

# MICHAEL ISAACSON COLLECTION

RUTH T. WATANABE SPECIAL COLLECTIONS  
SIBLEY MUSIC LIBRARY  
EASTMAN SCHOOL OF MUSIC  
UNIVERSITY OF ROCHESTER

Processed by Gail E. Lowther,  
spring-summer 2018



*Photograph of Michael Isaacson with Samuel Adler (ca. 1972).  
Photograph by Louis Ouzer, from Michael Isaacson Collection, Box 31, Folder 13*



*Photograph of Michael Isaacson conducting the Israel Pops Orchestra during recording session for the  
Museum of Jewish Heritage (1997). From Michael Isaacson Collection, Box 31, Folder 14.*

# TABLE OF CONTENTS

|                                     |   |
|-------------------------------------|---|
| Description of Collection . . . . . | 5 |
| Description of Series . . . . .     | 8 |

## INVENTORY

### Series 1: Manuscripts and Sketches

|                                                 |    |
|-------------------------------------------------|----|
| Sub-series A: Numbered Works . . . . .          | 14 |
| Sub-series B: Orchestral Arrangements . . . . . | 58 |
| Sub-series C: Unnumbered Manuscripts . . . . .  | 62 |

### Series 2: Papers

|                                                            |     |
|------------------------------------------------------------|-----|
| Sub-series A: Correspondence. . . . .                      | 95  |
| Sub-series B: Composition Projects . . . . .               | 101 |
| Sub-series C: Lectures and Pedagogical Materials . . . . . | 119 |
| Sub-series D: Writings . . . . .                           | 124 |
| Sub-series E: Professional Papers . . . . .                | 128 |
| Sub-series F: Milken Papers . . . . .                      | 159 |
| Sub-series G: Milken Recording Project . . . . .           | 166 |
| Sub-series H: Photographs and Images . . . . .             | 174 |

### Series 3: Publicity and Press Materials

|                                          |     |
|------------------------------------------|-----|
| Sub-series A: Scrapbooks . . . . .       | 179 |
| Sub-series B: Concert Programs . . . . . | 187 |
| Sub-series C: Press Clippings . . . . .  | 190 |

### Series 4: Library

|                                      |     |
|--------------------------------------|-----|
| Sub-series A: Study Scores . . . . . | 200 |
|--------------------------------------|-----|

|                                                       |           |     |
|-------------------------------------------------------|-----------|-----|
| Sub-series B: Literature.                             | . . . . . | 232 |
| <u>Series 5: Audio-Visual Materials</u>               |           |     |
| Sub-series A: 5” Reel-to-Reel Audio Tapes             | . . . . . | 233 |
| Sub-series B: 7” Reel-to-Reel Audio Tapes.            | . . . . . | 233 |
| Sub-series C: 10.5” Magnetic Tape.                    | . . . . . | 236 |
| Sub-series D: 12” LPs.                                | . . . . . | 236 |
| Sub-series E: 7” EPs                                  | . . . . . | 237 |
| Sub-series F: Cassette Tapes                          | . . . . . | 238 |
| Sub-series G: Compact Discs (CDs)                     | . . . . . | 253 |
| Sub-series H: Digital Audio Tapes (DATs)              | . . . . . | 267 |
| Sub-series I: VHS Tapes                               | . . . . . | 269 |
| Sub-series J: Digital Video Discs (DVDs)              | . . . . . | 271 |
| <u>Series 6: Digital Storage Devices</u>              | . . . . . | 272 |
| <u>Series 5: Oversized</u>                            |           |     |
| Sub-series A: Oversized Manuscripts                   |           |     |
| Sub-sub-series 1: Numbered Works                      | . . . . . | 274 |
| Sub-sub-series 2: Orchestral Arrangements             | . . . . . | 289 |
| Sub-sub-series 3: <i>Rich Man, Poor Man</i>           | . . . . . | 289 |
| Sub-sub-series 4: Unnumbered Manuscripts              | . . . . . | 296 |
| Sub-series B: Oversized Papers.                       | . . . . . | 305 |
| Sub-series C: Oversized Publicity and Press Materials | . . . . . | 307 |
| Sub-series D: Oversized Library                       | . . . . . | 309 |

## DESCRIPTION OF COLLECTION

Accession no. 2017/5/16

Shelf location: C4B 8,1 – 9,6

Physical extent: 36 linear feet

### **Biographical Sketch**



*Photographs from Michael Isaacson Collection, Box 31, Folder 6.*

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 Binkerd, Will Gay Bottje, Sydney Hodkinson, Louis Karchin, Homer Todd Keller, John La Montaine, Burrill Phillips, Gardner Read, Bernard Rogers, and Malcolm Seagrave.

## 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) typescript 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 typescript 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 subsection 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:

Telemidia 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 are 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 comprised 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**

- Folder 1      MI 2. Acharei Moti (After My Death). Text by Chayim Nachman Bialik.  
*From file labeled: "MI 2 / Acharei Moti (Chayim Nachman Bialik). Poem for chorus and baritone soloist. (Transcon.)."*  
Manuscript sketches, pencil. 1 p.  
For voice and keyboard. Score (Transcontinental Music Publications, 1992).  
Typescript, with annotations in pencil and ink. 4 pp.  
Chayim Nachman Bialik, "After My Death—Acharei Moti." Poem.  
Typescript. 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.  
For soloists, SAT chorus, and keyboard. Score. Publisher's proofs (Egg Cream Music, 1996). On thermal fax paper, with annotations in ink. 8 pp.  
Copy 2 (facsimile).  
For soloists, SAT chorus, and keyboard. Score (Egg Cream Music, 1996).  
Typescript.
- Folder 3      MI 6. Adonai Mah Adam.  
*Yizkor*. [Service of remembrance.] Composer's notes and text translations.  
Typescript. 2 pp.  
Adonai Mah Adam (Oh Lord, What Is Man?). Movement III of *Yizkor*. For SATB chorus and keyboard. Score (Egg Cream Music, 1992). Typescript, with annotations in ink. 8 pp.  
Psalm 23. Movement V of *Yizkor*. For voice and piano. Score. Typescript. 3 pp.  
Eil Malei Rachamim. Movement VI of *Yizkor*. For voice and keyboard. Score. Typescript, with annotations in pencil and ink. 3 pp.  
Adonai Mah Adam (Lord, What Are We?). For SATB chorus and piano. English adaptation by Marcia Hain Engle. Score. Typescript (Eggcream Music, 2004). 13 pp. Copy 2, with annotations in pencil. 13 pp. Copy 3, with annotations in ink. 13 pp.  
Adonai Mah Adam (Lord, What Are We?). Instrumental parts (incomplete): violin I, violin II, violoncello. Typescript (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.  
Score. Manuscript, pencil. 9 pp. Copy 2 (manuscript facsimile). 9 pp.  
Instrumental parts: flute, oboe, clarinet, horn, bassoon. Manuscript, pencil. 8 pp. Copies 2-3 (facsimiles). Copy 3 has performance markings in pencil.  
Arrangement for symphony orchestra. Instrumental parts: flute, oboe/B-flat clarinet, horn, trumpet I, trumpet II, trombone II, drums/triangle, percussion/glockenspiel, acoustic guitar, Fender Rhodes, Fender bass, harp, violin I, violin II, cello I, cello II. Manuscript facsimile. 27 pp.
- 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. Typescript. 6 pp. 2 copies.  
Full score. Typescript (Egg Cream Music, 1994). 62 pp. 2 copies. Copy 2 missing p. 1 of score.  
Published score (New York: Transcontinental Music Publications, 1995). 10 pp. 2 copies. Facsimile of published score. 8 pp. Facsimile of published flute part, with annotations in pencil and ink. 2 pp.  
*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 typescript scores) separated; see Box 56, Folder 1.*
- Folder 7 MI 10. Ahanti Ki Yishma.  
*From file labeled: “Ahanti Ki Yishma (campsong).”*  
Lead sheet (1991). Manuscript, pencil and ink. 1 p. Copy 2 (facsimile).  
*Accompanying cassette tape separated; see Box 45, Item 1.*
- Folder 8 MI 11. Adio Kerida. Arranged for SSA chorus, flute, and piano.  
*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 two-part chorus and keyboard. Score (1979). Manuscript facsimile. 5 pp.  
For two-part chorus and keyboard. Lead sheet. Manuscript facsimile. 2 pp.  
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.  
For two-part chorus and keyboard. Score. Typescript, unbound. 7 pp.  
Typescript, bound (Egg Cream Music, 1990). 7 pp. Facsimile of typescript score. 7 pp.  
For two-part chorus and keyboard. Vocal parts (incomplete). Typescript. 2 pp.  
For two voices and keyboard. Facsimile of published score (New York: Transcontinental Music Publications, 1993). 7 pp. 2 copies.  
For SATB chorus and piano. Arranged by Stephen Richards. Score. Manuscript facsimile. 5 pp.  
Excerpt from preface to Walt Whitman's *Leaves of Grass*. Facsimile of typescript 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."*  
Arrangement for cantor, unison choir, and keyboard. Vocal parts. Manuscript facsimile. 3 pp.  
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.  
Drum set part. Manuscript, pencil. 1 p.  
Instrumental parts marked tacet: bassoon 2, French horn (2 copies), trumpet 2, trumpet 3, trombone 2. Manuscript, pencil. 6 pp.  
*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)."*  
Full score. Typescript, bound (Eggcream Music, 2003 [2004]). 50 pp. 2 copies.  
Instrumental parts: B-flat clarinet, violin I, violin II, viola, violoncello.  
Typescript (Eggcream Music, 2003). 30 pp.

Contrabass part. Typescript (Eggcream Music, 2003). 5 pp. Title on part:  
“Aliyah for B-flat Clarinet and String Orchestra).  
Full score. Typescript (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).”*  
Score, Typescript (ECM, 2005). 61 pp.  
Accompanied by envelope with list of movement titles and corresponding  
ASCAP registration numbers. 1 item.
- Folder 15 MI 18. Ani Chinor L’shirayich. For voice and harp. Text by Judah Halevy.  
Transition by Nina Salaman.  
For voice and harp. Published score (New York: Transcontinental Music  
Publications, 1975). 2 pp. Inscription on cover: “For Mom and George  
with Love, Suzy and Michael, 11/75.”  
Score. Typescript (Transcontinental Music Publications, 1991), with  
annotations in pencil and ink. 3 pp.  
Published score, high version (New York: Transcontinental Music  
Publications, 1991). 3 pp.  
Collection of scores, unbound. Includes: Ani Chinor L’shirayich (I Am a Harp  
for Thy Song), B’ni (My Son), Biti (My Daughter), N’shamah Shenatata  
Bi (The Soul You Have Given Me). Typescript (Transcontinental Music  
Publications, 1989-91). 24 pp. 2 copies.
- Folder 16 MI 19. Ani Maamin. From *The Remembrance Suite*. For symphony orchestra.  
*From file labeled: “Ani Maamin (from Remembrance) / score harp strings.”*  
Instrumental parts: violin 1 (3 copies), violin 2 (2 copies), viola, cello, bass.  
Typescript. 16 pp.  
Instrumental parts marked tacet (all winds and percussion). Typescript. 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.”*  
Facsimile of published score (New York: Transcontinental Music  
Publications, 2002). 8 pp.  
Instrumental parts: clarinet (2 copies), trumpet (2 copies). Facsimile of  
published parts (New York: Transcontinental Music Publications, 2002). 8  
pp.  
*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.  
Published score (New York: Transcontinental Music Publications, 2006). 18  
pp.

- Folder 19 MI 22. Ashreinu.  
Piano vocal score. Manuscript, pencil. 2 pp.
- Folder 20 MI 23. Aspects of a Great Miracle. An SATB choral suite for Chanukah, accompanied by piano, harp, brass, and percussion. Lyrics by Susan Nurenberg, Michael Isaacson, and Jeff Rake.  
Full score. Typescript (Egg Cream Music, 1997). 34 pp.  
“III. Light (A Song for Chanukah).” Full score. Enlargement of typescript score (Egg Cream Music, 1997), with annotations and additions in pencil. 4 pp.  
“II. A Chanukah Dreidle.” For SATB talking chorus and percussion. Facsimile of published score (New York: Transcontinental Music Publications, 1994).  
“III. Light (A Song for Chanukah).” For SATB chorus and piano. Typescript (Eggcream Music, 1997). 5 pp. 2 copies.  
*Oversized items (manuscript score; typescript score) separated; see Box 56, Folder 2.*

## **Box 2**

- Folder 1 MI 24. Avinu Malkeinu.  
*From file labeled: “MI 24 / Avinu Malkeinu (Legacy parts).”*  
For cantor and SATB choir a cappella with rehearsal piano. Facsimile of published score (New York: Transcontinental Music Publications, 1979). 7 pp.  
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 MI 26. Avinu Malkenu Prelude. For cello and organ.  
*From file labeled: “MI 26 / Avinu Malkenu Prelude 1984 (skins + score).”*  
Score (1984). Ozalid manuscript. 6 pp.  
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).”*  
Cello part (1984). Manuscript facsimile. 2 pp.

- Folder 5 MI 27. Avodat Amamit. A folk service. For voice and guitar.  
Published score (New York: Transcontinental Music Publications, 1974), with annotations in pencil and ink. 40 pp.
- Folder 6 MI 28. Avre Tu Puerta Serrada. For TTB chorus, percussion, and keyboard.  
Published score (New York: Transcontinental Music Publications, 2002). 13 pp.  
“Interfaith/Multi-Cultural Programming: Jewish Choral Music from the Sephardic and Ashkenazic Traditions.” Promotional booklet for 2017 National ACDA clinic, Noreen Green, clinician. Milwaukee, WI: Hal Leonard, 2017. 199 pp. Includes reprint of “Avre Tu Puerta Serrada” by Michael Isaacson (New York: Transcontinental Music Publications, 2000), pp. 1-14.  
*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 (2000). Typescript, with annotations in pencil. 5 pp.  
Libretto. Typescript. 5 pp.
- Folder 8 MI 30. B’or Panayich (The Light of Your Splendor). For voice and keyboard.  
Score (1994). Manuscript, pencil. 2 pp.  
Score. Typescript. 2 pp.  
Lyrics. Typescript, with annotations in pencil. 1 p.
- Folder 9 MI 32. Psalm 67. Setting by Salamone Rossi. Transcribed for flute quartet.  
*From file labeled: “MI 32 / Barukh Haba (Psalm 67/Rossi).”*  
Score. Manuscript, pencil. 8 pp.
- Folder 10 MI 33. Baruch Haba. Setting of Psalm 118 by Salamone Rossi. Transcribed for brass choir.  
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.  
Salamone Rossi. *Barukh Haba B’shem Adonai*. For six-part chorus and keyboard. Facsimile of published score (from *Hashirim Asher Lish’Lomo*, edited by Fritz Rikko; New York: Jewish Theological Seminary, 1967). 10 pp.
- 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."*  
Instrumental parts: flute, clarinet, horn, trumpet I, trumpet II, trombone I, trombone II, violin I, violin II, violoncello I, violoncello II, drums, Fender Rhodes, Fender bass. Manuscript facsimile. 18 pp.
- Folder 13 MI 36. B'derech Chawchma (The Way of Wisdom). For cantor and oboe.  
Score (1982). Ozalid manuscript. 4 pp.
- Folder 14 MI 38. Benediction. For cantor, rabbi, and organ.  
Score (1984). Manuscript facsimile, with annotations in pencil. 3 pp.  
Score. Typescript (Egg Cream Music, 1990). 3 pp.
- Folder 15 MI 39. Bayom Hahu (On That Day). From *Nishmat Chayim*. For cantor, unison choir, flute, keyboard, and optional guitar.  
Reduced score. Manuscript facsimile. 2 pp. 2 copies.  
Score. Manuscript facsimile. 4 pp.  
Facsimile of published score (New York: Transcontinental Music Publications, 1983), on thermal fax paper. 5 pp. Copy 2 (enlarged facsimile), with annotations in pencil. 5 pp.  
Congregational arrangement. For unison voices and keyboard. Score. Manuscript, pencil. 2 pp.  
Congregational arrangement. For unison voices and keyboard. Score (1987). Manuscript facsimile. 3 pp. 3 copies.  
Arrangement for voice and woodwind quintet. Score. Manuscript facsimile.  
Arrangement for voice and woodwind quintet. Instrumental parts: voice [labeled "Travis Picking"], flute, oboe, clarinet, horn, bassoon. Manuscript facsimile. 6 pp.  
Arrangement for strings. Instrumental parts (incomplete): viola, cello. Manuscript, pencil. 4 pp.  
Arrangement for strings. Instrumental parts: flute, oboe, horn, violin I (2 copies), violin II, viola, cello, violoncello I, harp, piano. Manuscript facsimile, with performance markings in pencil. 20 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.

