

Item 28  “Ezk’rah score + parts The PAN Messenger (c) 1990 PAN.” 3.5” floppy disc (n.d.).
Separated from Series 1 (Manuscripts and Sketches), Box 5, Folder 6 (“MI 73. Ezk’rah—Sukkot 1994”).

Item 29  “Kettering Children’s Choir Logo.” 3.5” floppy disc (n.d.).
Separated from Series 1 (Manuscripts and Sketches), Box 4, Folder 1 (“MI 53. A Covenant of Wonders”).

Item 30  “Covenant.” Zip disc (n.d.).
Separated from Series 1 (Manuscripts and Sketches), Box 4, Folder 1 (“MI 53. A Covenant of Wonders”).
Annotation on disc (contents):
1) covenant ← Print This ;
2) scan – pds ;
3) scan – eps ;
4) fonts – Helvetica + Times.

[Data CDs]

Item 31  “Film Music Articles for the SCL Score by Michael Isaacson.” CD (2007).
Contains 24 Word documents (642 MB).
<table>
<thead>
<tr>
<th></th>
<th></th>
</tr>
</thead>
<tbody>
<tr>
<td>Item 37</td>
<td>“Promise of Time ; Work Tracks 12/02/02 ; Pro Tools Format.” CD (2002).</td>
</tr>
<tr>
<td>Item 38</td>
<td>“Promise of Time Disk 1 ; Individual Tracks from Chris ; 12/17/02.” CD (2002). Annotation on CD (contents): 1) Ain’t no good ; 2) At times like this ; 3) Breathe in ; 4) Come in from the rain ; 5) Fantasy.</td>
</tr>
<tr>
<td>Item 40</td>
<td>“Promise of Time Disk 3 ; Individual Tracks from Chris ; 12/17/02.” CD (2002). Annotation on CD (contents): 1) There are stars ; 2) We can be kind ; 3) What love has done.</td>
</tr>
<tr>
<td>Item 42</td>
<td>“The Sacred Dream ; Mike Isaacson ; Exported Tracks 44/24.” CD (2011).</td>
</tr>
</tbody>
</table>
Contains 3 aiff files (155 MB).

**Item 43**


*Separated from Series 2 (Papers), Sub-series E (Professional Papers), Box 31, Folder 25 (Three Sacred Services [recording]).*

Contains 54 files (65.0 MB): gif, jpeg, tiff, psd and otf images; pdf, Word, and qxd documents.

Annotation on CD: “Rose Graphics ; 310 476 9943.”

**Item 44**

“09 Headshot ; Michael Isaacson.” CD (n.d.).

Contains 6 jpeg files (28.7 MB).

**[Memory cards]**

**Item 45**


Contains raw and edited video files from performance of Ladorot Habaim, Stephen Wise Temple, Los Angeles, CA.

*Accompanying document (letter) separated; see Box 30, Folder 1.*

**Series 7: Oversized**

*Sub-series A: Oversized Manuscripts and Sketches*

Separated from Series 1 (Manuscripts and Sketches)

*Sub-sub-series 1: Numbered Works*

**Box 56**

**Folder 1**

Oversized scores, numbered MI 1-14.

MI 1. A La Una Yo Nasi. Arranged for men’s chorus (TTB) and keyboard. 1 item.

*From file labeled: “MI 1. A La Una Yo Nasi / (From: A Covenant of Wonders) / Ladino Folksongs.”*

Full score. Manuscript, pencil. 3 pp.

MI 4. Adon Olam. From Hegyon Libi. 3 items.

For two-part choir and keyboard with flute obbligato. Score. Manuscript, pencil. 3 pp.


MI 8. Ahavat Yisrael. For two-part choir and keyboard with flute obbligato. 
   Text by Ofra Dor. 1 item. 
   Separated from Box 1, Folder 5. 

MI 9. Ahavat Olam. 3 items. 
   For cantor, choir, and keyboard. Score. Manuscript, pencil. 2 pp. 
   For cantor and organ. Score. Manuscript facsimile. 5 pp. 
   Separated from Box 1, Folder 6. 

MI 11. Adio Kerida. From Sephardic Folk Songs. For SSA chorus, flute, and keyboard. 1 item. 
   Manuscript, pencil. 3 pp. 
   Separated from Box 1, Folder 8. 

MI 13. Al Hanisim. For two-part voices and keyboard. 1 item. 
   Score. Manuscript, pencil. 3 pp. 
   “Biti: String Quartet Version.” For cantor and string quartet. Score (incomplete; consists of mm. 1-24 only; cantor part incomplete). Manuscript, pencil. 1 p. 
   Separated from Box 1, Folders 10-11. 

MI 14. Al Hanissim. For cantor, chorus, and symphony orchestra. 1 item. 
   From file labeled: “MI 14 / Al Hanissim / Isaacson / A-flat Round.” 
   Score. Manuscript facsimile. 9 pp. 
   Separated from Box 1, Folder 12. 

Folder 2 Oversized scores, numbered MI 20-49. 

   MI 20. Asei L’cha Rav. For two voices, piano, clarinet in B-flat, and trumpet. 1 item. 
   Separated from Box 1, Folder 17. 

MI 23. Aspects of a Great Miracle. For brass ensemble, harp, piano, and percussion. 2 items. 
   For brass ensemble. Typeset score (incomplete; consists of p. 4 only). 1 p. 
   Separated from Box 1, Folder 20. 

MI 28. Avre Tu Puerta Serrada. For TTB chorus, keyboard, and percussion. 1 item.
MI 29. The Awakening. A musical interpretation of The Binding of Isaac for SATB chorus and soloists, accompanied by woodwinds and keyboard. 1 item.

MI 31. Babi Yar. For solo flute. 1 item.

MI 35. B’ni. 2 items.
For voice, string orchestra, glockenspiel, and harp. Score. Manuscript, pencil. 3 pp. Title on score: “B’ni (Orch. For Tovah).”
Lyrics. Typeset. 1 p.

MI 43. A Chanukah Dreidle. For four-part talking chorus and percussion. 2 items.
Score. Manuscript, pencil. 5 pp. Title on score: “A Chanukah Dreidle for Talking Chorus.”
Score (1979). Manuscript, pencil. 5 pp. Title on score: “A Chanukah Dreidle for Our Time.”