Facsimile of published score (high version) (New York: Transcontinental Music Publications, 1989). 6 pp. 3 copies. Copy 2 has annotations in pencil. Copy 3 (incomplete) has annotations in ink; missing pp. 2-3 of score.

Publisher's proofs (New York: Transcontinental Music Publications, 1989). 4 pp.

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.

Instrumental parts marked tacet: flute I, flute II, oboe, clarinet/bass clarinet, French horn (2 copies), bass + treble trombone, banjo, percussion, timpani-percussion, piano. Manuscript, pencil. 11 pp.

Hebrew lyrics, labeled "Andy's Bar Mitzvah Song." Manuscript facsimile, with annotations in pencil. 2 pp.

*Oversized items (manuscript sketches; string quartet score) separated; see Box 62, Folder 1.*

Folder 18 MI 40 [cont.]. Biti (My Daughter). For voice and harp. Lyric by Kerry Baker. Score. Ozalid manuscript. 5 pp.  
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.  
Typescript, 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.  
Piano vocal score. Typescript (Egg Cream Music, 1996). 38 pp. of music, 1 p. of text. Copy 2, with narration interleaved. 38 pp. of music, 4 pp. of text.

Folder 2 [MI 41] [cont.]. To Celebrate a Miracle: Images of Jerusalem.  
Piano vocal score, with narration interleaved. Typescript (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. Typescript (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. Typescript (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)."*
- "Shalom Aleichem." Kabbalist z'mirah from *Hegyon Libi*. Arranged for two-part treble choir and keyboard. Score. Typescript, with annotations in ink. 4 pp.
  - "Ahavat Yisrael." Arranged for two-part treble choir, flute, and keyboard. Lyric by Ofra Dor. Score. Typescript (Egg Cream Music, 1994), with annotations in ink. 6 pp.
  - "The Prophet Song." For two-part treble choir and keyboard. Score. Typescript (Egg Cream Music, 1990), with annotations in ink. 7 pp.
  - "Adon Olam." From *Hegyon Libi*. For two-part treble choir, flute, and keyboard. Score. Typescript (Egg Cream Music, 1994), with annotations in ink. 7 pp.
  - "Hinei Ma Tov." For two-part treble choir, flute, and keyboard. Score. Typescript, with annotations in ink. 5 pp.
  - "How Can I Sing." From *Nishmat Chayim*. Arranged for two-part treble choir, flute, and keyboard. Score. Typescript (Egg Cream Music, 1994), with annotations in ink. 9 pp.
  - "How Shall I Stand Before God?" From *Hope for the Future*. For two-part treble choir, flute, and keyboard. Score. Typescript (Egg Cream Music, 1994), with annotations in ink. 6 pp.
  - "L'cha Dodi." From *Shir Ari*. Arranged for two-part treble choir and keyboard. Score. Typescript, with annotations in ink. 5 pp.
  - "When Children Sing to God." For two-part treble choir and keyboard. Lyric by Doug Thiele. Score. Typescript, with annotations in ink. 5 pp.
  - "Yism'chu." From *Nishmat Chayim*. Arranged for two-part treble choir, flute, and keyboard. Score. Typescript (Egg Cream Music, 1994), with annotations in ink. 8 pp.
  - "Yom Zeh L'Yisrael." Shabbat z'mirah from *Nishmat Chayim*. Arranged for two-part treble choir, flute, and keyboard. Score. Typescript (Egg Cream Music, 1994), with annotations in ink. 8 pp.
- Folder 21      MI 42. A Chanukah Dreidle. For talking chorus and percussion.  
*From file labeled: "MI 42 / A Chanukah Dreidle."*
- Full score (incomplete, consists of pp. 1-11 only) (1989). Manuscript, pencil. 11 pp.
  - Full score. Manuscript facsimile. 2 copies. Copy 1 oversized. 9 pp. Copy 2 (incomplete, consists of pp. 1-4 only). 4 pp. Title on score: "A Chanukah Dreidle for Our Time."
  - Full score. Manuscript facsimile, with annotations in pencil and colored pencil. Note on score: "edited by Sally Albrecht." 5 pp. Title on score: "A Chanukah Dreidle for Our Time."

- Published score (New York: Transcontinental Music Publications, 1994). 18 pp.  
 Composer's notes (1979). Manuscript facsimile. 1 p.  
 Composer's notes and lyrics. Typescript, with annotations in pencil. 3 pp.  
 Accompanied by notation key. Manuscript, pencil. 1 p. Facsimile of materials. 4 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.  
 Piano vocal score (1998). Manuscript, ink. 1 p.
- Folder 25 MI 48. The Chanukah Song. Lyric by Samuel Rosenbaum.  
 For SATB chorus and keyboard. Score (1989). Ozalid manuscript. 4 pp.
- 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, pencil. 1 p.  
 Lead sheet. Manuscript, ink, with annotations in pencil and ink. 1 p.  
 Piano vocal score (1989). Manuscript, pencil. 3 pp. Copy 2 (facsimile).  
 For SATB chorus and keyboard. Score (1989). Manuscript facsimile. 4 pp.  
 "Chanukah Candlelighting Blessings." Lead sheet. Manuscript, pencil. 1 p.  
 "More Than Enough (The Chanukah Song)." Lyric by Doug Thiele. Lead sheet (1993). Manuscript facsimile. 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 (New York: Transcontinental Music Publications, 1986). 10 pp.  
 Instrumental parts: French horns I + II, violin I (2 copies), violin II, viola, cello. Manuscript facsimile. 8 pp.  
 "All Those Who Are Faithful." Lyrics by Marcia Hain. Typescript lyrics. 1 p.  
*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!)."*  
 "Help!" Lead sheet. Manuscript, pencil. 1 p.  
 "Turn It Around." Lead sheet. Manuscript, pencil. 1 p.

- Folder 30 MI 51. Circles. For voice and keyboard. Lyric by Marcia Hain Engle.  
Piano vocal score. Typescript (Eggcream Music, 2005). 4 pp.
- Folder 31 MI 52. The Completeness of Shalom.  
*From file labeled: "MI 52 / The Completeness of Shalom (3089850)."*  
Published score (New York: Transcontinental Music Publications, 2010). 8 pp.
- Box 4**
- Folder 1 MI 53. *A Covenant of Wonders: The Giving and Receiving of the Ten Commandments*. A concert musical. Libretto by Marcia Hain Engle and Michael Isaacson. Lyrics by Marcia Hain Engle, with additional lyrics by Arthur Hamilton.  
Manuscript sketches, pencil and ink. 19 pp.  
Vocal score (2002). Typescript. 54 pp.  
"Exodus from Egypt." From *A Covenant of Wonders*. Lyric by Arthur Hamilton. Reduced vocal score (2002). Typescript, with annotations in ink. 2 pp.  
Accompanied by file folder with manuscript notes, in pencil. 1 item.  
*Accompanying zip disc separated; see Box 51, Item 30.*
- Folder 2 MI 54. *Cradle of Fire*. Five settings of songs from the Holocaust. Arranged for boy choir.  
Full score, bound (1985). Manuscript facsimile. 58 pp.  
"Shtiler, Shtiler." Score (1985). Manuscript facsimile. 8 pp. 2 copies.  
"S'brent." Score (1985). Manuscript facsimile. 13 pp.  
"Zog Nit Kein Mol." Score (1985). Manuscript facsimile, with annotations in pencil. 16 pp.  
"Babi Yar." Score (1985). Manuscript facsimile. 9 pp. 2 copies.  
"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.  
Full score (1985). Ozalid manuscript. 55 pp.
- 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.  
Manuscript, ink. 48 pp. 2 copies. Copy 2 missing harp part for first movement ("Shtiler, Shtiler"). 47 pp.
- 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.  
Bass part. Manuscript, ink, with performance markings in pencil. 5 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.  
Lead sheet. Manuscript, pencil. 1 p.  
Score. Typescript (Egg Cream Music, 1994), on thermal fax paper, with annotations in ink. 6 pp. Copy 2 (facsimile).  
Full score; piano vocal score; flute part; harp part. Typescript (Egg Cream Music, 1994). 18 pp. Accompanied by invoice for music engraving.  
Typescript; 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. Typescript. 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.  
"Eshet Chayil." Lead sheet. Manuscript, pencil. 1 p.  
"A Woman of Valor." For voice and piano. Score (1993). Manuscript, pencil. 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. Typescript, on thermal fax paper, with annotations in pencil. 4 pp. Copy 2 (facsimile).  
Published score (New York: Transcontinental Music Publications, 1993). 5 pp. 2 copies. Copy 1 has performance markings in pencil.
- Folder 11 MI 62. Eits Chayim. From *Regeneration*.  
Lead sheet. Manuscript facsimile. 2 pp.  
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. Typescript (1990), with annotations in ink and colored pencil. 4 pp.
- Folder 13 MI 64. Eits Chayim. For cantor, double choir, and keyboard.  
Lead sheet. Manuscript, pencil. 2 pp.  
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.  
Score. Typescript (Egg Cream Music, 1990). 6 pp.
- Folder 14 MI 65. *Yemenite Variations on “El Ginat Egoz.”* For symphony orchestra.  
Arranged by Michael Isaacson and Scott Lavender.  
Title page. Typescript. 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. Typescript. 1 p.  
Score. Typescript, 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). Typescript. 24 pp.

## **Box 5**

- Folder 1 MI 69. Eliyahu Hanavi. For SATB chorus and piano.  
Score. Typescript (Eggcream Music, 2001). 6 pp. 2 copies.
- Folder 2 MI 70. Enosh K’chatsir Yamav. For cantor, SA chorus, and organ.  
Score (1988). Manuscript, pencil. 5 pp.  
Score. Manuscript facsimile (Egg Cream Music, 1988). 5 pp.  
Published score (New York: Transcontinental Music Publications, 1990). 7 pp. Title on score: “Enosh.”
- 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.  
Piano vocal score (1979). Manuscript facsimile. 8 pp.  
Vocal score. Manuscript facsimile. 6 pp. 2 copies.  
Vocal score. Manuscript facsimile, with annotations in pencil. 6 pp. Copy 2 (facsimile).  
*Oversized item (manuscript score) separated; see Box 56, Folder 3.*
- Folder 5 MI 72. Evening Prayer (Hashkivenu). For SATB chorus and organ.  
Published score (New York: Transcontinental Music Publications, 1973). 7 pp. 2 copies.
- Folder 6 MI 73. Ezk'rah—Sukkot 1994. For string orchestra.  
Score. Typescript (Egg Cream Music, 1994), with annotation in pencil. 6 pp.  
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). Typescript. 38 pp.  
Program notes. Typescript. 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. Typescript. 22 pp. 2 copies.
- Folder 9 MI 77. Folk Series #1 (2001).  
*From file labeled: "Folk Series #1 (2001) / Transcontinental Music / Erev Ba, Lo Yisa Goy, Raisins & Almonds, Shalom Chaverim, You May Laugh."*  
"You May Laugh (Sachki)." Music by T. Shlonsky. Arranged for SSA chorus and keyboard. Text by S. Tchernikovsky. Published score (New York: Transcontinental Music Publications, 2001). 9 pp. 2 copies.  
*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.  
"Y'hi Chavod." Bass part. Manuscript, with annotations in pencil. 1 p.

“Y’hi Chavod.” Keyboard/guitar part. Manuscript. 1 p. Copies 2-3 (facsimiles). Copy 2 has annotations in pencil.  
“The Promise of Time.” Piano vocal score. Manuscript facsimile. 5 pp. 4 copies. Copies 1-3 have annotations in pencil.  
Manuscript note, pencil. 1 p.

- 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.  
Score. Typescript (ECM Music, 2007). 62 pp. 2 copies.  
Circular for concert, with music order for performance. Typescript; dated March 2, 2008. 2 pp. Accompanied by music for performance (4 items): “The River is Wide: Organ Prelude,” score; “For the Beauty of the Earth,” SATB hymn, from unidentified hymnal; *The Gift of Love Mass*, score (incomplete, missing “The Lord’s Prayer”); “The River is Wide,” choral accompaniment. 61 pp.
- Folder 13 MI 81. Golda’s Song.  
Lead sheet (2003). Manuscript, pencil. 1 p.  
Lead sheet (June 2003). Manuscript, pencil, with annotations in ink. 1 p.  
Lead sheet (n.d.). Manuscript, pencil. 1 p.  
Lead sheet. Typescript. 2 pp.  
Lyrics. Typescript, 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.  
Published score (New York: Transcontinental Music Publishing, 2010). 12 pp.
- 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). Typescript, with annotations in ink. 9 pp.  
*Gratitude and Praise: Organ Works by Jewish-American Composers* (Pullman, WA: Vivace Press, 1994). 28 pp. Includes score of “Gratitude and Praise,” pp. 11-19.  
*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).”*

Lead sheet (1985). Manuscript, ink. 2 pp.  
Lead sheet (1985). Manuscript, ink, and manuscript facsimile, with annotations in pencil. 4 pp. Copy 2 (facsimile).  
*Guardians of the Heart—Keepers of the Dream*. For cantor, SATB chorus, oboe, strings, and harp. Score. Manuscript facsimile. 30 pp. Narration. Typescript, with annotations in ink. 20 pp.  
Libretto, including congregational responses. Typescript, 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)."*  
"Shir Lashalom." Music by Y. Rosenblum. Arranged by R. Neumann. Text by J. Rotblit. Facsimile of published score, from unidentified source, on thermal fax paper. 2 pp. Copy 2 (facsimile).  
"Shir L'shalom." Music by Y. Rosenblum. Arranged by M. Isaacson. Text by J. Rotblit. Lead sheet. Manuscript, pencil. 1 p.  
"Hand in Hand: A Song for Peace (Shir L'shalom)." English adaptation by Stanley Ross and Michael Isaacson. Lead sheet. Manuscript, pencil. 2 pp. For voice and piano. Publisher's proofs (New York: Transcontinental Music Publishing, 1995). On thermal fax paper, with annotations in pencil. 5 pp. Copy 2 (facsimile). Accompanied by errata list. Manuscript, pencil. 2 pp. For voice and piano. Facsimile of published score (New York: Transcontinental Music Publications, 1996). 5 pp.  
For solo voice (medium) and keyboard. Published score (New York: Transcontinental Music Publications, 1996). 7 pp.  
Arrangement for SATB chorus with keyboard. Publisher's proofs (New York: Transcontinental Music Publications, 1996), with annotations in pencil. 9 pp.  
Arrangement for SATB chorus with keyboard. Published score (New York: Transcontinental Music Publications, 1996). 11 pp.  
*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. Typescript. 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), celli (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.  
Instrumental parts: flute I, flute II, oboe, English horn, clarinet, bass clarinet, bassoon, French horn I, French horn II, flugelhorn, trombone, violins, viola, celli, bass, harp, tubular bell, tympani. Ozalid manuscript. 22 pp.
- Box 6**
- Folder 1 MI 90. Hatikvah (The Hope). National anthem of Israel. Arranged for solo voice or unison chorus with keyboard. Words by Naphtali Herz Imber. English adaptation by Marcia Hain Engle.  
Published score (New York: Transcontinental Music Publications, 2007). 6 pp.
- 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)."*  
"Sweet Vapors Ascend." Lead sheet. Manuscript, pencil. 1 p.  
"Havdalah." Lead sheet (1999). Manuscript, pencil. 1 p.  
"Hamavdil." Lead sheet. Manuscript, pencil. 2 pp.  
"The Sacred Fire." Lyrics (1999). Typescript, with annotations in pencil. 1 p.  
Score (2000). Typescript, with annotations in ink. 6 pp. of text; 46 pp. of music.  
Instrumental parts (2000): flute, cello, harp. Typescript, with performance markings in pencil. 44 pp.  
Vocal part (incomplete; consists of movements I, VIII, IX, and X). Typescript. 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)."*  
Instrumental parts: flute, oboe, horn, violin I, violin II, violoncello I, harp.  
Manuscript facsimile. 13 pp.
- Folder 4 MI 93. Hazzan, Hazzan. For voice and clarinet.  
*From file labeled: "MI 93 / Hazzan, Hazzan (3071614)."*  
Score, draft 1 (2000). Typescript, with annotations in ink. 9 pp. Draft 2 (incomplete; consists of pp. 7, 9 only). Typescript. 2 pp.  
Lyrics, draft 1. Typescript. 1 p. Draft 2. Typescript. 1 p.  
*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.  
 Instrumental parts: violin I, violin II, viola, violoncello, organ. Manuscript facsimile (oversized), with performance markings in pencil. Includes transposed parts for movements 2, 3, and 9. 56 pp.  
 Instrumental parts: violin I, violin II, viola, violoncello. Manuscript facsimile, marked "with key changes." 36 pp.  
 "Candle Lighting." String quartet score. Typescript. 2 pp.  
 "Candle Lighting." Instrumental parts: violin I, violin II, viola, violoncello. Typescript, with performance markings in pencil. 4 pp.  
 Organ part, marked "Haskiveinu?" Manuscript facsimile, with annotations in pencil and ink. 2 pp.  
 "10-A. Bayom Hahu." Parts: vocal, violin I, violin II, viola, violoncello. Manuscript facsimile. 9 pp.  
 "Variations on a Shabbat Theme (Mah Yafeh Hayom)." Flute part, marked "solo violin." Typescript, with performance markings in pencil. 2 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.  
 Reduced score (1969). Ozalid manuscript. 67 pp. Table of contents. Ozalid, typescript. 1 p.
- 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.  
 "Hashkiveinu." From *Hegyon Libi*. Vocal part, for cantor. Ozalid manuscript. 2 pp.  
 "10-A. Bayom Hahu." For unison choir, string quartet, and keyboard. Score. Ozalid manuscript. 5 pp.  
 "10-A. Bayom Hahu." Parts: choir, violin I, violin II, viola, violoncello. Ozalid manuscript. 10 pp.
- Folder 8 MI 95. Heiveinu Shalom Aleichem. A song of welcome. For voice and piano. Score. Typescript (Eggcream Music, 2004). 4 pp.

- Folder 9 MI 96. Heritage Waltz.  
*From file labeled: "MI 96 / Heritage Waltz / not ASCAP."*  
 "Heritage Waltz." Keyboard part. Manuscript, pencil. 1 p.  
 "Heritage." Fanfare. Manuscript sketches, pencil; dated January 7, 1997. 1 p.
- 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."*  
 Published score (New York: Transcontinental Music Publications, 2008). 8 pp.
- 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."*  
 "Shuvu Midar Chayohem." Lead sheet. Manuscript, pencil, with chords in ink. 1 p.  
 "Y'ayrastich Li." Lead sheet. Manuscript, pencil, with chords in ink. 1 p.  
 "Days are Coming." Lead sheet. Manuscript, pencil, with chords in ink. 2 pp.  
*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.  
 Instrumental parts: alto sax, tenor sax, horn, trumpet I, trumpet II, trombone I, bass trombone, violin I, violin II, viola, violoncello I, violoncello II, electric guitar, Fender bass, drums, piano. Manuscript facsimile. 36 pp.  
*Oversized item (manuscript score) separated; see Box 56, Folder 6.*
- Folder 14 MI 103. Hinei 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.  
 High version. Manuscript, pencil. 1 p.  
 Instrumental parts (1989): violin, viola, cello, bass. Manuscript, ink. 8 pp.  
 Instrumental parts (1989): violin (2 copies), viola (2 copies), cello (2 copies), bass. Manuscript facsimile, with performance markings in pencil. 14 pp.  
 "Hinei Ma Tov/Brothers and Sisters." For cantors, children's chorus, and adult chorus. English lyric by Arthur Hamilton. Vocal score. Typescript (Momentum/Egg Cream Music, 1991), with annotations in pencil. 7 pp.

Publisher's proofs (New York: Transcontinental Music Publications, 1994),  
 with annotations in ink. 7 pp.  
 Published score (New York: Transcontinental Music Publications, 1995). 9  
 pp.  
 "Hinei Mah Tov." Flute part. Typescript (Eggcream Music, 2015). 1 p.  
 Lyrics, titled "Brothers." Lyric by Arthur Hamilton. Typescript, with  
 annotations in pencil. 2 p.  
 Lyrics, titled "Tel Aviv." Lyric by Theo Bikel. Typescript. 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.  
 Score (1989). Ozalid manuscript. 4 pp.
- Folder 16 MI 104. Hineni.  
 Vocal part (1984). Manuscript, pencil. 2 pp.  
 Vocal part (high version) (1984). Manuscript, pencil. 2 pp.
- Folder 17 MI 104 [cont.]. Hineni.  
 Vocal part (1984). Ozalid manuscript. 2 pp.
- Folder 18 MI 105. His Love Endures Forever. For two voices and keyboard.  
*From file labeled: "MI 105 / His Love Endures Forever (duet) / 3071549."*  
 Publisher's proofs (n.l.: n.p., 1990). Typescript, on thermal fax paper, with  
 annotations in ink. 7 pp. Copy 2 (facsimile).
- 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.  
 Piano vocal score (1990). Typescript, with annotations in ink. 5 pp.  
 Piano vocal score (1993). Manuscript, pencil. 3 pp. Copy 2 (facsimile).  
 Facsimile of published score (New York: Transcontinental Music  
 Publications, 1994). 10 pp. 2 copies.  
 Facsimile of published flute part (New York: Transcontinental Music  
 Publications, 1994). 2 pp.  
 Published score (New York: Transcontinental Music Publications, 1997). 10  
 pp. 2 copies.  
 "Avinu Malkeinu." For cantor and SATB chorus, a cappella. Facsimile of  
 published score (New York: Transcontinental Music Publications, 1979).  
 7 pp.  
*Oversized items (manuscript scores) separated; see Box 56, Folder 6.*
- Folder 20 MI 107. How Can I Sing. From *Nishmat Chayim*. For two-part choir, flute, and  
 keyboard.

Facsimile of published score (New York: Transcontinental Music Publications, 1994). 13 pp. 2 copies.  
Published score (New York: Transcontinental Music Publications, 1997). 14 pp.  
Instrumental parts: flute, oboe, horn, trumpet I, trumpet II, trombone I, bass trombone II, violin I, violin II, violoncello I, violoncello II, electric bass, orchestra bells, triangle/tambouring, drums, electric piano. Manuscript facsimile. 33 pp.

- 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.  
Facsimile of published score (New York: Transcontinental Music Publications, 1979) (incomplete; consists of pp. 1-4). 4 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)."*  
Publisher's proofs (New York: Transcontinental Music Publications, 1996), on thermal fax paper, with annotations in ink. 7 pp. Copy 2 (facsimile).  
Score, for solo voice (incomplete; consists of pp. 3-6 only). Typescript. 4 pp.  
Published score (New York: transcontinental Music Publications, 2000). 9 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."*  
Lead sheet. Manuscript, pencil. 1 p. Copy 2 (facsimile).  
Instrumental parts: flute, oboe, horn, violin I, violin II, violoncello I, harp.  
Manuscript facsimile. 12 pp.

## **Box 7**

- Folder 1 MI 114. In Praise of Our Percussionist. For SATB chorus with piano accompaniment, rhythm band, and percussion.  
Score. Manuscript, pencil. 28 pp. Copies 2-3 (facsimiles).  
Instrumental parts: drums, glockenspiel. Manuscript, pencil and ink. 6 pp.  
Copy 2 (facsimile).  
Facsimile of published score (n.l.: n.p., n.d.) (incomplete). Typescript. 1 p.
- Folder 2 MI 115. In the Eyes of God. For voice and strings.  
*From file labeled: "MI 115 / In the Eyes of God / #3142309."*  
Lead sheet (1984). Manuscript, ink, with annotations in ink. 2 pp.  
Instrumental parts (1984): violin 1, violin 2, viola, cello, bass. Manuscript facsimile, with performance markings in pencil. 10 pp.

*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 typescript title page; includes typescript transliteration of Hebrew text and English translation. Copy 4 (oversized) incomplete; consists of pp. 1-2 of score only.  
Harp vocal score (1994). Manuscript facsimile. 8 pp. 2 copies. Copy 2 includes typescript title page and transliteration of Hebrew text and English translation.  
Instrumental parts (1994): flute, cello. Manuscript facsimile. 6 pp.  
*Oversized items (manuscript score; typescript 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.  
Instrumental parts (1994): flute, cello. Ozalid manuscript. 6 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.  
"Musaf K'dushah." For cantor and three-part a cappella chorus. Score. Typescript (Eggcream Music, 2000). 6 pp. 4 copies.

*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).  
Score (1987). Manuscript facsimile. 11 pp. Title on score: "Kedusha."  
*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 1985? / 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.  
"K'dusha Responses." For SATB chorus. Vocal score. Manuscript, pencil. 2 pp. Copies 2-3 (facsimiles).  
"K'dusha Responses." For SATB chorus. Vocal score. Manuscript, pencil, with typescript text. 2 pp.  
"Kedusha (Sanctification)." Arranged for choir and organ by Stephen Richards. Full score. Manuscript facsimile. 12 pp.  
"Kedusha (Sanctification)." Arranged for choir and organ by Stephen Richards. Full score. Vocal parts. Manuscript facsimile. 5 pp.  
"Kedusha (Sanctification)." Arranged for cantor, choir, and keyboard by Stephen Richards. Full score. Manuscript facsimile. 12 pp.
- Folder 12 MI 127. Kama Ma-alot.  
*From file labeled: "MI 127 / Kama Ma-alot (#3142385)."*  
Lead sheet. Typescript (Eggcream Music, 1997). 1 p. 5 copies.

- Folder 13 MI 128. K'eits Shatul. For voice and keyboard.  
*From file labeled: "MI 128 / K'eits Shatul / #3142392."*  
 For soprano and organ. Score (1985). Manuscript facsimile. 5 pp.  
 For voice and harp. Score. Typescript (Egg Cream Music, 1995), with annotations in pencil and ink. 5 pp.  
 Score, transposed for lower voice. Typescript (Eggcream Music, 2004). 4 pp.  
 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."*  
 For soprano and organ. Score (1985). Ozalid manuscript. 5 pp.
- Folder 15 MI 133. Kol Sason.  
 Instrumental parts: soprano recorder, viola (2 copies), percussion. Manuscript facsimile. 16 pp.  
 "Kol Sason Wedding Service." Includes "Kol Sason (Processional)"; "Opening Welcome"; "Birchat Erusin"; "Shiva Brachot"; "Kol Sason (Benediction)"; "Kol Sason (Recessional)." Instrumental parts: soprano recorder/flute, viola, percussion, organ. Manuscript facsimile, with performance markings in pencil and ink. 29 pp.  
*Kol Sason*. Wedding music CD. Typescript track list. 1 p. Typescript program notes. 2 pp.
- Folder 16 MI 135. Kol T'ruah. A Shofar service for baritone cantor, SATB chorus, and brass quintet.  
 Full score (1977). Manuscript facsimile, bound. 47 pp. Copy 2 (facsimile), with performance markings in pencil and colored pencil.  
 Instrumental parts: trumpet I, trumpet II, horn, trombone, tuba. Manuscript facsimile, with performance markings in pencil. 35 pp.  
 Full score. Typescript (Transcontinental Music Publications, 1980). 39 pp.  
 Piano vocal reduction. Typescript (Transcontinental Music Publications, 1980). 31 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. Typescript, with annotations in ink and colored pencil. 29 pp.  
 Instrumental parts: trumpet I, trumpet II, horn, trombone, tuba. Typescript. 45 pp.  
*Accompanying audio reel separated; see Box 41, Item 7.*

## **Box 8**

- Folder 1 MI 137. Light the Legend. A song for Chanukah. Lyric by Susan Nurenberg.

*From file labeled: "MI 137 / Light the Legend (Chorus + Orch)."*  
 "Rock of Ages." SATB harmonization. Manuscript, pencil. 1 p.  
 For SATB chorus. Piano vocal score. Manuscript facsimile. 8 pp. 2 copies.  
 Copy 2 accompanied by facsimile of letter from Ron Jenkins to "Susan."  
 Typescript; dated June 21, 1984. 1 p.  
 Instrumental parts (incomplete): celesta/harp, bass. Manuscript facsimile. 3  
 pp. Celesta/harp part accompanied by note to Michael Isaacson. Pencil,  
 undated. 1 p.  
 For SSA chorus and keyboard. Score. Publisher's proofs (Transcontinental  
 Music Publications, 1978). On thermal fax paper, with annotations in ink.  
 9 pp. Copy 2 (facsimile).  
 For TTBB chorus and keyboard. Score. Publisher's proofs (Transcontinental  
 Music Publications, 1978). On thermal fax paper, with annotations in ink.  
 9 pp. Copy 2 (facsimile).  
 For SATB chorus and orchestra. Full score. Typescript (Eggcream Music,  
 1997). 8 pp.  
 Composer's notes. Typescript. 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 IIa (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  
 Music Publications, 1978). 11 pp. 2 copies. Facsimile of published score.  
 11 pp.  
 For TTBB choir and keyboard. Published score (New York: Transcontinental  
 Music Publications, 1996). 11 pp.

For SSA choir and keyboard. Published score (New York: Transcontinental Music Publications, 1996). 11 pp.

- Folder 5 MI 138. Light: A Song for Chanukah. For SATB chorus and piano. Lyric by Jeff Rake.  
Score. Typescript (Eggcream Music, 1997). 4 pp.  
Score. Typescript (Eggcream Music, 1998). 4 pp.  
Score (incomplete; missing p. 1). Typescript (n.d.). 4 pp.  
For SATB chorus, brass, percussion, harp, and piano. Full score (incomplete; consists of p. 1 only). Typescript (Eggcream Music, 1997). 1 p.  
Published score (Transcontinental Music Publications, 1998). 7 pp. Title on score: "Lights." From *Aspects of a Great Miracle: An SATB Choral Suite for Chanukah*. Accompanied by invoice from UAHC Press; dated October 22, 1998. 1 p.  
Published score (Transcontinental Music Publications, 1998). 7 pp.
- 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.  
Full score (1982). Manuscript, ink. 56 pp. Copy 2 (facsimile).  
Instrumental parts: flute, clarinet, violoncello, vibraphone, harp. Manuscript, ink. 26 pp. Copies 2-3 of parts (facsimiles).  
"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.  
Score. Typescript (Eggcream Music, 2000). 4 pp. 2 copies.
- Folder 8 MI 141. The Lord's Prayer.  
Lead sheet. Manuscript, pencil. 1 p.
- Folder 9 MI 142. Lulei Heemanti. For voice and piano.  
Lead sheet. Manuscript, pencil. 1 p.  
Score (1994). Manuscript, pencil. 2 pp. Copy 2 (facsimile).  
Score (incomplete; consists of p. 1 only). Typescript (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.  
Score. Publisher's proofs (New York: Transcontinental Music Publication, 2006). 5 pp. 2 copies.  
Published score (New York: Transcontinental Music Publications, 2006). 15 pp.

- Folder 11 MI 147. Mamaloshen Choral Suite. For SATB chorus and orchestra. Arranged by Michael Isaacson and Christopher Hardin.  
 “Ein Keloheinu.” For two SATB choirs. Published score, from unidentified source. 19 pp.  
 Piano vocal reduction/rehearsal score. Typescript (Egg Cream Music, 1998). 19 pp.  
 Full score. Typescript (Egg Cream Music, 1998). 32 pp. Copy 2, bound, with performance markings in pencil.  
 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. Typescript, with performance markings in pencil and ink. 184 pp.
- Folder 12 MI 149. Miscellaneous.  
 “Cassino Sequences.” Manuscript sketches, pencil. 1 p.  
 “C+W—CC Crossover.” Manuscript sketches, pencil. 1 p.  
 “Harmonica Music.” 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, Maoztur, 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.  
 “Maoz Tsor (Rock of Ages).” Arranged for SATB chorus and keyboard. Score (1978). Manuscript, pencil. 2 pp.  
 “Kadesh Ur’chats.” For keyboard. Score. Manuscript, pencil. 1 p.  
 “Eishet Chayil.” Lead sheet. Manuscript, pencil. 1 p.  
 “Al Hanissim.” Lead sheet. Manuscript facsimile, with annotations in pencil. 2 pp.  
 “Gershayim.” For keyboard. Manuscript, pencil. 1 p.  
 “V: From Heaven’s Heights the Thunder Peals.” Psalmody. Lead sheet. Manuscript, pencil. 1 p.  
 “K’racheim Av.” For cantor, SATB chorus, and piano. Score. Manuscript facsimile. 2 pp.  
*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.  
 Score. Typescript (Transcontinental Music Publications, 1991), with annotations in pencil and ink. 4 pp.  
 Manuscript notes, in Hebrew, pencil. 1 p.