MI 49. Sim Shalom. For cantor, women’s choir, and chamber ensemble. 1 item.
Score. Manuscript, ink. 3 pp.
Separated from Box 3, Folders 27-28.

Folder 3 Oversized scores, numbered MI 54-75.
MI 54. Cradle of Fire. For string orchestra. 1 item.
Score. Manuscript, pencil and ink. 15 pp.
Separated from Box 4, Folders 2-3.

MI 57. E-eseh Niflaot. For voice, piano, flute, and harp. 1 item.
Score. Manuscript, pencil. 8 pp.
Separated from Box 4, Folder 8.

MI 58. Eight Duos of Chanukah. Eight treble instrument duets. 1 item.
Score. Manuscript, pencil and colored pencil. 4 pp. Titles of duets: “Sevivon (Spinning Top)”; “Mi Y’mallel (Who Can Retell)”; “Chanukah”; “Oh Chanukah, Oh Chanukah”; “Light the Legend”; “Ner Li (My Candle)”; “I Have a Little Dreidel”; “Ma Oz Tsur (Rock of Ages).”
MI 59. Eil Malei Rachamim. For voice and keyboard. 1 item.
Score. Manuscript, pencil. 1 p.

MI 60. Ein Keloheinu. By Salamone Rossi. Transcribed for brass choir. 1 item.
Score. Manuscript, pencil. 5 pp.

MI 71. Esther the Queen. For two-part voices and keyboard. Lyric by Susan Nurenberg. 1 item.
Score. Manuscript, pencil. 2 pp.
Separated from Box 5, Folder 4.

MI 73. Ezk’rah – Sukkot 1994. For string orchestra. 1 item.
Score. Manuscript, pencil, with annotations in ink. 5 pp.
Separated from Box 5, Folder 6.

MI 75. The Fire and the Knife. For soloists, SATB chorus, and woodwind quintet. 1 item.
From file labeled: “MI 75 / The Fire and the Knife / 1999.”
Manuscript sketches (1999), pencil. 1 p.

Folder 4 Oversized scores, numbered MI 77-88.

MI 77. Folk Series #1. 5 items.
Separated from Box 5, Folder 9.

MI 85. Gratitude and Praise: A Prelude for Organ. 1 item.
From file labeled: “MI 85 / Gratitude and Praise – A Prelude for Organ / 3111872.”
Separated from Box 5, Folder 15.

MI 88. Hashkiveinu. Duet for soprano and baritone with piano. 1 item.
Score. Manuscript, pencil. 2 pp. Title on score: “Hashkiveinu (A Duet in the Russian Romantic Style).”
Separated from Box 5, Folder 18.

Folder 5
Oversized scores, numbered MI 91-99.
MI 91. Havdalah Suite. For voice, flute, cello, and harp. 4 items.
From file labeled: “MI 91 / Havdalah (11/99).”
“II. Hinei Eil Y’shuati (Blessing Over Wine).” Score (incomplete; consists of mm. 1-22 only). Manuscript, pencil. 1 p.
Separated from Box 6, Folder 2.

MI 93. Hazzan, Hazzan. For voice and clarinet. 1 item.
From file labeled: “MI 93 / Hazzan, Hazzan / 3071614.”
Score. Manuscript, pencil. 3 pp.
Separated from Box 6, Folder 4.

MI 99. Hope for the Future. 1 item.
From file labeled: “MI 99 / Hope for the Future / Not on ASCAP.”
Separated from Box 6, Folder 12.

Folder 6
Oversized scores, numbered MI 102-118.
MI 102. Hassidic Himei Ma Tov. From Regeneration. For SATB chorus and keyboard. 1 item.
From file labeled: “MI 104 / Hassidic Himei Ma Tov (not ASCAP).”
Score. Manuscript, pencil. 2 pp.
Separated from Box 6, Folder 13.

MI 106. How Shall I Stand Before God. From Hope for the Future. 2 items.
From file labeled: “MI 106 / How Shall I Stand Before God / no ASCAP (transc).”
Separated from Box 6, Folder 19.

MI 113. Im Ein Ani Li Mi Li. For voice(s) and keyboard. 1 item.
Manuscript sketches, pencil and ink. 1 p.

MI 115. In the Eyes of God (Sh’neyhem). 2 items.
From file labeled: “MI 115 / #3142309 / In the Eyes of God (Sh’neyhem) Strings.”
For voice and string ensemble. Score. Manuscript, pencil. 2 pp.
Score. Manuscript facsimile. 2 pp.
Separated from Box 7, Folder 2.


From file labeled: “MI 116 / Jerusalem Medley / Conductor, 2 alto sax, 1 tenor, 2 tpts, 1 tbn, guitar, pno, bass, drum / #3142317.” Reduced conductor’s score, with parts for voice, piano/conductor, and percussion. Manuscript, pencil. 3 pp.
Wind score, with parts for alto saxophone 1-2, tenor [saxophone], trumpet 1-2, and trombone. Manuscript, pencil. 4 pp.
Separated from Box 7, Folders 3-4.

MI 117. Israeli Trio. For three voices and keyboard. 1 item.


MI 118. Jewish Folk Song Suite for Flute Quartet. 3 items.
“I. Tum Balalaika.” Score. Manuscript, pencil and ink. 3 pp.
“II. Dona, Dona.” Score. Manuscript, pencil and ink. 1 p.
“III. Oz Der Rebbe Eli Melech.” Score. Manuscript, pencil and ink. 2 pp.

Folder 7 Oversized scores, numbered MI 119-125.

MI 119. Jewish Wedding Suite. For flute, violin, and cello. 3 items.
“I. Dodi Li (My Beloved); II. Eishet Chayil (A Woman of Valor); IV. Erev Shel Shoshanim (An Evening of Roses).” Score. Manuscript, pencil. 1 p.

MI 120. K’doshim Tih’yu. For voice, flute, harp, and cello. 2 items.

Lyrics. Typeset, with annotations in pencil. 1 p.
Separated from Box 7, Folders 5-6.

MI 121. Kedusha. For cantor and two-part a capella chorus. 1 item.

From file labeled: “MI 121 / Kedusha (Sabbath w/ High Holiday Ending) / For Cantor Lam / #3142376.” Vocal score. Manuscript, pencil. 2 pp.
Separated from Box 7, Folders 7-8.