- Folder 15 MI 154. More than Enough (The Chanukah Song). Lyric by Doug Thiele.  
Lead sheet (1993). Manuscript, pencil. 2 pp.  
Lead sheet (1994). Manuscript, pencil and ink. 2 pp. Copies 2-3 (facsimiles).  
For SATB chorus and piano. Score. Typescript (Firelight/Egg Cream, 1999).  
14 pp.  
Published score (New York: Transcontinental Music Publications, 2001). 23  
pp.
- Folder 16 MI 156. My Dear and Treasured Child. A baby naming song. For voice and piano.  
Lyric by Marcia Hain Engle.  
Score. Typescript (Eggcream Music, 2005). 5 pp.
- 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."  
Score. Typescript (Eggcream Music, 2002). 4 pp.
- Folder 2 MI 158. A New Way of Feeling. Lyric by Douglas Thiele.  
Lead sheet (1988). Ozalid manuscript. 4 pp.
- Folder 3 MI 158 [cont.]. A New Way of Feeling. Lyric by Douglas Thiele.  
Manuscript sketches, pencil and ink. 4 pp.  
Keyboard part. Manuscript, pencil. 2 pp.  
Lead sheet (1988). Manuscript facsimile, with annotations in pencil and ink. 4  
pp. Copy 2 (facsimile).  
Score. Publisher's proofs (New York: Transcontinental Music Publications,  
2002). 7 pp.  
"There Are Stars." For voice and piano. Poem by Hannah Senesh. Score.  
Publisher's proofs (New York: Transcontinental Music Publications,  
2002). 5 pp.  
"Our Song Was Meant to Be." For voice and piano. Lyric by Doug Thiele.  
Score. Publisher's proofs (New York: Transcontinental Music  
Publications, 2002). 4 pp.
- Folder 4 MI 159. Niggun (Song Without Words). For piccolo and piano.  
Manuscript sketches, pencil (1997). 2 pp.  
Score. Typescript (Eggcream Music, 1997). 9 pp. 2 copies. Copy 1 has  
annotations in pencil.  
Piccolo part. Typescript (Eggcream Music, 1997), with annotations in pencil.  
3 pp.  
Piccolo part. Typescript (ALRY Publications, 1997). 3 pp. 2 copies.  
Piccolo part. Typescript (ALRY Publications, 1997). 4 pp. Includes  
composer's notes on p. 4 of part.  
*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 (1983). Typescript, bound, with performance markings in pencil and ink. 8 pp. of text; 57 pp. of music.  
 Full score (incomplete; missing pp. 1-2 of score). Typescript. 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.  
 Piano vocal score (1983). Manuscript facsimile. 69 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 161D2. 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.  
 Full score (incomplete; consists of front matter and pp. 1-2 of score) (1983). Manuscript facsimile. 7 pp. of text; 2 pp. of music.  
 Vocal score (with organ) (1983). Manuscript facsimile. 7 pp. of text; 46 pp. of music.  
 Vocal score. Title page. Typescript. 1 p.  
 "Variation on a Shabbat Theme (Mah Yafeh Hayom)." Clarinet part. Typescript, with performance markings in pencil. 2 pp.  
 "Variation on a Shabbat Theme (Mah Yafeh Hayom)." Piano part. Typescript, with performance markings in pencil. 3 pp.  
 Cue sheet, titled "Isaacson Shabbat (1997) Cue—Service III." Typescript, with annotations in pencil. 1 p.  
*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)."*  
Lead sheet. Manuscript, pencil. 1 p.  
Piano vocal score (1988). Manuscript, pencil, with annotations in pencil and colored pencil. 4 pp.  
Piano vocal score (1988). Manuscript facsimile. 5 pp.  
Title page. Typescript. 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.  
Low version. Score. Typescript (Egg Cream Music, 1992). 9 pp. 3 copies.  
Low version. Score. Publisher's proofs [New York: Transcontinental Music Publications, 1993]. On thermal fax paper. 9 pp. Copy 2 (facsimile).  
High version. Score. Publisher's proofs [New York: Transcontinental Music Publications, 1993]. On thermal fax paper. 9 pp. Copy 2 (facsimile).  
High version. Published score (New York: transcontinental Music Publications, 1993). 10 pp.
- Folder 12 MI 165. Our Eternal Refuge. For cantor, SATB chorus, and keyboard.  
Draft of score (2001). Manuscript, pencil. 3 pp.  
Score (2001). Typescript. 8 pp.
- 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)."*  
Vocal part (1998). Manuscript, pencil. 1 p.  
Lead sheet (1998). Typescript. 1 p.  
Lead sheet. Typescript. 2 pp.
- Folder 14 MI 168. Prayer for the State of Israel. For SATB choir with keyboard.  
Published score (New York: Transcontinental Music Publications, 2008). 8 pp.
- Folder 15 MI 169. Priestly Benediction. For cantor and organ.  
Score (1984). Ozalid manuscript. 3 pp.  
*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)."*  
Score. Typescript (Egg Cream Music, 1997). 10 pp. 3 copies.  
"The Psalm for the High Hold Days—The Days of Awe." Facsimile of Psalm 27 text, in Hebrew and English translation, from unidentified source. 1 p.
- 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)."*  
Full score (1975). Ozalid manuscript, pencil. 17 pp.
- 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)."*  
Full score (1975). Manuscript facsimile, bound. 17 pp.  
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.  
Score, for SATB chorus with piano reduction (1977). Manuscript, pencil and ink. 11 pp.  
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.  
Score (1980). Manuscript facsimile. 11 pp. 2 copies. Copy 2 accompanied by transliteration of Hebrew text and English translation. Manuscript facsimile. 1 p.
- Folder 22 MI 176. Psalm 150. For SATB chorus and keyboard.  
Score (1986). Manuscript facsimile. 9 pp. 2 copies.  
Score (1986). Typescript, bound. 8 pp. 2 copies. Copy 2 labeled "Fix," with annotations in pencil.  
Revised score. Typescript. 8 pp.

Published score (New York: Transcontinental Music Publications, 1993). 10 pp. 2 copies. Copy 2 has performance markings in pencil and ink. *Oversized item (manuscript score) separated; see Box 57, Folder 5.*

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 soprano and piano (1969). Score. Manuscript facsimile. 4 pp. 2 copies. For voice and piano. Score. Typescript. 4 pp.

Folder 2 MI 177 [cont.]. Psalm 23. For soprano and accompaniment. For soprano and piano. Score (1969). Ozalid manuscript. 4 pp. 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. Lead sheet. Manuscript, pencil. 1 p. Score. Typescript (Eggcream Music, 1999). 5 pp. 2 copies. *Oversized item (manuscript score) separated; see Box 62, Folder 3.*

Folder 4 MI 182. Rabbi Ben Ezra. For voice and keyboard. Poetry by Robert Browning. Score. Manuscript, ink, with annotations in pencil and ink. 5 pp. Score. Publisher's proofs (New York: Transcontinental Music Publications, 2009). 5 pp. Lyrics. Typescript. 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)."*  
"Ya'ale Veyavoh." Instrumental parts: flute I-II, oboe I-II, clarinet I-II, horn I-II, trumpet I-II, trombone I-II, violin I, violin II, viola, cello, double bass, percussion [I], percussion [II], harp. Manuscript, pencil. 28 pp.  
"Silent Meditation." Instrumental parts: flute, oboe, violin I, violin II, violoncello I, violoncello II. Manuscript, pencil. 6 pp.  
"Mi Chamocha." Instrumental parts: flute/piccolo, oboe/clarinet, horn, trumpet I, trumpet II, trombone I, bass trombone, violin I, violin II, violoncello I, violoncello II, double bass, timpani, crash cymbal, xylophone/glockenspiel/triangle, harp. Manuscript, pencil. 31 pp.

“Yih’yu L’ratson.” Instrumental parts: flute, oboe, horn, trumpet I, trumpet II, trombone I, tuba, violin I, violin II, violoncello I, violoncello II, orchestra bells, triangle, harp, piano. Manuscript, pencil. 15 pp.

“V’ahavta.” Instrumental parts: flute, clarinet, horn, trumpet I, trumpet II, trombone I, trombone II, violin I, violin II, violoncello I, violoncello II, bass, guitar, drums, percussion, harp, piano. Manuscript, pencil. 34 pp.

*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).”*

“Eits Chayim.” Violin I part. Manuscript facsimile. 2 pp.

“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), cello (8 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. Parts: voice, flute, oboe, clarinet, horn, bassoon. Manuscript, pencil. 6 pp.

For voice and woodwind quintet. Parts: flute, oboe, clarinet, horn, bassoon. Manuscript facsimile, with performance markings in pencil. 5 pp.

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

Reduced score for cantor, congregation, and organ (1983). Manuscript facsimile. 6 pp.

Flute part (1983). Manuscript facsimile. 2 pp.

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.

Flute part (1983). Ozalid manuscript. 2 pp.  
Parts (1983): cantor and choir, flute, oboe, clarinet, bassoon, French horn, trumpet, trombone, violins, violas, cello, bass, piccolo snare, percussion, harp. Ozalid manuscript. 24 pp.

- Folder 9 MI 184. Remembrance Suite. For strings. Orchestrated by Scott Lavender.  
*From file labeled: "MI 184 / Remembrance / Heritage (Holocaust Recording) Suite."*  
Score (1997). Manuscript, pencil. 9 pp.
- Folder 10 MI 185. Sabbath Prelude for Woodwinds. For woodwind quintet.  
Score. Typescript (Egg Cream Music, 1998). 8 pp. 2 copies. Copy 1 has note in ink: "Michael Isaacson, Conductor." 8 pp.  
Instrumental parts: flute, oboe, clarinet, French horn, bassoon. Typescript (Egg Cream Music, 1998). 15 pp. 3 copies of parts. Copy 3 has performance markings in pencil.
- Folder 11 MI 188. Sachaki.  
Instrumental parts: clarinet, bassoon, French horn, trumpet 1, trumpet 2 (flugelhorn), 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)."*  
Score. Manuscript facsimile. 14 pp. Accompanied by typescript composer's notes. 1 p.  
Instrumental parts: trumpet 1, trumpet 2, French horn, trombone, bass trombone. Manuscript, pencil. 25 pp.  
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]).  
Score. Manuscript, pencil, with annotations in ink. 28 pp. Copy 2 (facsimile).  
Typescript composer's notes. 1 p. Accompanied by score to *Salamone Rossi Suite for Brass Quintet*. Manuscript facsimile. 14 pp.

## **Box 11**

- Folder 1 MI 193. *Seasons in Time*. An anniversary collection: solo songs for the Jewish life cycle. For solo voice and piano. Volume I.  
*From file labeled: "MI 193 / Seasons in Time."*  
 Published score (New York: Transcontinental Music Publications, 1991). 39 pp.
- 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. Typescript, with annotations in ink. 12 pp.  
 Instrumental parts: clarinet, violin I, violin II, viola, cello. Typescript, with performance markings in pencil. 7 pp.  
 Clarinet part. Facsimile of typescript part, with performance markings in pencil. 2 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."*  
 "Adonai Roi (The Lord Is My Shepherd)." From *Seasons in Time*. Score. Publisher's proofs (New York: Transcontinental Music Publications, 2003). 5 pp.  
 "Rabbi Ben Ezra." For voice and piano. Text by Robert Browning. Score. Publisher's proofs (New York: Transcontinental Music Publications, 2009). 5 pp.
- 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)."*  
 Lead sheet. Manuscript, pencil. 1 p.  
 Score. Typescript (Egg Cream Music, 1998). 4 pp.
- Folder 5 MI 200. Sh'neihem. For voice and harp.  
 Score. Typescript (Transcontinental Music Publications, 1991). 4 pp.
- Folder 6 MI 201. Shabbat Sim Shalom. For cantor, SATB chorus, and organ.  
 Score. Manuscript facsimile, trimmed. 7 pp.
- Folder 7 MI 202. *Shabbat Anthology*. Vol. 4. Edited by Michael Boxer and Jayson Rodovsky. New York: Transcontinental Music Publications, 2008.  
 Published volume, with accompanying CD. 90 pp. (Volume includes "Ki Eshm'rah Shabbat" by Michael Isaacson.)
- Folder 8 MI 204. Shabbat Hamalkah. Music by P. Minkowski. Arranged for cantor, SAT chorus, and keyboard. Lyrics by Chaim Nachman Bialik.  
 Score. Typescript. 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.  
Vocal part (1976). Manuscript facsimile. 17 pp. 2 copies.  
*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.  
Lead sheet (incomplete). Manuscript, pencil. 1 p.  
Score. Typescript (Eggcream Music, 2004). 7 pp.  
Lyrics. Typescript. 2 pp.

## **Box 12**

Folder 1 MI 210A. Shir Ari. A Friday evening service for cantor, choir, and chamber orchestra.  
"L'chu N'ra N'nah." Lead sheet. Manuscript, pencil. 2 pp.  
*Oversized items (manuscript piano vocal scores; typescript 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.  
Conductor's score (1991), copy 1. Typescript, bound, with performance markings in pencil. 208 pp.

Folder 3 MI 210A [cont.]. Shir Ari. A Friday evening service for cantor, choir, and chamber orchestra.  
Conductor's score (1991), copy 2. Facsimile of typescript score, bound. 208 pp.

Folder 4 MI 210A [cont.]. Shir Ari. A Friday evening service for cantor, choir, and chamber orchestra.  
Conductor's score (1991), copy 3. Typescript, bound, with performance markings in pencil and ink. 208 pp.

Folder 5 [MI 210A.] Shir Ari. A Friday evening service for cantor, choir, and chamber orchestra.  
*From file labeled: "Shir Ari."*  
"IV. Bar'chu." Lead sheet. Manuscript, pencil. 1 p.

For cantor (medium range), unison choir, tof, and keyboard. Published score (New York: Transcontinental Music Publications, 1992). 55 pp.

- Folder 6 [MI 210A.] Shir Ari. A Friday evening service for cantor, choir, and chamber orchestra.  
*From file labeled: "Shir Ari."*  
Instrumental parts: flute/piccolo, clarinet/sax. Typescript (Egg Cream Music). 46 pp.  
Violin part (incomplete). Facsimile of typescript score, with performance markings in pencil. 24 pp.
- 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. Typescript (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."*  
Instrumental parts: flute/piccolo, clarinet/sax (2 copies), horn (2 copies), percussion (4 copies). Typescript (Egg Cream Music), with performance markings in pencil. 220 pp.
- 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). Typescript (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). Typescript (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."*  
High version, in E-flat. Score (1987). Ozalid manuscript. 3 pp.  
Medium version, in C. Score (1987). Ozalid manuscript. 3 pp.  
*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."*  
 Tuba part. Manuscript, ink, with performance markings in pencil. 2 pp.  
 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.  
 Instrumental parts marked tacet: French horn 3, trumpet 1, trumpet 2, trumpet 2, banjo, percussion/timpani. Manuscript, pencil. 6 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 typescript title page. 1 p.  
 Instrumental parts (1984): flute, oboe, clarinet, horn, bassoon. Manuscript facsimile. 10 pp.  
*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."*  
 For voices and woodwind quintet. Conductor's score (1984). Ozalid manuscript. 11 pp.  
 For voices and woodwind quintet. Instrumental parts (1984): flute, oboe, clarinet, horn, bassoon. Ozalid manuscript. 10 pp.  
 For voices and symphony orchestra. Parts: vocal, flute/piccolo, oboes, bassoon, clarinet, bass clarinet, French horns, bass trombone, violin I, violin II, viola, celli, bass, percussion/triangle, percussion/crotales, percussion/roto toms, percussion/cabasa, claps, harp. 34 pp.
- 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 Closer." Piano vocal score. Manuscript facsimile. 4 pp.  
 "Simcha Opener"; "Simcha Chase"; "Simcha Closer." Piano/conductor score. Manuscript facsimile. 4 pp. 2 copies.

“Simcha Opener”; “Simcha Chase”; “Simcha Closer.” Instrumental parts: clarinet, alto sax, tenor sax, trumpet I, trumpet II, trombone, violin, bass, guitar, drum set, piano. Manuscript, ink and pencil. 24 pp.

*Accompanying cassette tape separated; see Box 48, Item 36.*

*Oversized items (manuscript scores) separated; see Box 62, Folder 5.*

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.  
Instrumental parts: flute/piccolo, clarinet/soprano sax, horn, trumpet I, trumpet II, trombone I, trombone II, violin I, violin II, violoncello I, violoncello II, electric guitar, electric bass, tambourine, drum set. Manuscript facsimile. 31 pp.

Folder 19 MI 218. Sing a Song of Chanukah. For SATB chorus and keyboard. Lyric by Susan Nurenberg.  
Manuscript sketches, pencil (1993). 2 pp.  
Score. Typescript (Egg Cream Music, 1993), with note in ink “fix lyrics.” 8 pp.  
Typescript lyrics. On thermal fax paper, with annotations in ink. 1 p. Copy 2 (facsimile). Accompanied by score. Publisher’s proofs (Egg Cream Music, 1993), with annotations in ink. 8 pp. of music.  
Revised score. Facsimile of typescript score (Egg Cream Music, 1993). 8 pp.  
Published score (New York: Transcontinental Music Publications, 1993). 9 pp. 16 copies. Facsimile of published score. 9 pp.

*Oversized items (manuscript score and facsimile) separated; see Box 58, Folder 4.*

- Folder 20 MI 219. Sing to Me, Play for Me.  
Lead sheet (1995). Manuscript, pencil. 1 p.  
Lead sheet (1995). Typescript. 5 pp.
- Folder 21 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 A."*  
Full score. Manuscript facsimile, bound. 116 pp.  
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."*  
Instrumental parts: percussion (2 copies), percussion [with "Something Is Very Gently" addition] (2 copies), harp. Manuscript facsimile, with performance markings in pencil. 109 pp.  
"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, bound. 116 pp.  
Full score. Manuscript facsimile. 116 pp. 2 copies.  
Typescript 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.  
"Avinu Malkeinu." From *S'lichot*. Lead sheet. Ozalid manuscript. 1 p.
- Folder 4 MI 223. Shirei Avot. Songs from *Ethics of our Ancestors*. For two-part choir with keyboard and optional flute.  
*From file labeled: "MI 223 / Shirei Avot / 1. Al Tistakeil B'kankan; 2. Im Ein Torah; 3. B'makom; 4. Y'hi Ch'vod; 5. Hayom Katser."*  
Published score (New York: Transcontinental Music Publications, 1996). 29 pp.  
"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."*  
 Published score (New York: Transcontinental Music Publications, 1993). 9 pp.
- Folder 6 MI 225. Somethings Are Lasting. Lyric by Marcia Hain.  
*From file labeled: "MI 225 / Somethings Are Lasting / (Part of Chanukah Musical)."*  
 Lead sheet (in D minor). Manuscript, pencil. 1 p.  
 Lead sheet (in C minor). Manuscript, pencil. 1 p.  
 Typescript lyrics. On thermal fax paper, with annotations in pencil. 1 p. Copy 2 (facsimile).
- Folder 7 MI 226. Songbook, Vol. II.  
 Publisher's proofs for *Michael Isaacson Songbook, Vol. II: Fifty Worship, Holiday, Life-Cycle, Educational, and Israel Solo Songs*, edited by Jonathan B. Hall (New York: Transcontinental Music, 2006). Contents include:  
 Proofs for pp. 5-34, with annotations in pencil and ink. 30 pp.  
 Accompanied by letter from Jonathan B. Hall to Michael Isaacson. Typescript, 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. Typescript; dated March 23, 2005. 1 p.  
 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. Score. Typescript (Eggcream Music, 2005). 5 pp.  
 Solfeggio exercises. Typescript. 3 pp.
- Folder 8 MI 231. There Is a Time. For SATB chorus. Text adapted by Jay Frailich.  
 Lead sheet. Manuscript, pencil. 1 p.  
 Choral score (1993). Manuscript facsimile. 10 pp.
- Folder 9 MI 232. This Quiet Dust. A Yizkor Meditation. For voice and keyboard. Poem by John Hall Wheelock.  
 For high voice, in F. Score. Typescript (Egg Cream Music, 1995). 4 pp. 2 copies.  
 For medium voice, in D. Score. Typescript (Egg Cream Music, 1995). 4 pp. 3 copies. Copy 2 has annotations in pencil and ink.  
 For low voice, in C. Score. Typescript (Egg Cream Music, 1995). 4 pp.  
 For voice and harp, in E. Score. Typescript (Egg Cream Music, 1995). 4 pp. 2 copies. Copy 1 has annotations in pencil.  
*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'ma-L'cha)."*  
 Instrumental parts: flute/piccolo, oboe/flute, horn, trumpet I, trumpet II, trombone I, bass trombone, violin I, violin II, viola, violoncello II, acoustic guitar, timpani, drum set, percussion. Manuscript, pencil. 35 pp.  
 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 2 MI 236. The Treasure Chest. Lyric by Marsha [sic] Hain.  
 Lead sheet. Typescript, bound (Egg Cream Music, 1990). 5 pp.

- 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)."*  
 Lead sheet. Manuscript, pencil. 1 p.  
 For SATB chorus and keyboard. Piano vocal score (incomplete); excerpted from score of *To Celebrate a Miracle*. Typescript, with performance markings in pencil. 8 pp.  
 For voice and keyboard. Piano vocal score; oversized facsimile of typescript score, excerpted from score of *To Celebrate a Miracle*. 9 pp.  
 Score. Publisher's proofs (New York: Transcontinental Music Publications, 2002). 5 pp.  
 "From Our Windows." Lyric by Rosenbaum. Lead sheet. Manuscript, pencil. 1 p.  
 Typescript lyrics. 1 p. Accompanied by typescript lyrics to "If the Walls of Jerusalem Could Talk"; "Hand in Hand: A Song for Peace (Shir L'Shalom)." 2 pp.

- Folder 4 MI 239. Under the Canopy. Lyric by Marcia Hain Engle.  
*From file labeled: "MI 239 / Under the Canopy (2007/Eggcream Music)."*  
 Lead sheet. Manuscript, pencil. 2 pp.  
 Typescript lyrics. 1 p.
- Folder 5 MI 242. V'li-Rushalayim Ircha.  
 Choral part. Manuscript, pencil. 1 p.
- Folder 6 MI 244. VBS Album.  
 "Ronne's Niggun." Lead sheet. Manuscript, pencil. 1 p.  
 "Suzy's Niggun"; "Ari's Niggun." Lead sheets. Manuscript, pencil. 1 p.  
 "Blanche's Niggun"; "Andy's Niggun." Lead sheets. Manuscript, pencil. 1 p.  
 "Rabbi Ed's Niggun"; "Rabbi Nina's Niggun." Lead sheets. Manuscript,  
 pencil. 1 p.  
 "Halleluyah (Canon a la Handel)." Lead sheet. Manuscript, pencil. 1 p.
- Folder 7 MI 245. V'eirastich Li: A Wedding Duet. For two voices and harp.  
 Score (incomplete). Typescript (Transcontinental Music Publications, 1993),  
 with annotations in pencil and ink. 4 pp.
- Folder 8 MI 246. V'heishiv Lev Avot. Duet for cantor and child with keyboard  
 accompaniment.  
 Lead sheet. Manuscript, pencil. 2 pp. Copies 2-3 (facsimiles).  
 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 MI 247. *Waiting for the Rebbe*. Musical. Music by Jeffrey Silverman. Lyric by  
 Michael Isaacson.  
*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)."*  
 "This Moment's Beautiful." Lead sheet (2007). Typescript, with annotations  
 in pencil. 3 pp.  
 "You Ask Me If I Believe?" Lead sheet (2007). Typescript, with annotations  
 in pencil. 5 pp.  
 "Lift Our Heads and Dance." Lead sheet (2007). Typescript, with annotations  
 in pencil. 5 pp.
- 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.

- Score (1972). Manuscript facsimile. 85 pp.
- Folder 12 MI 252. Worthy (Eilu D'varim).  
Lead sheet (2002). Manuscript, pencil. 1 p.  
Manuscript sketches for accompaniment. Manuscript, pencil. 1 p.  
Typescript lyrics. 1 p. 2 copies.
- Folder 13 MI 253. Yaaleh V'yavoh (Three Festivals). For baritone cantor, unison choir, and organ.  
Score (1980). Manuscript, pencil. 10 pp. Copies 2-4 (facsimiles). Copy 2 has annotations in pencil. Copy 3 has performance markings in pencil.  
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, pencil. 2 pp.  
Lead sheet. Manuscript facsimile. 1 p. 2 copies.  
Facsimile of typescript score (1993). 9 pp. 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)."*  
Lead sheet. Typescript (Eggcream Music, 2001). 2 pp. 2 copies.  
"Hakol B'seder." Lead sheet. Typescript (Egg Cream Music, 2001). 2 pp. 2 copies.
- Folder 16 MI 258. Yism'chu. From *Nishmat Chayim*. For two-part choir and keyboard with flute obbligato.  
Facsimile of published score (New York: Transcontinental Music Publications, 1995). 11 pp. Facsimile of published flute part, with performance markings in pencil. 2 pp.
- 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."*  
Score (1981). Manuscript facsimile, bound. 15 pp.  
Instrumental parts (1981): 1st violin (2 copies), 2nd violin (2 copies), viola (2 copies), cello, harp. Manuscript facsimile, with annotations in pencil. 18 pp. Copy 2 of parts (facsimiles).  
*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."*  
Score (1981). Ozalid manuscript. 15 pp.  
Vocal score (1981). Ozalid manuscript. 3 pp.

Instrumental parts (1981): 1st violin, 2nd violin, viola, cello, harp. Ozalid manuscript. 12 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.

"Tsur Mishelo." Lead sheet. Manuscript, pencil. 1 p.

"Ya Ribon Olam." Lead sheet. Manuscript, pencil. 1 p.

"Yom Zeh M'chubad," Lead sheet. Manuscript, pencil. 1 p.

*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. Typescript (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). Typescript (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. Typescript, with performance markings in pencil. 57 pp.

Instrumental parts marked tacet. Typescript and ink. 8 pp.

**Box 15**

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

Full score (1988). Manuscript facsimile. 35 pp. Note on first page of score: "Old Version."

Full score (1988). Manuscript facsimile. 37 pp.

Folder 2 Hora. For symphony orchestra.

Full score (1988). Manuscript facsimile, with performance markings in pencil and colored pencil. 29 pp.

Checklist of instrumental parts. Typescript, 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.  
Full score (1988). Manuscript facsimile, with performance markings in pencil and colored pencil. 19 pp.  
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."  
Full score (1986). Manuscript facsimile. 23 pp.  
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."*

Full score (1988). Manuscript facsimile, with performance markings in pencil and colored pencil. 22 pp.  
Checklist of instrumental parts. Typescript, 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), drums, harp, acoustic keyboard, electric bass, mandolin. Manuscript facsimile, with performance markings in pencil. 72 pp.  
Title page for piano part. Typescript. 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.  
Full score (1988). Manuscript facsimile, with performance markings in pencil, colored pencil, and ink. 37 pp.  
Errata list. Manuscript facsimile. 1 p.  
Revised program order. Typescript; 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.  
Full score (1988). Manuscript facsimile, with performance markings in pencil and colored pencil. 24 pp.  
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.  
Full score (1988). Manuscript facsimile. 30 pp. 2 copies. Copy 2 bound.  
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. Typescript. 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. Typescript. 3 pp.

Folder 4 Shabbat Suite. For symphony orchestra.  
Instrumental parts (incomplete): violin 1. Typescript. 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. Typescript. 14 pp.

Folder 6 Suite Nurit. For symphony orchestra. Orchestrated by Scott Lavender.  
Full score (1988). Manuscript facsimile, with annotations in ink. 25 pp. Note on first page of score: "Old Version."

- Folder 7 Tzu der Arbit (Work Suite). For symphony orchestra.  
Instrumental parts (incomplete): violin 1. Typescript. 3 pp.
- Folder 8 Victorious. For symphony orchestra.  
*From file labeled: "Victorious (Set B)."*  
Full score (1988). Manuscript facsimile, with performance markings in pencil. 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 1, trumpet 2, trumpet 3, trombone 1, trombone 2, tuba, timpani, percussion [I] (2 copies), percussion [II], drums, harp. Manuscript facsimile, with performance markings in pencil. 62 pp.
- 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).  
Typescript, 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.  
Score. Typescript, facsimile from *Yamim Noraim*, Vol. I. 1 p. 2 copies.  
Score. Typescript (ECM Music, 2007). 2 pp.
- Folder 12 Assumed Identities: A dance for percussion quartet and viola.  
Instrumental parts: viola, percussion I, percussion II, percussion III, percussion IV. Manuscript, pencil. Parts accompanied by notes for typescripting, in pencil. 18 pp. music; 7 pp. text.  
Viola part. Typescript (New York: Music for Percussion, 1976). 4 pp.
- Folder 13 The Betrayal: Abraham, Isaac, and Sarah. Libretto by Marsha Falk.  
"II - Prologue." Manuscript sketches. 1 p.  
Excerpt of *Torah* trope ("Merchaw tipchaw munach esnachtaw"). From unidentified source. Typescript. 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).  
“On Margaret Ratcliffe,” by Ben Jonson; “Paradise,” by George Herbert.  
Typescript poems. 1 p.
- Folder 15 Cantillations.  
*From file labeled: “Cantillations (MSC 1).”*  
Cantillation for Reading “Song of Songs.” Lead sheet. Manuscript, ink. 2 pp.  
[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 Liantamer”  
- “Musette Ronnie”
- Folder 17 Czarina and King of Queens. By Suzy and Michael Isaacson.  
Lead sheet. Manuscript, pencil, with annotations in ink. 2 pp.  
Lead sheet (1996). Typescript. 2 pp. 2 copies.  
Lyrics. Typescript. 1 p.
- Box 18**
- Folder 1 DAD. For two-part treble chorus and piano  
Manuscript sketches, pencil. 2 pp.  
Score. Typescript (Egg Cream Music, 1993). 8 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. Typescript. 1 p.  
Score. Manuscript, pencil. 4 pp.  
Score. Manuscript facsimile. 5 pp. 2 copies.
- Folder 5 *Faking It: A One Act Musical*. Book and Lyrics by Herb Sufrin.  
"Before." Manuscript sketches, pencil. 2 pp. Lead sheet. Copies 2-3 (facsimiles).  
"Oh Wouldn't it be Wonderful." Lead sheet. Manuscript facsimile. 3 pp.  
"Honeymoon." Lead sheet. Manuscript facsimile. 2 pp. 2 copies.  
"Suddenly It's Sad." Manuscript sketches, pencil. 1 p. Lead sheet. Manuscript, pencil and ink. 1 p. Lead sheet. Manuscript facsimile. 1 p. 3 copies. Copy 1 has annotations in ink.  
"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.  
"Good Morning, My Dear." Lead sheet. Manuscript facsimile. 1 p. 2 copies. Copy 1 has annotations in ink. Text, typescript. 2 pp.  
"I'm Coming Home." Lead sheet. Manuscript, pencil and ink. 1 p. Copies 2-4 (facsimiles). Copy 2 has annotations in ink.  
"Comin' Home into Your." Lead sheet. Manuscript, pencil. 2 pp. Copy 2 (facsimile), with 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.  
Contents: I – The Fearless Whistler; II – Whistles in Isolation; III – Whistles in Terror; IV – Whistles While Chased; V – Whistles in Triumph. Solo part. Manuscript, pencil, with annotations in ink. 5 pp.  
*The Fearless Whistler's Noel*. I – Caroling. Solo part. Manuscript, pencil. 3 pp.
- Folder 7 Fidgety, Didgety Mouse. For voice and accompaniment. Lyric by Doug Thiele.  
Lead sheet. Manuscript, pencil. 2 pp. Lead sheet. Typescript (Firelight/Eggcream, 1999). 3 pp. 2 copies. Copy 1 has annotations in pencil.  
Composer's notes for extended concert version. Typescript. 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. Typescript. 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)."  
Solo for piccolo with piano accompaniment (1990). Piccolo part. Typescript. 1 p.  
*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, pencil. 1 p.  
Lead sheet. Manuscript facsimile. 1 p. 2 copies.
- Folder 11 Good Bye. For voice(s) and accompaniment.  
Lead sheet. Manuscript, pencil. 2 pp.  
For SATB chorus and keyboard accompaniment. Score. Publisher's proofs (Van Nuys, CA: Laurendale Associates, 2001). 11 pp. Accompanied by letter from Dale Jergenson (Laurendale Associates) to Michael Isaacson. Typescript; dated August 30, 2001. 1 p.  
*Oversized 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 Publications, 1957). Facsimile. 3 pp.
- 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.  
Facsimiles of source material: Allie Wrubel, “Zip-A-Dee Doo-Dah,”  
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.  
“Hora, M53.” From *Passover Plot*. For two flutes or recorders, English horn,  
horn 1-2, tof, percussion, and harpsichord. Score. Manuscript, pencil. 2 pp.  
On first page of score: “Arranger Alex North.”  
“Hora, M54.” From *Passover Plot*. For bassoon and bass clarinet. Score.  
Manuscript, pencil. 3 pp. On first page of score: “Arranger Alex North.”
- Folder 17 In My Father’s Eyes. Lyric by Arthur Hamilton.  
Lead sheet. Manuscript, pencil and ink.  
Lead sheet (2000). Typescript, with annotations in ink. High version. 2 pp.  
Low version. 2 pp.  
Lyrics. Typescript. 1 p.
- Folder 18 It’s Illegal, It’s Illogical.  
Lead sheet. Manuscript, pencil. 1 p.  
Lead sheet. Typescript (Encino, CA: Eggcream Music, 2002). 2 pp.  
Lyrics. Typescript, with annotations in pencil and ink. 1 p.
- Folder 19 Kol Chatan V’Kol Kallah. For soprano, woodwind quintet, harpsichord, and  
percussion.  
Full score (2008). Typescript. 104 pp.
- 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." Typescript. 30 pp. of music; 8 pp. of text.