MI 122. K’dusha. For cantor, unison congregation, and organ. 3 items.
From file labeled: “MI 122 / K’dusha / For J. Frailich Gates of Prayer 1985 #342376.”


Separated from Box 7, Folders 9-10.

MI 125. K’racheim Av. Accompaniment arranged for string quartet. 5 items.
From file labeled: “MI 125 / String Quartet K’racheim Av / Transcon.”
Score. Manuscript, pencil. 1 p.

Folder 8  MI 130. Kol Simcha: A Wedding Service for cantor, flute, clarinet, harp, and cello. 8 items.
“Processional.” Manuscript sketches (incomplete; consists of pp. 2-3 only), pencil and ink. 2 pp.

Box 57

Folder 1  MI 150. Miscellaneous. 4 items.
From file labeled: “MI 150 / Misc / Hora, Maoztsur, Kadesh Ur’chats, Eishet Chayil / Al Hanissim, Hashkivenu, K’racheim Av, Candlelighting, D’ahavta (for String Quartet), Gershayim, From Heaven’s Heights.”
Separated from Box 8, Folder 13.

Folder 2  Oversized scores, numbered MI 151-159.
MI 151. Mishebeirach. For voice with accompaniment. 2 items.

MI 153. Modim Anachnu Lach Stetch. 1 item.

MI 155. Morning Affirmations. For keyboard. 2 items.
Manuscript sketches, pencil. 2 pp.
Performance directions. Typeset. 1 p.

MI 159. Niggun (Song without Words). For piccolo and piano. 1 item.
Score. Manuscript, pencil. 1 p.
Separated from Box 9, Folder 4.

Folder 3
MI 161B. Nishmat Chayim. For cantor, SATB choir, woodwind quintet, and organ. 2 items.
Full score. Manuscript, pencil and colored pencil. 57 pp.
Separated from Box 8, Folder 5.

Folder 4
MI 161C, E. Nishmat Chayim. For cantor, SATB choir, woodwind quintet, and organ. 2 items.
From file labeled: “MI 161C / Nishmat Chayim.”
Organ part (conductor’s score). Manuscript facsimile, unbound, with page numbers in pencil. 46 pp.
Separated from Box 9, Folder 6.

From file labeled: “MI 161E / Nishmat Chayim.”
Organ part (conductor’s score). Manuscript facsimile (master), unbound. 46 pp.
Separated from Box 9, Folder 8.

Folder 5
Oversized scores, numbered MI 162.5-176.
MI 162.5. Od Y’nuvun. For voice and piano. 3 items.
“Eva: How does this fit your voice?”

MI 167. Poverta Muchachaika (Poor Girl!). For SATB chorus and keyboard. 1 item.

MI 169. Priestly Benediction. For voice and string ensemble. 3 items.
MI 170. The Prophet Song. From *Hope for the Future*. For soprano, baritone, and keyboard. 3 items.
Lead sheet. Manuscript, pencil and ink. 2 pp.
Score. Manuscript, pencil. 2 pp.
Score. Manuscript facsimile. 2 pp. 2 copies.

MI 176. Psalm 150. For brass quintet. 1 item.
*From file labeled: “MI 176 / Psalm 150 Brass Arr. / 8/1995.”*
Score. Manuscript, pencil. 2 pp.
*Separated from Box 9, Folders 22-23.*

Folder 6 MI 182. Rabbi Ben Ezra. For bass-baritone and symphony orchestra. Poetry by Robert Browning. 5 items.
For SATB chorus and keyboard. Score (incomplete; consists of mm. 1-24 only) (2001). Manuscript, pencil. 1 p.
*Separated from Box 10, Folder 4.*

Folder 7 Oversized scores, numbered MI 187-194.
MI 187. Sabbath Prelude for Woodwinds. 1 item.
Score. Manuscript, pencil. 3 pp.

MI 189. Salamone Rossi Suite for Brass Quintet. 1 item.
*From file labeled: “MI 189 / Salamone Rossi Suite for Brass Quintet (Southern Music).”*
*Separated from Box 10, Folder 12.*

MI 194. Variation on a Shabbat Theme (“Mah Yafeh Hayom”). For flute, clarinet, strings, and piano. 2 items.
*From file labeled: “MI 194 / Mah Yafeh Hayom.”*
String quartet score. Manuscript, pencil. 2 pp.
Flute and piano score. Manuscript, pencil. 1 p.
*Separated from Box 11, Folder 2.*
Folder 1

Oversized scores, numbered MI 196-207.

MI 196. Seder Songs. 1 item.
“After Seder Songs.” Arranged and adapted for SATB chorus and keyboard. Score (incomplete; consists of mm. 1-48). Manuscript, pencil. 2 pp.

MI 203. Shabbat Shalom (Bim-Bam). By Shalom Secunda. Arranged for two voices and keyboard. 2 items.
Score. Manuscript, pencil and colored pencil. 1 p.
Score. Typeset. 3 pp.
Manuscript, pencil. 2 pp.

MI 205. Shirei Avot. For two-part treble choir and keyboard, with flute obbligato. 8 items.
From file labeled: “MI 205 / Shirei Avot / 3071554.”
Correspondence: “ATTN: Judy Fischler” from [S. Zesler?]. 1 memo. Ink, on letterhead for Michael Isaacson Media Music; dated February 27, 1996. 1 p.
“II. Im Ein Torah Ein Derech Erets.” Score. Manuscript, pencil and ink. 1 p.
“IV. Y’hi Ch’vod.” Score. Manuscript, pencil. 1 p.
Score template for Shirei Avot. Ink. 1 p.
Score. Manuscript facsimile. 7 pp.
Separated from Box 11, Folder 9.

MI 207. Shehechiyanu (Grateful for the Moment). For SATB chorus and keyboard. 1 item.

Folder 2

MI 210A. Shir Ari. A Friday evening service for cantor, choir, and chamber orchestra. 15 items.
“I. L’chu N’ran’nah.” Piano vocal score. Manuscript, pencil. 1 p.
“VII. Sh’m’a.” Piano vocal score. Manuscript, pencil. 1 p.

“II. L’chu N’ran’nah.” For cantor, violin, clarinet, trumpet, trombone, tuba, and percussion. Score. Manuscript, pencil. 2 pp.


Separated from Box 12, Folders 1-4.