Score. Typescript. 30 pp.

Score (copy 2, incomplete). Includes: II – Kwanzaa Chant; IV – One Light at a Time; V – The Brightest Candle of Kwanzaa; VIII – Kwanzaa Farewell.

Typescript, with annotations in pencil and ink. 16 pp.

Composer's notes. Typescript. 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."*

Score (1989). Ozalid manuscript. 4 pp.

*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."*

Lead sheet (in D minor). Manuscript, pencil. 2 pp.

Lead sheet (in D minor). Manuscript facsimile. 2 pp.

Score (in D minor) (1989). Manuscript facsimile. 4 pp. 2 copies. Copy 2 has annotations (chords) in pencil.

For SATB chorus (in G minor) (1989). Score. Manuscript, pencil. 6 pp.

Subtitle on first page of score: "Camp Swig Chorus 8/11/89."

For SATB chorus (in G minor) (1989). Score. Manuscript facsimile. 6 pp.

For two-part choir and keyboard. Facsimile of published score (New York: Transcontinental Music Publications, 1995). 6 pp.

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.].

Choral responses for L'chu N'ran'nah. Lead sheet. Manuscript, pencil. 1 p.

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  
For solo, SATB choir, and keyboard. Published score (New York: Transcontinental Music Publications, 1982). 11 pp.  
*Oversized item (manuscript score) separated; see Box 60, Folder 5.*

Folder 28 L'dor Vador.  
For cantor and organ. Score. Manuscript, pencil. 1 p.  
For congregation and organ. Score. Manuscript, pencil. 1 p. Copies 2 (facsimile).  
For solo voice and piano. Score (1991). Typescript, with annotations in ink. 2 pp.

### **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.  
Score. Manuscript, pencil. 16 pp. Copies 2-3 (facsimiles). Copy 2 has performance markings in pencil and ink.  
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."  
Instrumental parts: alto & soprano sax, harp, percussion. Manuscript facsimile. 11 pp. Title on parts: "The Tale of Zants."  
Score. Typescript, unbound (Eggcream Music, 1974). 3 pp. of text; 12 pp. of music.  
Parts: mezzo-soprano (2 copies), saxophone (2 copies), harp (2 copies), percussion (4 copies). Typescript, unbound (Eggcream Music, 1974). 38 pp.

Folder 3 Little by Little. Lyric by Doug Thiele.  
Lead sheet. Manuscript, ink with annotations in pencil. 2 pp.  
Lead sheet. Typescript (Eggcream Music, 2006). 2 pp.

Folder 4 Mah Ashiv: Psalm 116. For voice and keyboard. From *An American Hallel* for SATB chorus.

- “Ma Ashiv.” Manuscript sketches, pencil. 1 p.  
Score. Publisher’s proofs (New York: Transcontinental Music Publications, 2009).
- Folder 5 Marry a Man. Lyric by Muriel Robinson.  
Lead sheet. Manuscript, ink. 3 pp.  
Lead sheet. Manuscript, ink (1966). 3 pp. Accompanied by article: “BMI News,” *BMI* (July 1968): 2.
- Folder 6 *Miss Palm Springs*. Musical. Words and music by Michael Isaacson and Gordon Goodman.  
Piano vocal score. Typescript (Eggcream Music, 2013), with annotations in pencil and ink. 105 pp.
- Folder 7 The Moment of Sacred Tubas. Quartet for CC tubas. By Nathan Noble [pseudonym].  
Score (1978). Ozalid manuscript. 28 pp.  
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].  
Score (1978). Manuscript, pencil. 11 pp.  
Score (1978). Manuscript facsimile. 28 pp. Accompanied by flyer for 1978 Mirafone/Los Angeles Tuba Quartet composition contest. 1 p.
- 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.  
“I – Dance of Good Deeds.” Score reduction (1984). Manuscript, pencil. 4 pp.  
“The Dance of the Learning.” Score reduction. Manuscript, pencil. 2 pp.  
“I – The Dance of Good Deeds.” Full score. Manuscript, pencil. 18 pp.
- Folder 11 A November Song for Renita. For viola and piano.  
Score (1987). Ozalid manuscript. 2 pp.
- Folder 12 A November Song for Renita [cont.]. For flute and piano.  
Score (1987). Manuscript, pencil. 2 pp.  
Score (1987). Manuscript facsimile. 2 pp. 2 copies.  
*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.  
Lead sheet (1983). Manuscript, pencil. 1 p. Copy 2 (facsimile).

Lyrics. Typescript; dated 1982. 1 p.

- 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; typescript. 30 pp. of music; 3 pp. of text. Copies 2-3 (facsimiles).  
Myrna Jean. *A Diary of Poems*. Cleveland: n.p., 1974. 74 pp.
- Folder 15 Ova Easy. For bass flute, viola, marimba, piano, and harp.  
Score. Manuscript, pencil. 13 pp.  
Instrumental parts: bass flute, viola, marimba, piano, harp. Manuscript, ink with annotations in pencil. 13 pp.
- Folder 16 Psalm 115, vs. 12-18. (“Y’vareich”). For baritone solo and SATB chorus, with piano.  
Lead sheet. Manuscript, pencil. 1 p.  
Score. Typescript. 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.  
Score. Typescript (Eggcream Music, 2008). 6 pp.
- Folder 18 “Rossi Choral Settings.”  
*From file labeled: “Rossi Choral Settings.”*  
“Amarai (Psalm V).” For soprano and flute. Score (1974). Manuscript facsimile. 2 pp. 2 copies.  
“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.  
“Hodu Prelude.” For woodwind quintet. Score. Manuscript, pencil. 8 pp.  
Instrumental parts: flute, oboe, clarinet, horn, bassoon. Manuscript, pencil. 9 pp.  
“Samachti.” 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.  
Instrumental parts: trumpet I/flugelhorn, trumpet II, French horn, trombone, tuba. Manuscript, pencil. 31 pp. Copy 2 (facsimile).

*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. Typescript, 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.  
Finger cymbals part (Eggcream, 1992). Manuscript, pencil. 1 p. Manuscript facsimile. 3 pp.  
Bass flute part (Eggcream, 1992). Manuscript facsimile. 1 p. 4 copies.  
Score. Publisher's proofs ([Charlotte, NC]: Alry Publications, 1992). On thermal fax paper, with annotations in ink. 2 pp. Copy 2 (facsimile).
- 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.  
Score. Typescript (Eggcream Music, 2004), with performance markings in pencil. 48 pp. Copy 2 (incomplete, consists of mvmt. I-II only). 19 pp.  
Instrumental parts: violin I, violin II, viola, violoncello. Typescript, with performance markings in pencil. 52 pp. Copy 2 of string parts. 48 pp.
- 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.  
Lead sheet. Manuscript, pencil. 2 pp.  
Lead sheet. Typescript (Egg Cream Music, 1998). 3 pp.
- Folder 5 The Star Spangled Banner. Arrangement for voice, flugelhorn, fender bass, keyboard, and drum set.

Piano vocal score. Manuscript, pencil. 2 pp.  
Instrumental parts: flugelhorn, fender bass, drum set. Manuscript, pencil. 3 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, celli, 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 (4 copies), violin II (3 copies), viola (2 copies), celli (2 copies), bass, harp, piccolo snare/triangle, cymbal/bass drum (2 copies), piano. Manuscript facsimile. 35 pp.  
*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. Typescript, with annotations in pencil. 6 pp.  
Stephen S. Wise Alma Mater. Lyric by Rabbi I. Zeldin. Lead sheet. Manuscript, pencil. 1 p.  
The Stephen S. Wise March. Words and music by Michael Isaacson and Allyn Freeman. Lead sheet. Manuscript facsimile. 4 pp.  
Stephen S. Wise School Song. Lyric by Rabbi Zeldin. Manuscript sketches, pencil. 1 p.
- Folder 9 Sugarplums and Mistletoe. For flute choir.  
Score (1992). Manuscript facsimile. 2 pp.  
Score. Typescript (Alry/Etc. Publications, 1992), with annotations in pencil. 4 pp.  
Instrumental parts: piccolo & flute I, flute 2, flute 3, alto flute 4. Typescript (Alry/Etc. Publications, 1992), with annotations in pencil. 8 pp.
- Folder 10 That's What I Love about Christmas. Lyric by Alicia Carpenter.  
Lead sheet (1981). Ozalid manuscript. 2 pp.
- Folder 11 That's What I Love about Christmas [cont.]. Lyric by Alicia Carpenter.  
Lead sheet (1981). Manuscript, pencil. 2 pp.  
Lead sheet (1981). Manuscript facsimile. 2 pp. 4 copies.  
Lyrics. Typescript, with annotations in pencil. 1 p.
- Folder 12 "Thiele Lyrics."  
*From file labeled: "Thiele Lyrics."*

- “Always By My Side.” Lyric by Doug Thiele. Lead sheet (1989). Manuscript facsimile. 1 p.
- “Second-Hand Love Song.” Lyric by Doug Thiele. Lead sheet (incomplete). 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 Jordan. Lead sheet. Manuscript facsimile. 1 p.

- 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.”*  
 Published score (New York: Music 70, 1977). 15 pp.  
*The Oppenheim Diary.* A choral suite for female speaker and SATB a capella chorus. From poetry by Myrna Jean Oppenheim. Score. Manuscript facsimile. 31 pp.

**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.  
 “Recreating the World.” Lyric by Doug Thiele. Typescript lyrics, with annotations in pencil. 1 p.  
*When Children Sing to God.* For two-part choir and keyboard. Lyric by Doug Thiele. Facsimile of published score (New York: Transcontinental Music Publications, 1994). 5 pp.  
*Adon Olam.* For soloists and volunteer chorus, with keyboard. Facsimile of typescript score (Egg Cream Music, 1996), with annotations in pencil. 8 pp.  
 Manuscript notes, pencil. 1 p. On reverse: “Mercha.” Score (incomplete; p. 3 only). Manuscript facsimile. 1 p.
- Folder 2** To Recreate the World (L’maaseih V’reisheet) [cont.].  
 Piano vocal score (incomplete; missing pp. 25-34). Typescript draft, with annotations in pencil. 134 pp.
- Folder 3** To Recreate the World (L’maaseih V’reisheet) [cont.].  
 Piano vocal score. Typescript. 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. Typescript. 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.  
                   “Fast, Fast, Fast, Fast.” Manuscript sketches (of melody and chords), pencil. 1 p.
- Folder 15     *Triple Concerto for Percussion and Orchestra*.  
                   From file labeled: “*Triple Concerto / Percussion & Orch.*”  
                   Manuscript sketches, pencil. 11 pp. Accompanied by “Duo Seraphim Clamabat.” Music by Samuel Soheidt. For SA chorus. Manuscript facsimile. 9 pp.  
                   Score. Manuscript, pencil. 36 pp.  
                   Reduced score. Manuscript, pencil. 20 pp. Accompanied by [2 items]:  
                   Manuscript notes, pencil and ink. 2 pp. Source material (“Cantillation for Books of Ruth – Kohelet – Song of Songs”). Manuscript facsimile. 3 pp.  
                   Score (incomplete). Manuscript, pencil. 58 pp.  
                   *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.*”  
                   “Trope for Eichah.” Part for high voices. Manuscript, pencil. 1 p.  
                   Excerpt from Tanakh: “תְּהִי לָנוּ / Liber Threnorum” (“Book of Lamentations”), from unidentified edition. Facsimile, with annotations in ink. 7 pp.
- Folder 17     *Two Hans Please*.  
                   “Two Hans Please.” Lead sheet. Manuscript, pencil. 1 p.  
                   Act I (“Magnificent Nothing”). Lead sheet. Manuscript facsimile. 18 pp.  
                   Act II (“It Must be a Turkey”). Lead sheet. Manuscript, pencil. 18 pp.  
                   “Be a Shamash.” From *A Good Year*. Lyric by M. Hain-Engle. Lead sheet. Manuscript, pencil. 1 p.
- Folder 18     Viscott Music (“To Life”).  
                   From file labeled: “*Viscott Music (‘To Life’)*.”  
                   “David’s Niggun.” Melody, with chords (1992). Manuscript, pencil. 1 p.  
                   “David’s Motives.” Manuscript sketches, pencil. 1 p.  
                   “David’s Countertheme.” Melody, with chords. Manuscript, pencil. 1 p.  
                   “Bird, Bird, Bird.” B-flat clarinet part. Manuscript, pencil. 1 p.
- Folder 19     Walter Scharf. Lyric by Arthur Hamilton.  
                   Solo Lead sheet (1997). Manuscript, pencil. 2 pp.  
                   Score, with two vocal parts. Typescript (Eggcream Music, 1997), with annotations in ink. 2 pp. 2 copies.  
                   Lyrics. Typescript, on thermal fax paper. 2 pp. Copy 2 (facsimile).
- Folder 20     Water Music. For solo flute.

Score. Manuscript, pencil. 2 pp.  
Score. Typescript (Alry Publications, 1997). 2 pp.  
Narration. Typescript. 1 p.

- Folder 21 We'll Still Sing America. For SATB chorus and keyboard.  
Lead sheet. Manuscript facsimile, on thermal fax paper (Egg Cream Music, 2001). 1 p. Copy 2 (facsimile).  
Score. Typescript (Eggcream Music, 2001). 5 pp. 2 copies.  
"America the Beautiful," first stanza. Music by Samuel Augustus Ward. Lyric by Katherine Lee Bates. Arranged for SATB chorus. Manuscript, pencil. 1 p.
- Folder 22 The W-W-W-Wedding Song.  
Lead sheet (1985). Ozalid manuscript. 2 pp.
- Folder 23 The W-W-W-Wedding Song [cont.].  
Lead sheet (1985). Manuscript facsimile. 2 pp.
- 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 typescript lyrics, on thermal fax paper. 1 p. Copy 2 (facsimile).  
"Believe." Vocal score. Manuscript, pencil. 3 pp. Copy 2 (facsimile).  
Title page. Typescript. 1 p.  
Vocal score. Typescript (Egg Cream Music, 1997), with annotations in pencil and ink. 51 pp. Copy 2, with annotations in pencil and ink. 55 pp.  
Vocal score. Typescript, with annotations in pencil and ink.
- 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.  
"Breakboard Rap." Lyric by Barbara Stamps. Vocal part. Manuscript, pencil. 1 p.  
"Children's Song." Manuscript sketches, pencil. 1 p.  
"Do It!" (Flash Album). Instrumental lead sheet. Manuscript, pencil. 1 p.  
"Explosion." Instrumental lead sheet. Manuscript, pencil. 1 p.  
"Final Assignment." Instrumental lead sheet. Manuscript facsimile. 1 p.  
"Flow!" (Flash Album). Instrumental lead sheet. Manuscript, pencil. 1 p.

"Haagen Dazs Jingle." Lyric by Eileen Markowitz. Lead sheet. Manuscript, pencil. 1 p.  
 "Home is the Sailor." Lyric by Gerry DiPego. Lead sheet. Manuscript, pencil. 1 p.  
 "In the Arms of the Circus." Lyric by Gerald DiPego. Lead sheet. Manuscript, pencil. 1 p.  
 "Input-Output." Instrumental 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.  
 "Looking to Tomorrow." Lead sheet. Manuscript, pencil. 1 p.  
 "Makin' You Believe." Lead sheet. Manuscript, pencil. 1 p. On reverse: untitled sketches, pencil.  
 "Pale Imitation." Lyric by Doug Thiele. Lead sheet. Manuscript, pencil. 1 p.  
 "Plug in the Juice." Manuscript sketches, pencil. 2 pp.  
 "Prelutsky Themes." Manuscript sketches, pencil. 2 pp.  
 "A Song for Annalee." Lead sheet (1979). Manuscript, pencil. 1 p.  
 "You Rest My Tired Spirit." Lyric by Barbara Metslin. Lead sheet. Manuscript, pencil. 2 pp.  
 "You'd Think I'd Know by Now." Lead sheet. 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, typescript drafts, and typescript lyrics. 86 pp.

"Al Hanissim." Lead sheet. Manuscript facsimile with typescript lyrics. 2 pp.

"Ani Chinor L'shirayich." For voice and harp. Text by Judah Halevy. Facsimile of published score (New York: Transcontinental Music Publications, 1975) (incomplete; consists of p. 1 only). 1 p.

"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.

"Captain Magic Theme Song." Lead sheet (1975). Manuscript facsimile. 2 pp.

"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 sheet (1975). Manuscript facsimile. 3 pp.

"Courage!!" Manuscript sketches, pencil. 1 p.

"The Enlightenment Waltz." Music and lyrics by Michael Isaacson and Allyn Freeman. Typescript lyrics. 2 pp. 2 copies.

"Love Theme from *Final Assignment*." Instrumental lead sheet. Manuscript, pencil. 1 p. Copy 2 (facsimile).