Folder 3 Oversized scores, numbered MI 211-217.

MI 211. Shiviti. For voice and organ. 3 items.
Separated from Box 11, Folder 11.

MI 212. Shiru Ladonai. For SATB chorus and orchestra. 1 item.
From file labeled: “MI 212 / Shiru Ladonai / Legacy / Orch + Chorus / Isaacson.”
Score. Manuscript facsimile, bound. 8 pp.
Separated from Box 11, Folder 12.

MI 213. Shiru L’adonai. For SATB chorus and orchestra. 2 items.
From file labeled: “MI 213 / Shiru L’adonai / 1984.”
Score. Manuscript facsimile, bound, with performance markings in ink. 8 pp.
Separated from Box 11, Folders 13-14.

MI 216. Sim Shalom (High Holiday). 3 items.
“XIII. Sim Shalom (Guardians of the Heart).” For cantor, SATB chorus, oboe, violin, viola, cello, and harp. Score. Manuscript facsimile. 5 pp.
Separated from Box 11, Folder 16.

Folder 4 Oversized scores, numbered MI 218-248.

MI 218. Sing a Song of Chanukah. For SATB chorus and keyboard. Lyric by Susan Nurenberg. 2 items.
Separated from Box 11, Folder 19.

MI 228. Thanks. For beginning flute and piano. 2 items.
Score. Manuscript, pencil. 1 p. Title on score: “My Thanks.”
MI 232. This Quiet Dust. 1 item.
Separated from Box 13, Folder 9.

MI 238. Two Pieces for the High Holy Days. 1 item.
“Listen to My Heart’s Song (Lish’moa el Harinah).” For SATB chorus and keyboard. Score (2000). Manuscript, pencil and ink. 1 p.

MI 240. Ut’shuvah. For cantor, SATB chorus, and keyboard. 1 item.
Score. Manuscript, pencil. 2 pp.

MI 241. V’ayrastich Li. A wedding duet. For two voices and harp. 1 item.

MI 243. V’sham’ru. For solo voice, unison chorus, and keyboard. 1 item.

MI 248. We Are Maccabees. For voice(s) and keyboard. 1 item.
From file labeled: “MI 248 / We Are Maccabees / 8/95.”
Score. Manuscript, pencil. 1 p.

MI 250. When Children Sing to God. For two-part choir with keyboard. Lyric by Doug Thiele. 3 items.
Facsimile of published score (New York: Transcontinental Music Publications, 1994), with annotations in pencil. 5 pp. Copy 2 (incomplete; consists of pp. 4 and 6 only), on thermal fax paper. 2 pp.

MI 253. Yaaleh V’yavoh (Three Festivals). For baritone cantor, unison choir, and organ. 1 item.
Score. Manuscript, pencil. 5 pp.
Separated from Box 14, Folder 13.

MI 254. Yah Ribon. For two-part children’s chorus and accompaniment. 1 item.
Separated from Box 14, Folder 14.

MI 256. Yizkor Prelude. For solo organ. 2 items.
Score. Manuscript, pencil. 1 p.
Score. Typeset, on thermal fax paper. 3 pp.

MI 261. Your Jerusalem. For two voices and keyboard. Lyric by Michael Isaacson and Orfa Dor. 6 items.
Score. Manuscript, pencil. 2 pp.
Publisher’s proofs (New York: Transcontinental Music Publications, 1995)
(incomplete; consists of pp. 1-3 only). On thermal fax paper. 3 pp. Copy 2
(facsimile).
Facsimile of published score (New York: Transcontinental Music
Publications, 1995). 5 pp. 2 copies. Copy 2 has annotations in pencil and
ink.
Facsimile of published score (New York: Transcontinental Music

Folder 6
Oversized scores, numbered MI 262-264.
MI 262. Yom Zeh L’yisrael. For cantor, chorus, and symphony orchestra. 1
item.
From file labeled: “MI 262 / Yom Zeh L’yisrael 1981 / Score + Parts.”
Full score. Manuscript, ink. 7 pp.
Separated from Box 14, Folder 17.

MI 263. Yum Ba Dim Bim Bum. For three-part treble choir. 1 item.
Score. Manuscript, pencil. 4 pp.

MI 264. (Dedication) Zarua. For cantor, SATB chorus, and keyboard. 1 item.

Box 62
Folder 1
Oversized scores [2], numbered MI 2-60.
MI 2. Acharei Moti. 1 item.
From file labeled: “MI 2 / Acharei Moti (Chayim Nachman Bialik). Poem for
chorus and baritone soloist. (Transcon.).”
Separated from Box 1, Folder 1.

MI 6. Adonai Mah Adam. 2 items.
“III. Adonai Mah Adam – Lord What Is Man?” Manuscript sketches, pencil. 1
p.
“Adonai Mah Adam.” For voice and keyboard. Score (incomplete; no
keyboard part after m. 30). Manuscript, pencil. 2 pp.
Separated from Box 1, Folder 3.

MI 25. Avinu Malkeinu. 1 item.
Full score. Manuscript, pencil and ink, bound. 7 pp.
Separated from Box 2, Folder 2.

MI 40. Biti. 2 items.
From file labeled: “MI 40 / Biti Isaacson G mj / Legacy Parts / 2714689.”
Arranged for string quartet. Manuscript sketches, pencil (incomplete; consist of p. 2 only). 1 p.
Full score. Manuscript, pencil and ink, bound. 5 pp.
Separated from Box 2, Folders 17-18.

MI 60. Eli Eli. 1 item.
From file labeled: “MI 60 / Eli Eli / Orch. Parts at S.S.W.”
Full score. Manuscript facsimile, bound. 11 pp.
Separated from Box 3, Folder 9.

Folder 2 Oversized scores [2], numbered MI 89-137.
MI 89. Hashkiveinu. 2 items.
Full score. Manuscript, pencil and ink. 7 pp. Copy 2 (manuscript facsimile, with annotations in pencil).
Separated from Box 5, Folders 19-20.

MI 103. Hinei Ma Tov. 3 items.
“Hinei Ma Tov / Brothers and Sisters.” For unison children’s chorus and symphony orchestra. Full score (incomplete; consists of pp. 1-2 only; p. 2 [mm. 9-16] lack orchestral parts). Manuscript, pencil. 2 pp.
“Hinei Ma Tov.” Duet for high and low voices with synthesizer and piano.
Full score. Manuscript facsimile. 2 pp.
Separated from Box 6, Folders 14-15.