"Flower Child." Lyric by Roger Himmel. Lead sheet (1979). Manuscript facsimile. 2 pp. Accompanied by typescript lyrics. 2 pp.

- “Good Morning!” Manuscript sketches. 6 pp.
- “Groucho #2.” Instrumental lead sheet. Manuscript, pencil. 1 p.
- “It’s Illegal, It’s Illogical.” Lead sheet (2002). Typescript, 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.
- “Keeper of the Dream.” Lyric by Doug Thiele. Instrumental lead sheet. 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.
- “The Laughing Song.” For SSA chorus and keyboard. Poem by William Blake. Score (1981). Manuscript, pencil. 6 pp.
- “Lonely Lady.” Lyric by Doug Thiele. Lead sheet (1978). Manuscript, pencil. 2 pp. Accompanied by typescript lyrics. 1 p.
- “Loose Change.” Lyric by Molly Leiken. Manuscript sketches, pencil and ink. 1 p. Accompanied by lead sheet. Manuscript, pencil. 1 p.
- “Love is Blindest.” From *Race the Wind*. Instrumental lead sheet. Manuscript, pencil. 1 p.
- “Maggie’s Theme.” Manuscript sketches, pencil. 1 p.
- “Meet Me For Lunch.” Lead sheet. Manuscript, pencil. 2 pp.
- “My Country Home: A Pseudo-Russian Folksong.” Instrumental lead sheet. Manuscript, pencil. 1 p.
- “Reee-spect.” Typescript lyrics (incomplete; consists of p. 1 only), with annotations in pencil. 1 p.
- “Rudy’s Theme.” Manuscript sketches, pencil. 1 p.
- “She Trembled Like a Leaf.” Lead sheet. Manuscript, pencil. 2 pp.
- “Should Summer Go.” A love theme from *Rich Man, Poor Man, Book II*. Lyric by Susan Nurenberg. Lead sheet (1977). Manuscript facsimile, with annotations in pencil. 2 pp.
- “Thank You for a Smile.” Lead sheet (1979). Manuscript, pencil. 1 p.
- “Thank You for Growin’ Me Up.” Lyric by Doug Thiele. Manuscript sketches, pencil. 1 p. Accompanied by lead sheet. Manuscript, pencil. 3 pp. Copy 2 (facsimile).
- “That’s What I Love About Christmas.” Lyric by Alicia Carpenter. Lead sheet (1981). Manuscript facsimile. 2 pp. 2 copies.
- “Theme for ‘The Street.’” Manuscript sketches, pencil. 1 p.
- “These Things Make My Day.” Typescript lyrics (1975). 1 p. Accompanied by manuscript sketches, pencil. 1 p.
- “Tsur Mishelo.” Lead sheet. Manuscript facsimile. 1 p. 2 copies.
- “Under the Sun, Nothing New.” Lead sheet. Manuscript facsimile. 1 p.
- “Walter Scharf Documentary Scene.” Manuscript sketches, pencil. 2 pp. Accompanied by letter from Walter Scharf to Michael Isaacson. Typescript, on personal letterhead; n.d. 1 p.
- “Waltz.” Instrumental lead sheet. Manuscript, pencil. 1 p.

“We Sing Tomorrows.” Music and lyrics by Michael Isaacson and Allyn Freeman. Typescript lyrics. 1 p.  
“Why Are You Breaking Up a Love so Fine.” Lead sheet (1976). Manuscript, ink. 1 p.  
“Willpower.” Instrumental lead sheet. Manuscript, 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.  
Lead sheet. Manuscript, pencil. 1 p.

Always There. From *Dennis the Musical*. 1 item.  
Lead sheet (2002). Manuscript, pencil. 2 pp.

Amino. Lyrics by Michael Jay Markman. 3 items.  
Lead sheet. Manuscript, pencil. 2 pp.  
Lyrics. Typescript; dated February 29, 1984. 1 p.  
Revised lyrics. Typescript, revised March 2, 1984. 2 pp.

Be a Father. Lyric by M. Robinson. Song for David in *The Moon is Blue*. 1 item.  
Vocal part with chords (1966). Manuscript, pencil and ink. 2 pp.

The Best of Forever. Lyric by Richard Ballin. 2 items.  
Vocal score (1993). Manuscript, pencil. 1 p.  
Lyrics. Typescript, with annotations in pencil and ink. 2 pp.

Breathe In, Breathe Out. Lyric by Doug Thiele. 1 item.  
Vocal part with chords (2002). Manuscript, pencil. 1 p.

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.  
Lead sheet. Manuscript, pencil. 1 p.

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.

“Constitution” theme; “Turmoil or challenges” theme. Manuscript sketches, pencil. 1 p.

The Covenant. Lyric by MHE. 1 item.

Lead sheet. Manuscript, pencil. 1 p.

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

Lead sheet. Manuscript, pencil. 1 p.

Duet Berlin Tuba and Horn. 1 item.

Manuscript sketches, pencil. 1 p.

Eits Chayim for SATB. 1 item.

Manuscript sketches, pencil (2006). 1 p.

Even if for Just One Day. 1 item.

Lead sheet. Manuscript, pencil. 1 p.

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

Lead sheet. Manuscript, pencil. 1 p.

Faded Old Photos. Lyric by Doug Thiele. 2 items.

Lead sheet (1997). Manuscript, pencil, with annotations in ink. 2 pp.

Lyrics. Typescript, on thermal fax paper, with annotations in ink. 1 p. Copy 2 (facsimile).

Giving it a Shot. 1 item.

Lead sheet. Manuscript, pencil. 1 p.

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.

Lead sheet. Manuscript, pencil. 1 p.

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.

Score (2002). Manuscript, pencil. 1 p.

How Dare He. 2 items.

Lead sheet. Manuscript, pencil. 1 p.

Lyrics. Typescript. 1 p. 2 copies.

I Used to be Married. From *Palm Springs* (musical). Words and music by Michael Isaacson and Gordon Goodman. 2 items.

Lead sheet. Manuscript, pencil. 1 p.

Lyrics. Typescript, with annotations in pencil. 1 p.

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

Lead sheet (2003). Manuscript, pencil. 1 p.

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.

Melody, with chords (2003). Manuscript, pencil. 1 p.

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

Lead sheet (2002). Manuscript, pencil. 1 p.

Jewish Folk Song Duets for Treble Instruments. 1 item.

"Hinei Ma Tov Umanayim." Score. Manuscript, pencil. 1 p.

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.

Lead sheet. Manuscript, pencil. 1 p.

Midat Yamai. 1 item.

Lead sheet. Manuscript, pencil. 1 p.

Milken. 4 items.

“Milken Educator.” Lead sheet. Manuscript, pencil. 1 p.

“Milken Library #1, ‘Empathy.’” Lead sheet. Manuscript, pencil. 1 p.

“Milken Library Theme #2.” Lead sheet. Manuscript, pencil. 1 p.

“Milken Library #3.” Lead sheet. Manuscript, pencil. 1 p.

“Mismatch” Mambo. 1 item.

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

A Moment in Time. 1 item.

Lead sheet. Manuscript, pencil. 1 p.

Old! 1 item.

Lead sheet. Manuscript, pencil. 2 pp.

One Day Before I Die. 1 item.

Lead sheet. Manuscript, pencil. 1 p.

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.

Lead sheet. Manuscript, pencil. 2 pp.

Psalms 23 “Choral.” 1 item.

Lead sheet. Manuscript, pencil. 1 p.

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.

Lead sheet. Manuscript, pencil. 1 p.

Lyrics. Typescript (Eggcream Music, 2001). 1 p.

The San Diego Naval Base March. 1 item.

Manuscript sketches, pencil. 1 p.

She Merely Passed Me. Lyric by Nancy Leeds. 1 item.

Lead sheet (1967). Manuscript, ink. 1 p.

Sittin' and Dishin'. Lyric by Doug Thiele. 1 item.

Lead sheet. Manuscript, pencil. 1 p.

Lyrics. Typescript (Firelight/Eggcream, 2007). 1 p.

Soldiers of the Black Spider. 1 item.

Lead sheet. Manuscript, pencil. 1 p.

Lyrics. Typescript, with annotations in pencil. 1 p.

Still Small Voice. 1 item.

Lead sheet. Manuscript, pencil. 1 p.

Tavoh. 1 item.

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

Thank Goodness for the Goodness. Lyric by Doug Thiele. 3 items.

Lead sheet (1992). Manuscript, ink, with annotations in pencil. 3 pp.

Accompanied by manuscript sketches titled "Caring" and "Human Potential." Ink and pencil. 2 pp.

Lyrics. Typescript (Firelight/Egg Cream Music, 1992). 1 p.

*Oversized item separated; see Box 63, Folder 3.*

Think Outside the Box. 1 item.

Lead sheet. Manuscript, pencil. 1 p.

Thinkin'. 1 item.

Lead sheet. Manuscript, pencil. 1 p.

This Child Will Now Belong. 1 item.

Lead sheet. Manuscript, pencil. 1 p.

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.

Score (1976). Manuscript, ink. 2 pp. Manuscript facsimile (incomplete). 1 p.

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

Lead sheet. Manuscript, pencil. 1 p.

Why Does She Look So Young? 1 item.

Manuscript sketches, pencil (1987). 1 p.

Yisrael Avraham's Niggun. 1 item.

Manuscript sketches, pencil. 1 p.

You Belong Together. 1 item.

Lead sheet (2003). Manuscript, pencil. 1 p.

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.

For string orchestra with harp. Orchestration by Scott Lavender. Conductor's score. Manuscript facsimile. 8 pp.

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.

Lead sheet (1987). Manuscript facsimile. 17 pp.

Duet Variations for Treble Instruments: "3+6=8." 2 items.

*From file labeled: "3+6=8" Duet Variations for Treble Instruments.*

Composers notes. Typescript. 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.

Score (1972). Manuscript facsimile. 10 pp.

In Each Age Confirmations are Made. 1 item.

Lead sheet. Manuscript facsimile. 2 pp.

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.

Score (1981). Manuscript facsimile. 4 pp. 2 copies.

Seu Shearim. 1 item.

Tuba part. Manuscript facsimile. 2 pp.

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

Score (revised; dated March 10, 1967). Manuscript facsimile. 4 pp.

Shawn Dance (“C” Version). From *Billy Jack Goes to Washington* (film). 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.

Should Summer Go. A love theme from *Rich Man, Poor Man* (Book II, Chapter XII, Prod. 45712). Lyric by Susan Nurenberg. 1 item.

Lead sheet. Manuscript facsimile (New York: Leeds Music Corporation, 1977).

Sneak in the Music Box. For bass flute and piano. 1 item.

Score (1977). Manuscript facsimile. 6 pp. 2 copies.

Under the Sun, Nothing New. 1 item.

Lead sheet. Manuscript facsimile. 1 p.

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

Manuscripts (typescript, including publisher’s proofs) [A-L]. 8 compositions:

Back in Brumall. Lyric by Jeff Rake. 1 item.

Vocal part (2000). Typescript. 3 pp.

Because I Know You Will Hear Me. Poem by Debbie Perlman. 1 item.

Score. Publisher’s proofs (New York: Transcontinental Music Publications, 2007). 3 pp.

B’tseit Yisrael. From *An American Hallel*. For SATB and piano. 1 item.

Score. Typescript (copyright Eggcream Music, 2006). 10 pp.

The Encino Frailich. For clarinet and piano. 2 items.

Score (2005). Typescript. 6 pp.

Solo part (2005). Typescript. 3 pp.

Hayom Harat Olam (This Is the Day We Recreate Our World). For two voices and keyboard. 1 item.

Score. Publisher's proofs (New York: Transcontinental Music Publications, 2008). 7 pp.

The Last Letter of Mordechai Anielewicz. A musical setting for tenor, piano, B flat clarinet, violin, and violoncello. 1 item.

Clarinet part. Typescript, 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). Typescript. 2 pp.

Light of the Senses: A Song Cycle. For mezzo-soprano and piano. Poem by Nicholas Gordon. 1 item.

Score (2012). Typescript. 16 pp.

#### Folder 2

Manuscripts (typescript, including publisher's proofs) [M-P]. 5 compositions: *Marvelous In Our Eyes. For voice and piano. 1 item.*

Score. Typescript (copyright Eggcream Music, 2006). 16 pp.

*Our Song of Songs: A Wedding Song. For voice and keyboard. Text by Marcia Hain Engle. 1 item.*

Score. Publisher's proofs (New York: Transcontinental Music Publications, 2006). 4 pp.

*Pitchu Li (Open the Gates). For voice and piano. 1 item.*

Score. Typescript (Eggcream Music, 2006). 6 pp.

*Psalms 113. For SATB chorus and piano. 1 item.*

Score (incomplete; consists of pp. 1-8 only). Typescript. 8 pp.

*Psalms 117-118. From *An American Hallel*. For SATB chorus and piano. 1 item.*

Score (2005). Typescript. 8 pp.

#### Folder 3

Manuscripts (typescript, including publisher's proofs) [S-W]. 10 compositions: *The Sacred Dream (L'Dor Vador): A Bat (Bar) Mitzvah Song. For voice and keyboard. English lyric by Marcia Hain Engle. 1 item.*

Score. Typescript (copyright Eggcream Music, 2011). 6 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.

Shir Lashalom. For two-part choir. Music by Yair Rosenblum. Arranged by Stephen Richards. Text by Ya'akov Rotblit. English adaptation by Stanley Ralph Ross and Michael Isaacson. 1 item.  
Score. Typescript. 5 pp.

The Singing of Angels. For two voices, flute choir, and harp. Poem by Howard Thurman, adapted by Michael Isaacson. 2 items.  
Score. Typescript (Eggcream Music, 2015). 26 pp.  
Program notes and text. Excerpt from unidentified concert program.  
Typescript. 4 pp.

Sleigh Ride. For SATB chorus with orchestra. Music by Leroy Anderson. Choral arrangement by Gene Gold and Michael Isaacson. Lyrics by Mitchell Parish. 2 items.  
Piano vocal score. Typescript. 20 pp.  
Accompanied by letter from Larry [Lawrence Goldberg] to Michael Isaacson.  
Manuscript; dated August 2, 1999.

To Reach This Day (Shehechyanu). 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. Typescript (copyright Eggcream Music, 2000), with annotations in ink.  
5 pp.

V'asu Li Mikdash. For voice and piano. Lyric by Marcia Hain Engle. 1 item.  
Score. Typescript (copyright Eggcream Music, 2007). 5 pp.

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

We Still Have Some Summer Left. From the new revue *Four*. Lyric by Arthur Hamilton. 1 item.  
Lead sheet. Typescript (Eggcream/Harmony Grace, 2000). 3 pp.

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

Folder 5

Published scores [A-B]. 5 items.

Alleluia. For oboe quartet and piano.

Published score and parts (Tallevast, FL: TrevCo Music Publishing, 2008). 17 pp.

An American Folk Song Suite. For woodwind quintet.

Published score and parts (Tallevast, FL: TrevCo Music Publishing, 2008). 31 pp.

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

Published score and parts (Tallevast, FL: TrevCo Music Publishing, 2008). 4 pp.

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

Published score and performance (score) parts (Tallevast, FL: TrevCo Music Publishing, 2010). 23 pp.

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.

Published score and parts (Tallevast, FL: TrevCo Music Publishing, 2017). 7 pp.

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

Published parts (Tallevast, FL: TrevCo Music Publishing, 2012). 12 pp.

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

Published score and parts (Tallevast, FL: TrevCo Music Publishing, 2008). 8 pp.

The Covenant. For flute, bassoon, and piano.

Published score and parts (Tallevast, FL: TrevCo Music Publishing, 2008). 7 pp.

Crossing Echo Lake. For two bassoons.

Published performance score/parts (Tallevast, FL: TrevCo Music Publishing, 2010). 8 pp.

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

Published performance score/parts (Tallevast, FL: TrevCo Music Publishing, 2009). 4 pp.

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

Published score and parts (Tallevast, FL: TrevCo Music Publishing, 2017). 4 pp.

Diddily. For flute, oboe, and piano.

Published score and parts (Tallevast, FL: TrevCo Music Publishing, 2014). 12 pp.

Dream Corridor: A duet for English Horn and Celesta.

Published score, with solo part (New York: TrevCo Music Publishing, 2012). 5 pp.

Duet. For bassoon and one maraca.

Published performance score/parts (Tallevast, FL: TrevCo Music Publishing, 2008). 6 pp.

Folder 7

Published scores [E-I]. 10 items.

Eitz Chayim Hi (It Is a Tree of Life). For SATB and solo with keyboard.

Published score (New York: Transcontinental Music Publications, 2010). 10 pp.

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

Published score and parts (Tallevast, FL: TrevCo Music Publishing, 2008). 4 pp.