MI 137. Light the Legend. 2 items.
From file labeled: “MI 137 / Light the Legend (Chorus & Orch.).”
“Rock of Ages.” From Light the Legend (Chanukah Suite). For SATB chorus.
Manuscript, pencil. 1 p.
Separated from Box 8, Folder 1.

Folder 3 Oversized scores [2], numbered MI 162-180.
MI 162. N’shama Shenatata Bi. 1 item.
From file labeled: “MI 162 / N’shama Shenatata Bi (Score + Orch. Parts).”
For voice and orchestra. Full score. Manuscript, pencil, bound. 6 pp.
Separated from Box 9, Folder 10.

MI 171. 23rd Psalm. 2 items.
From file labeled: “MI 171 / 23rd Psalm (Baritone) version / (ASCAP 3111920).”
For voice and orchestra. Full score. Manuscript, pencil and ink, bound. 6 pp.  
*Separated from Box 9, Folder 16.*

**MI 179. Psalms for a Leader. 4 items.**

Manuscript sketches, pencil. 1 p.  
Full score. Manuscript, pencil. 5 pp.  

**MI 180. Psalm 121: I Lift My Eyes. 1 item.**

*Separated from Box 10, Folder 3.*

***Folder 4***

**MI 183. Regeneration. 5 items.**

*From file labeled: “MI 183 / Regeneration Scores + Parts / ‘Ankor’ Amnon Maoz.”*

“L’cha Dodi.” Full score. Ozalid manuscript. 9 pp.  
“Yih’yu L’ratson.” Full score. Ozalid manuscript. 3 pp.  
“Silent Meditation.” Full score. Ozalid manuscript. 2 pp.  
“Mi Chomocha.” Full score. Ozalid manuscript. 6 pp.  
“V’ahavta.” Full score. Ozalid manuscript. 9 pp.  
*Separated from Box 10, Folders 5-6.*

***Folder 5***

Oversized scores [2], numbered MI 183-215  

**MI 183. Regeneration. 2 items.**

“Sh’ma.” Full score. Manuscript, pencil. 4 pp.  
*Separated from Box 10, Folders 5-6.*

**MI 184. R’tsei. 1 item.**

*From file labeled: “MI 184 / R’tsei 1983.”*

Full score (incomplete; mm. 24-61 lack vocal and orchestral parts). Manuscript, pencil and ink. 8 pp.  
*Separated from Box 10, Folders 7-8.*

**MI 191. Salamone Rossi Suite for String Orchestra. 1 item.**

Full score. Edited and arranged by Michael Isaacson. Manuscript, pencil and ink. 6 pp.  

**MI 215. Simcha Opener; Closer; Chase. For instrumental ensemble. 2 items.**

*From file labeled: “MI 215 / Simcha Opener, Closer, Chase / Conductor, cl, vln, alto sx, ten sx, trt 1+2, tbn, piano, guitar, bass, drums.”*
“Simcha Chase.” Score. Manuscript, ink. 1 p.
Separated from Box 11, Folder 15.

Sub-sub-series 2: Orchestral Arrangements

Box 58 [cont.]

Folder 7  A Cornucopia of Carols (Can You Name Them All?). Arranged by Michael Isaacson and Christopher Hardin. For symphony orchestra.
Accompanying documents separated (letter from Lawrence Goldberg to Michael Isaacson; dated March 19, 1984; accompanied by concert program and yearbook photograph); see Series 2 (Papers), Sub-series A (Correspondence), Box 24, Folder 4.

Sub-sub-series 3: Rich Man, Poor Man

Box 59

Folder 1  Rich Man, Poor Man. Prod. #45703.
Manuscript facsimile, with performance markings in colored pencil.1 p. On first page of score: “Alex North, composer.”


“M-604. One Way or the Other / Freeze Frame.” For studio orchestra. Full score. Manuscript facsimile. 3 pp. On first page of score: “Alex North, composer.”

Prod. #45705. 4 items.
From file labeled: “Booth / #45705 / Rich Man Poor Man / Michael Isaacson.”

Accompanying paper folder. 1 item.

Folder 3  Rich Man, Poor Man. Prod. #45709; #45710.
Prod. #45709. 16 items.
“M-501. $60,000 Hide.” For studio orchestra. Full score. Manuscript facsimile. 3 pp.
Antonio Carlos Jobim and Newton Mendonça. Meditação (Meditation).

Prod. #45710. 4 items.
From file labeled: “Booth / #45709 45710 / Rich Man Poor Man / Michael Isaacson.”
Accompanying paper folder. 1 item.

Folder 4
Rich Man, Poor Man. Prod. #45711; #45712.
Prod. #45711. 8 items.

Prod. #45712. 14 items.
Items filed with book of music timing labeled: “Prod. #45712.”


“M-400A. To Friendship A.” For studio orchestra. Full score. Manuscript facsimile. 5 pp.
“M-400B. To Friendship B.” For studio orchestra. Full score. Manuscript facsimile. 9 pp.

Prod. #45720. 9 items.
From file labeled: “Booth / #45720 / Rich Man Poor Man / Michael Isaacson.”
Accompanying paper folder. 1 item.
Folder 6  
*Rich Man, Poor Man.* Prod. #45721. 17 items.

*From file labeled: “Booth / #45721 / Rich Man Poor Man / Michael Isaacson.”*

Accompanying paper folder. 1 item.


“M-201. Life is Short.” For studio orchestra. Full score. Manuscript facsimile. 1 p. On first page of score: “Prod. #45712.”


“M-301. And That Face.” For studio orchestra. Full score. Manuscript facsimile. 3 pp. On first page of score: “Prod. #45712.”


Sub-sub-series 4: Unnumbered Manuscripts

Box 60

Folder 1  Oversized scores, A-B.
Adon Olam. For soloists, SAT chorus, and keyboard. 2 items.
Manuscript sketches (1996), pencil. 1 p.

Avant Garde. For two SATB choruses. 1 item.

A Bassoon for Graciela. For woodwind quartet and narrator. 3 items.
Score. Manuscript, pencil. 4 pp.
Narration. Typeset, with annotations in pencil. 3 pp.

Be a Shamash. From A Good Year. A Chanukah song for treble choir with keyboard accompaniment. Lyric by Marcia Hain Engle. 1 item.
Score. Manuscript, pencil. 1 p.

B’ne Vetcha. For cantor, SATB chorus, and symphony orchestra. 1 item.
Score. Manuscript facsimile. 11 pp.

Folder 2  Oversized scores, C-D.
The Candle and the Flame (The Mother’s Day Song). Lyric by Doug Thiele. 3 items.
For SATB chorus and keyboard. Score (incomplete; p. 2/mm. 25-63 lack keyboard accompaniment). Manuscript, pencil. 2 pp.

Destiny of Fourths. For keyboard. 1 item.
Score. Manuscript, pencil. 3 pp.

Dialogue for Cello and String Orchestra. 1 item.
Score. Manuscript, pencil. 3 pp.
Separated from Box 18, Folders 2-3.

Folder 3  Duo Ho! Ho! Christmas duets for treble instruments. 3 items.
Set of arrangements for two treble instruments. Score. Manuscript, pencil. 6 pp. Titles included:
- I. Deck the Hall
- II. It Came Upon a Midnight Clear
- III. God Rest Ye Merry Gentlemen
- IV. O Come All Ye Faithful (Adeste Fideles)
- V. The First Noel
- VI. We Wish You a Merry Christmas
- VII. Oh Christmas Tree
- VIII. Oh Little Star of Bethlehem
- IX. O Holy Night
- X. Joy to the World
- XI. Jingle Bells

Set of arrangements for flute quartet (flute 1/piccolo, flute 2, flute 3, alto flute). Score. Manuscript, pencil. 7 pp. Titles included:
- VIII. Oh Christmas Tree
- X. Silent Night
- I. Deck the Hall
- III. God Rest Ye Merry Gentlemen
- VII. Joy to the World
- IV. Jingle Bells
- VI. We Wish You a Merry Christmas
- IX. Hark the Herald Angels Sing
- II. It Came Upon a Midnight Clear
- V. The First Noel

Folder 4
Oversized scores, F-G.
Fishlegs and Zipline. For piccolo and piano. 1 item.
*Separated from Box 18, Folder 8.*

The Flatbush Nigun. For TTBB chorus, with rehearsal piano. 1 item.
Score. Manuscript, pencil. 2 pp. Annotation above title: “MI Folk Series.”

Four Seasons for Five Brass. 2 items.
1 p.

The Galloping Bassoon Regimental March. For bassoon quartet. 1 item.
Score. Manuscript, pencil. 2 pp.

Good Bye. For SATB chorus and keyboard. 1 item.
*Separated from Box 18, Folder 11.*

Folder 5
Oversized scores, H-K.
Hollywood Salutes the South. 1 item.
Reduced score. Manuscript, pencil. 2 pp.
Separated from Box 18, Folder 15.

In a Twinkling. For flute, viola, and harp. 1 item.
Manuscript sketches, pencil. 1 p.

In the Shelter of the Sky. A song for Sukkot. Lyric by Marcia Hain Engle. 2 items.
Score. Manuscript, pencil. 1 p.
Lyrics. Typeset, with annotations in pencil and ink. 1 p.


Folder 6 Kwanzaa Suite. For unison voices, with rhythm instruments and bass. 9 items.
Score (incomplete). Manuscript, pencil, with annotations in ink. 6 pp. Titles represented:
- I. Harambee
- II. Kwanzaa Chant
- It’s Kwanzaa (incomplete; consists of p. 2 of score only)
- #4. One Light at a Time
- #5. The Brightest Candle of Kwanzaa
- VI. Karamu
Score (incomplete). Manuscript facsimile. 4 pp. Titles represented:
- I. Harambee
- It’s Kwanzaa
- Karamu
Separated from Box 18, Folder 21.

Folder 7 Oversized scores, L.
Ladino Candle Lighting Blessing. For solo voice, SA chorus, and keyboard. 1 item.
Score. Manuscript, pencil. 1 p.
Separated from Box 23, Folder 8.

Ladino Medley. For cantor and instrumental ensemble. 2 items.
From file labeled: “Ladino Medley / Scalerico de Oro, Cuando el Rey Nimrod.”
Piano vocal (conductor’s) score. Manuscript, pencil. 2 pp.
Separated from Box 18, Folder 22.
Laining (for Leviticus Chapter XVI). 2 items.  
Cantillation. Manuscript, pencil and ink. 3 pp.  
Manuscript sketches for oboe and piano. Pencil and ink. 1 p.  

The Last Letter of Mordechai Anielewicz. A musical setting for tenor, piano,  
B flat clarinet, violin, and violoncello. 1 item.  
Score. Manuscript, pencil and ink. 5 pp.  

The Laughing Song. For SSA chorus and keyboard. Poem by William Blake.  
1 item.  
Separated from Box 22, Folder 5.  

L’cha Dodi. From Shir Ari. For voice and organ. 3 items.  
From file labeled: “L’cha Dodi.”  
For two voices and organ. Score (in G minor; consists of transposed vocal parts only). Manuscript, pencil. 2 pp.  
Separated from Box 18, Folders 23-24.  

L’chu N’ran’nah. For cantor, SATB chorus, and string quartet. 1 item.  
Separated from Box 18, Folders 26-27.  

Folder 8 Oversized scores, M-Q.  
My Dog Pooh. For flute choir and narrator. 1 item.  
Score. Manuscript, pencil. 4 pp.  

November Song. 2 items.  
For piano quintet (flute, oboe, clarinet, bassoon, and piano). Score.  
Manuscript, pencil. 1 p.  
Separated from Box 19, Folders 11-12.  

Oddly Beautiful Times. Three pieces for solo piano. 2 items.  
Score. Manuscript, pencil and ink. 6 pp.  
Separated from Box 23, Folder 10.  

Patriata. For flute choir. 1 item.  
Score. Manuscript, pencil. 3 pp.  

Quaint Melodies for the Pianoforte. 1 item.
Score. Manuscript, pencil. 6 pp.

Folder 9 Oversized scores, R.
Robert Frost Choral Settings. 2 items.
“A Minor Bird.” For SSA chorus and keyboard. Score (incomplete; lacks keyboard accompaniment, consists of mm. 1-24 only). Manuscript, pencil. 1 p.

“Rossi Choral Settings.” 1 item.
Separated from Box 19, Folder 18.

Box 61

Folder 1 Sachki. For SATB chorus and symphony orchestra. 5 items.
From file labeled: “Sachki / Rabbai Bardin.”
“Niggun.” Orchestral score (incomplete; consists of pp. 7-14 only). Manuscript facsimile, with annotations in ink. 8 pp.
Vocal score. Manuscript facsimile, bound.
Separated from Series 2 (Papers), Sub-series B (Composition Projects), Box 25, Folder 24.

Folder 2 Oversized scores, S.
Sacred Suite for Brass. For brass ensemble. 1 item.
From file labeled: “Song Suite for Brass.”
Score. Manuscript, pencil. 10 pp.
Separated from Box 19, Folder 19.

Seder Songs. A Passover Suite for SATB chorus. 1 item.
From file labeled: “Seder Songs / 12/97.”
Score. Manuscript, pencil. 5 pp. Title on score: “A Different Night: A Passover Freedom Suite for SATB Chorus.”
Separated from Box 19, Folder 20.

S’firot. 1 item.
Manuscript sketches, pencil. 1 p.

Sheleg. For woodwind quintet. 1 item.
Score. Manuscript, pencil and ink. 3 pp. Title on score: “III. Sheleg.”
Separated from Box 19, Folder 22.

Sheva B’rachat. From Seven Wedding Blessings. For voice and keyboard, with obbligato for clarinet and flute. 2 items.
Score. Manuscript, pencil and ink. 3 pp.
Clarinet (and flute) part. Manuscript, pencil. 1 p.

S’u Sh’arim. For voice and keyboard. 1 item.

Summer Music for Trumpet and Strings. 3 items.
From file labeled: “Summer Music for Trumpet + Strings / A Song for Oboe + Cello.”

Folder 3 Oversized scores, T-To.

The Ten Commandments Song. Lyric by Marcia Hain Engle. 1 item.
Score. Manuscript, pencil, with annotations in ink. 3 pp.

Thank Goodness for the Goodness in the Human Heart. 1 item.

There Are Stars. For solo voice, SATB chorus, and keyboard. Poem by Hannah Senesh. 1 item.

To “Da Tooters.” A trio for B-flat trumpets. 1 item.

To Reach This Day (Shehechiyanu). For voice and keyboard. 1 item.
Score. Manuscript, pencil. 2 pp.
Separated from Box 22, Folder 3.

Top Ten. For TTBB chorus and keyboard. Lyric by the Harvard School Chorus. 1 item.
From file labeled: “Top Ten (Harvard School Mens Chorus).”

The Torah Carries Me. A Song for Simchat Torah. From A Good Year. Lyric by Marcia Hain Engle. 2 items.

Folder 4
Oversized scores, Tr-Tw.
Trio for C Flutes. 1 item.
Score (incomplete; consists of mm. 1-3 only). Manuscript, pencil. 1 p.

Triple Concerto for Percussion and Orchestra.
From file labeled: “Triple Concerto / Percussion & Orch.”
Manuscript sketches, pencil. 3 pp.
Reduced score. Manuscript, pencil. 8 pp.
Manuscript notes, pencil and ink. 1 p.
Separated from Box 20, Folder 15.

The Twelve Days of Christmas. For string trio. 3 items.
Score. Manuscript, pencil. 6 pp.
Score. Manuscript facsimile, on thermal fax paper. 6 pp.
Composer’s notes. Typeset. 1 p.

Folder 5
Oversized scores, V.
Valentine. For two flutes with keyboard accompaniment. 2 items.
Manuscript sketches, pencil. 1 p.
Score. Manuscript, pencil. 2 pp.

V’higad’ta L’vincha. For voice and keyboard. 1 item.
Separated from Box 22, Folder 3.

Victory of the Pipsqueeks. For flute choir. 1 item.
Score. Manuscript, pencil. 1 p.

La Vida Do Por El Raki. For TTB men’s chorus and keyboard. 1 item.
Score. Manuscript, pencil and ink. 2 pp.

The Virgin Mary Had a Baby Boy. 2 items.
Score. Manuscript, pencil. 4 pp.
Score. Manuscript facsimile, on thermal fax paper, with annotations in ink. 4 pp. Copy 2 (facsimile).

Folder 6
Oversized scores, W.
From file labeled: “Where Have I Been All My Life? (A Musical Revue) /
Includes: Remember My Hair, We Still Have Some Summer Left, A Prozac Moment, My Novel Man, The Next Generation.”
“We Still Have Summer Left.” From the new revue Four. Lead sheet. Manuscript, pencil. 3 pp.
“We Still Have Some Summer Left (A Duet).” Lyrics. Typeset. 2 pp.

Whistlin’ in the Wind. For piccolo quartet. 1 item.
Score. Manuscript, pencil. 3 pp.

3+6=8. For keyboard. 1 item.
Score. Manuscript, pencil. 2 pp.
Separated from Box 22, Folder 5.

Box 62 [cont.]

Folder 6 Oversized scores [2], unnumbered, [B-F].
The Brightest and the Best. 1 item.

Chromatic Tadas. 1 item.
Full score. Manuscript, pencil and ink. 2 pp.

Dad. 1 item.
Separated from Box 18, Folder 1.

Dreamchant. 2 items.
Full score. Manuscript facsimile, bound, with performance markings in colored pencil and ink. 17 pp.

Fidgety Didgety Mouse. 2 items.
From file labeled: “Fidgety Didgety Mouse / Score + Parts.”
Full score. Typeset, bound. 38 pp.
Separated from Box 18, Folder 7.

Folder 7 Oversized scores [2], unnumbered [S-T].
“Salamone Rossi Choral Settings.”
From file labeled: “Salamone Rossi Choral Settings.”
“Bar’chu.” For SAT chorus, with rehearsal piano. Edited by Michael Isaacson.
Manuscript, pencil. 2 pp.

**Solitary Call (Elegy for the Fallen). 2 items.**
For C trumpet and string orchestra. Score. Manuscript, pencil and ink, bound. 4 pp.
*Separated from Box 20, Folders 2-3.*

**Staying Power. 2 items.**
*Separated from Box 20, Folders 6-7.*

**Tel Aviv. 2 items.**

**Box 61 [cont.]**

**Folder 7**
Additional scores and sketches (oversized).

“Arrangements for Hale Porter.” 3 items.
*From file labeled: “Arrangements for Hale Porter.”*

“Poetry.” 2 items.
*From file labeled: “Poetry / Avinu Malkenu Prelude 1984 / Havdalah Ceremony / Marcia Falk.”*
Untitled sketches, pencil. 1 p.

“Miscellaneous Songs.” 1 item.
*From file labeled: “Isaacson: Misc Songs / No ASCAP.”*
“Rural Waltz.” Conductor’s score. Manuscript, pencil. 1 p.
*Separated from Box 22, Folder 1.*

**Folder 8**
Assorted loose sketches, drafts, and scores (oversized).
*From file labeled: “The Isaacson Heap of Estranged Melodies [The Trunk], 1977-.”*


“Love Theme (Jazz Feeling).” For alto saxophone, vibes, piano, and strings. Reduced score. Manuscript, pencil. 2 pp.

“My Country Home.” For symphony orchestra. 2 items:
- Manuscript sketches, pencil. 1 p.
- Full score. Manuscript, pencil. 4 pp.

“Oh Canada.” For clarinet, violin, violoncello, double bass, and piano. 2 items:
- Manuscript sketches, pencil. 1 p.
- Full score. Manuscript, pencil. 2 pp.

“Reception Waltz.” For clarinet, violin, violoncello, double bass, and piano. 2 items:
- Manuscript sketches, pencil. 1 p.
- Full score. Manuscript, pencil. 2 pp.

“Samba Zoom.” Manuscript sketches, pencil. 1 p.

“Tasha’s Waltz.” For clarinet, violin, violoncello, double bass, and piano. 2 items:
- Manuscript sketches, pencil. 1 p.
- Full score. Manuscript, pencil. 2 pp.

Separated from Box 22, Folder 2.

Sub-series B: Oversized Papers
Separated from Series 2 (Papers).

Box 63
Folder 1 Scharf, Walter.
Separated from Series 2 (Papers), Sub-series E (Professional Papers).
From file labeled: “Walter Scharf.”

Correspondence. 5 items.
Walter Scharf to Michael Isaacson. 2 letters. 2 ink, 1 on personal letterhead; 2 undated. 2 pp.
Michael Isaacson to Walter Scharf. 1 letter (confirmation of verbal contract for Michael Isaacson’s services as conductor and associate producer for recording session in Israel, January-February 1994). Typeset, with annotations in pencil and ink. 1 p.
Invitation to the 1997 Golden Score Awards honoring Walter Scharf and Jerry Herman. 1 invitation with accompanying envelope; 1 return reservation card with accompanying envelope

Ephemera. 4 items.

Budget for Willy Wonka last demo session. Manuscript facsimile, on thermal fax paper, with annotations in ink. 2 pp. Copy 2 (facsimile).

Manuscript notes (address list). Ink, on letterhead for Walter Scharf. 4 pp.

Untitled notes. Pencil and ink, on music staff paper. 2 pp.

Photographs and negatives. 4 items.
Photograph of Joe Harnell, Alice Harnell, Walter Scharf, Sany Rake, Bill Rake, and Michael Isaacson; undated. 1 color photograph, 4” x 6”. 2 copies.
Photographic negatives; undated. 2 negatives; each strip contains 4 images (includes negative for preceding photographs). 2 items.

Box 62 [cont.]

Folder 8 Oversized Papers.

Ephemera. 3 items.
*Separated from Series 2 (Papers), Sub-series E (Professional Papers).*
Record of Matriculation, Hunter College of the City University of New York. Facsimile of academic record. 1 p.

“Composers.” Collage of signatures of famous composers in the history of Western classical music. Facsimile, from unidentified source. 1 p.

Map of Munich. 1 p.

Map separated from Box 30, Folder 19 (Germany).

Milken Papers: CD Listing, 4 items.
*Separated from Series 2 (Papers), Sub-series F (Milken Papers).*

Status of CD project and textbook. Typeset; undated. 1 p.


Spreadsheet of Expenditures. Typeset; dated August 6, 1992. 1 item.

Images. 1 item.
Artist layout for cover of *Through the Eyes of Music: A Musical Tour of Israel* (Ramat Gan: Telemedia Productions, 1991). Typeset text for cover affixed to illustration board, overlaid with 2 sheets of translucent tracing paper with annotations in ink. 1 item.
Box 63 [cont.]

Folder 2  Images.

Separated from Series 2, Sub-series H (Photographs and Images).
Correspondence: “Kent” to Michael Isaacson. 1 letter. Ink; undated. 1 p.
Comic, depicting Moses and the destruction of the golden calf. Pencil and ink. 2 pp.
Comic, depicting scene from Michael Jackson’s video for “Thriller.” Pencil and ink. 2 pp.

Sub-series C: Oversized Publicity and Press Materials
Separated from Series 3 (Publicity and Press Materials)

Box 62 [cont.]

Folder 9  Oversized Clippings from Scrapbooks.

Items separated from Scrapbook #1 (see Box 34). 2 items.
Clipping accompanied by pamphlet for the grand opening of the David Marcus Theatre (December 14, 1950). 8 pp.

Items separated from Scrapbook #2 (see Box 35). 1 item.

Folder 10  Oversized Press Clippings.

1970s-1980s. 3 items.

1990s. 11 items.

2000s. 7 items.
- Press clipping; dated May 6, 2005 (“Father’s Gift Brings Composer Solace and Life of Achievement in American Jewish Music” [performance of Nishmat Chayim]). 1 p.
Sub-series D: Oversized Library
Separated from Series 4 (Library).

Box 63 [cont.]

Folder 3  Goldberg, Lawrence. *In Time of Nostalgia and Exultation*. For chamber orchestra.

          chorus and symphony orchestra.
          Full score. Manuscript facsimile, with annotation in ink. 20 pp.

Folder 5  Stravinsky, Igor. *Historie du soldat*. For narrator and instrumental septet. Libretto
          by C. F. Ramuz.
          Full score, with performance markings in pencil. London: J. & W. Chester,
          1924. 60 pp.

Folder 6  Zeisl, Eric. *Requiem Ebraica (The 92nd Psalm)*. For soli, mixed chorus, and
          organ (or orchestra).
          Full score. Facsimile of published score (New York: Transcontinental Music