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

Published score (Tallevast, FL: TrevCo Music Publishing, 2008). 8 pp.

Ereilach. For oboe and piano.

Published score and parts (Tallevast, FL: TrevCo Music Publishing, 2008). 9 pp.

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

Published score and parts (Tallevast, FL: TrevCo Music Publishing, 2006). 12 pp.

A Gentle Call. A pastoral for oboe and piano.

Published score and parts (Tallevast, FL: TrevCo Music Publishing, 2008). 5 pp.

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

Published score (New York: Transcontinental Music Publications, 2007). 14 pp.

Icky, Picky Piccolo. For piccolo alone.

Published score, unbound (Charlotte, NC: Alry Publications, 2006). 4 pp.  
Accompanied by letter from Amy Rice Blumenthal (President, Alry Publications) to Michael Isaacson, typescript; dated March 9, 2006.

In Paradisum. For SATB chorus and piano.

Published score (Santa Barbara, CA: Santa Barbara Music Publishing, 2014). 10 pp.

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.

Published score and parts (Tallevast, FL: TrevCo Music Publishing, 2008). 24 pp.

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

Published performance score/parts (Tallevast, FL: TrevCo Music Publishing, 2009). 4 pp.

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

Published score and parts (Tallevast, FL: TrevCo Music Publishing, 2013). 21 pp.

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.

Published score (New York: Transcontinental Music Publications, 2006). 5 pp.

Ladino Candle Lighting Blessing. For solo voice, SA chorus, and keyboard. 1 item.

Published score (New York: Transcontinental Music Publications, 2002). 5 pp.

*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, FL: TrevCo Music Publishing, 2011). 16 pp.

Folder 9

Published scores [M-N]. 9 items.

Ma Tovv. For SATB choir and organ.

.Published score (Flushing, NY: New Horizon Music Publications, 1976). 5 pp.

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

Published score and parts (Tallevast, FL: TrevCo Music Publishing, 2011). 8 pp.

The Mazinka. A wedding dance for the lucky parents who marry off their last single child. For oboe and piano.

Published score and parts (Tallevast, FL: TrevCo Music Publishing, 2009). 8 pp.

The Merkish Turkish Circus. For soprano saxophone, marimba, and bassoon.

Published score and parts (Tallevast, FL: TrevCo Music Publishing, 2011). 12 pp.

Mi Ha-Ish (Who Is the One Who Desires Life?). Music by Baruch Chait.

Arranged for SSAA choir with keyboard.

Published score (New York: Transcontinental Music Publications, 2009). 12 pp.

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

Facsimile of published score (New York: Transcontinental Music Publications, 1989), with annotations in ink. 3 pp.

Misirlou. For oboe and bassoon.

Published score (Tallevast, FL: TrevCo Music Publishing, 2008). 3 pp.

Music is Heart to Heart. For SAB voices and piano. Music by Michael Isaacson.

Arranged by Cathy Duncan. Words by Alicia S. Carpenter.

Published score (Delaware Water Gap, PA: Shawnee Press Inc., 1983). 10 pp.

The New Graduation March. For woodwind quintet.

Published score and parts (Tallevast, FL: TrevCo Music Publishing, 2008). 8 pp.

#### 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).

Published score and parts (Tallevast, FL: TrevCo Music Publishing, 2012). 11 pp.

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

Published score and parts (Tallevast, FL: TrevCo Music Publishing, 2008). 9 pp.

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

Published score and parts (Tallevast, FL: TrevCo Music Publishing, 2012). 10 pp.

On October 31st. A Halloween oboe solo.

Published score (Tallevast, FL: TrevCo Music Publishing, 2008). 4 pp.

One Day Soon. For oboe and piano.

Published score and parts (Tallevast, FL: TrevCo Music Publishing, 2008). 4 pp.

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

Published score (New York: Music 70, 1977). 4 pp.

Our Song of Songs. For oboe and harp.

Published score and parts (Tallevast, FL: TrevCo Music Publishing, 2009). 4 pp.

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

Published score and parts (Tallevast, FL: TrevCo Music Publishing, 2009). 11 pp.

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

Published score and parts (Tallevast, FL: TrevCo Music Publishing, 2008). 25 pp.

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

Published score and parts (Tallevast, FL: TrevCo Music Publishing, 2010). 24 pp.

Folder 11

Published scores [Q-R]. 11 items.

Quetzalcoatl Poem Chant. For oboe (flute or wooden flute) and English horn.

Published score (Tallevast, FL: TrevCo Music Publishing, 2009). 3 pp.

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

Published score and parts (Tallevast, FL: TrevCo Music Publishing, 2012). 22 pp.

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).

Published scores (Tallevast, FL: TrevCo Music Publishing, 2008). 3 pp.

Raindrops. For two oboes and piano.

Published score and parts (Tallevast, FL: TrevCo Music Publishing, 2010). 14 pp.

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

Score. Typescript, bound (Encino, CA: Eggcream Music, 1990). 8 pp.

Remember to Remember. For English horn and piano.

Published score and parts (Tallevast, FL: TrevCo Music Publishing, 2011). 4 pp.

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

Published score and parts (Tallevast, FL: TrevCo Music Publishing, 2011). 5 pp.

Repartee. For bassoon and piano (left hand).

Published score and parts (Tallevast, FL: TrevCo Music Publishing, 2011). 14 pp.

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

Published score and parts (Tallevast, FL: TrevCo Music Publishing, 2008). 12 pp.

Romanza. For oboe and piano.

Published score and parts (Tallevast, FL: TrevCo Music Publishing, 2008). 9 pp.

A Round of Horas. For bassoon trio.

Published score (Tallevast, FL: TrevCo Music Publishing, 2008). 4 pp.

## **Box 24**

### Folder 1

Published scores [S]. 10 items.

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

Published score and parts (Tallevast, FL: TrevCo Music Publishing, 2008). 23 pp.

The San Diego Naval Base March. For woodwind quintet.

Published score and parts (Tallevast, FL: TrevCo Music Publishing, 2007). 9 pp.

Serenity. For English horn and harp.

Published score and parts (Tallevast, FL: TrevCo Music Publishing, 2009). 4 pp.

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

Published score and parts (Tallevast, FL: TrevCo Music Publishing, 2008). 9 pp.

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

Published score (New York: Transcontinental Music Publications, 2009). 30 pp.

Shir Hama'alot, B'shuv Adonai (Psalm 126). For five-part chorus with optional French horn. Music by Salamone Rossi. Edited by Michael Isaacson.

Published score (New York: Lawson-Gould, 1976). 11 pp. 2 copies.

Singularity. For oboe and piano.

Published score and parts (Tallevast, FL: TrevCo Music Publishing, 2008). 4 pp.

Snappy Top and Bottom. A duet for piccolo and bassoon.

Published performance score/parts (Tallevast, FL: TrevCo Music Publishing, 2008). 8 pp.

Soliloquy. For solo bassoon.

Published score (Tallevast, FL: TrevCo Music Publishing, 2008). 3 pp.

S'S'Samba in Rio. For woodwind quartet and piano.

Published score and parts (Tallevast, FL: TrevCo Music Publishing, 2011). 17 pp.

## Folder 2

Published scores [T]. 5 items.

The Tallevast Two-Step. For woodwind quintet.

Published score and parts (Tallevast, FL: TrevCo Music Publishing, 2008). 9 pp.

Teach My Lips a Blessing (Lameid Et Siftotai B'rachah). For two-part choir with keyboard.

Published score (New York: Transcontinental Music Publications, 2009). 8 pp.

That Courtesan's Smile. A seduction for oboe and crotales.

Published performance score/parts (Tallevast, FL: TrevCo Music Publishing, 2012). 4 pp.

Ting-a-ling---a-ting. For bassoon and percussion (mounted chromatic crotales, glockenspiel, and triangle).  
Published performance score/parts (Tallevast, FL: TrevCo Music Publishing, 2013). 16 pp.

Trio in Rio. A trio for flute, clarinet, and bassoon.  
Published score and parts (Tallevast, FL: TrevCo Music Publishing, 2011). 9 pp.

Folder 3 Published scores [V-W]. 8 items.  
Variations on "Take Me Out to the Ballgame." For woodwind quintet.  
Published score and parts (Tallevast, FL: TrevCo Music Publishing, 2008). 15 pp.

A Voice in the Crowd. For English horn and piano.  
Published score and parts (Tallevast, FL: TrevCo Music Publishing, 2012). 10 pp.

The Wise Man's Parable. For clarinet trio, oboe, and bassoon.  
Published score and parts (Tallevast, FL: TrevCo Music Publishing, 2012). 9 pp.

The Wise Man's Parable. For double reed ensemble (2 oboes, 2 English horns, and 2 bassoons).  
Published score and parts (Tallevast, FL: TrevCo Music Publishing, 2012). 10 pp.

Woeboists and Basswoonists. For double reed quartet and speaker.  
Published score and parts (Tallevast, FL: TrevCo Music Publishing, 2008). 15 pp.

Wood That It Be. A duet for xylophone and bassoon.  
Published performance score/parts (Tallevast, FL: TrevCo Music Publishing, 2008). 4 pp.

## **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:

“For Larry (Piece #2): A Lot of F-sharps; Big Deal!!!” For piano. Score (1971). Manuscript facsimile. 1 p.

“A Third One for Larry.” For piano. Score (1971). Manuscript facsimile. 1 p.

Unattributed drawings. 5 drawings, in colored crayon; undated. 5 pp.

Lawrence [Goldberg] to “David.” 1 letter. Facsimile of ink letter; dated November 28, 1972. 2 pp.

“(Uncle) Sam” to Michael Isaacson. 1 letter. Ink; dated November 10, 1983. 2 pp.

*Additional correspondence. 1 item.*

Lawrence Goldberg to Michael Isaacson. 1 letter. Ink, on letterhead for Carnegie-Mellon University; dated March 19, 1984. 2 pp. Accompanied by (2 items):

- 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.*

Folder 5

Professional. 51 items. Correspondents represented:

Samuel Adler to Michael Isaacson. 2 letters. 2 ink, 1 on professional letterhead, 1 on personal letterhead; dated May 31, 1989; October 23, 1989. 3 pp.

Swami Atmavidyananda to Michael Isaacson. 1 letter. Ink; dated July 7, 1995. 1 p. Accompanied by circular for conference (“Seeking the Spiritual Artist,” August 5, 1995). 1 p.

Emmett H. Chapman to Michael Isaacson. 1 letter. Ink, on personal letterhead; dated September 23, 1983. 1 p.

Jack Chomsky (Cantor, Congregation Tifereth Israel, Columbus, OH) to Michael Isaacson. 1 letter. Ink, on professional letterhead; dated August 29, 19--. 1 p.

Aaron Copland to Michael Isaacson. 1 letter. Typescript, signed in ink, on personal letterhead; dated May 16, 1974. 1 p.

Theodora Cummins (“French tutor and friend”) to Michael Isaacson. 1 letter. Ink, dated April 17, 1973. Accompanied by envelope. 2 pp.

Debra B. Darvick to “Friends” (with postscript to Michael Isaacson). 1 letter. Typescript, signed in ink; dated July 17, 2002. 1 p.

Avi Davis (Assistant Director, Streisand Center) to Michael Isaacson. 1 letter. Typescript, signed in ink, on professional letterhead; dated October 18,

1988. 1 p. Accompanied by typescript personnel list for Kristalnacht Commemoration; dated September 7, 1988. 3 pp.

Ann Doherty (Administrator, The Jewish Museum) to Michael Isaacson. 1 letter. Typescript, on professional letterhead; dated May 25, 1972. 1 p.

Roy B. Einhorn (Cantor, Temple Israel, Boston, MA) to Michael Isaacson. 1 letter. Ink, on professional letterhead; dated September 24, 2002. 1 p.

Morley T. Feinstein (Rabbi, University Synagogue, Los Angeles, CA) to Michael Isaacson. 1 letter. Typescript, signed in ink, on professional letterhead; dated December 26, 2002. 1 p.

Jay Frailich (Cantor) to Michael Isaacson. 1 letter. Typescript; dated October 5, 1993. 1 p.

Randee [Friedman] (Sounds Write Productions, Inc.) to Michael Isaacson. 1 letter. Ink, on letterhead for Sounds Write Productions, Inc.; dated February 27, 1989. 2 pp.

Mel Gottlieb (President, Academy for Jewish Religion, CA) to Michael Isaacson. 1 letter (letter of appointment to faculty). Typescript, signed in ink, on professional letterhead; dated March 17, 2009. 2 pp.

Hal Gould to Michael Isaacson. 1 card. Ink; dated July 14, 2004. 1 item.

Melissa Head (Associate Director of Development Programs, Eastman School of Music) to Michael Isaacson. 1 letter. Typescript, 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. Typescript, signed in ink; undated. 1 p.

Naomi Kabak (N. Kabak Associates) to Michael Isaacson. 1 letter. Typescript; dated February 13, 1997. 1 p. Accompanied by postcard from Hotel Metropolitan, Tel-Aviv, Israel. 1 item.  
*From file labeled: "Israel Trip 1997."*

Roslyn Kind to Michael Isaacson. 1 letter. Typescript, signed in ink, on personal letterhead; dated April 16, 1999. 1 p. Accompanied by facsimile of press clipping (George Christy, "The Great Life," *Hollywood Reporter*, April 9-11, 1999). 1 p.

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

Judith Lechtner (The Canadian Society for Jewish Music) to Michael Isaacson. 1 letter. Typescript, signed in ink, on professional letterhead; dated February 19, 1998. 1 p. Accompanied by facsimile of poem: Michael Halperin, "Sarah's Song." On thermal fax paper, with note in pencil to Judith from Michael Isaacson; dated April 2-, 1998. 1 p. Copy 2 (facsimile).

Sheldon F. Merel (Cantor) to Michael Isaacson. 1 letter. Typescript, 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:

- Jon Rauch from Michael Isaacson. 1 letter. Typescript; dated October 23, 1988. 3 pp. Letter pertains to proposal titled "The Max Helfman Summer Institute for the Creation of New Jewish Music."
- Hillel E. Milo (Business Adviser to the President, Ben-Qurion University of the Negev) to John Rauch. 1 faxed letter, typescript, on thermal fax paper; dated March 29, 1991. Note on fax to Michael Isaacson from John Rauch; dated March 30, 1991. 1 p. Copy 2 (facsimile).
- John H. Rauch to Samuel N. Bar-Zakay (Eisenberg Group of Companies) (cc: Michael Isaacson). 1 faxed letter, on thermal fax paper; dated March 31, 1992. 1 p. Copy 2 (facsimile).
- John Rauch from Michael Isaacson. 1 letter. Typescript, signed in ink; dated April 1, 1992. 1 p.

Samuel Rosenbaum (Executive Vice President, [Cantor's Assembly of America]) to Michael Isaacson. 1 letter. Typescript; undated. 2 pp.

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

Charles P. Sherman (Rabbi, Temple Israel, Tulsa, OK) to Michael Isaacson. 3 letters. 3 typescript, 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.
- Invoice from Westchester Travel Service, Inc., dated August 13, 1982. 1 p.

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

Neil Simon from/to Michael Isaacson. 2 letters. 2 typescript; dated June 30, 2001; July 12, 2001. 2 pp.

Victor Tunkel to Michael Isaacson. 1 letter. Typescript, signed in ink; dated November 24, 2009. 3 pp.

Turner Broadcasting Company. Includes:

- Robert Levi from Michael Isaacson. 1 letter. Typescript, signed in ink; dated June 7, 1994. 1 p.
- 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).
- Charles Shultz to Michael Isaacson. 1 letter. Typescript, on thermal fax paper; dated February 27, 1995. 1 p. Copy 2 (facsimile).

Candace Wait (Program Coordinator, Yaddo) to Michael Isaacson. 1 letter. Typescript, 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.

Ruth Weingart to Michael Isaacson. 1 letter. Ink, on personal letterhead; dated January 20, 2002. 1 p. Accompanied by letter to Seabourn Cruise Line, Guest Lecturers Division (cc: Michael Isaacson). Typescript, signed in ink; dated January 20, 2002. 1 p.

Jonathan Yordy (Vivace Press) to Michael Isaacson. 4 letters. 4 typescript, 4 on professional letterhead, 3 signed in ink; dated June 26, 1994; July 10, 1994; July 29, 1994; October 13, 1994. 6 pp.

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. Typescript, 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. Typescript, 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. Typescript, 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. Typescript, signed in ink, on professional letterhead; dated January 4, 1992. 1 p.

#### Folder 7

Robert Starer.

Robert Starer to Michael Isaacson. 21 letters. 15 typescript, 6 signed in ink, 21 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 August 11, 1988, accompanied by: Robert Starer. *Mizmor Ledavid, Psalms of David*. For two-part choir, violin, cello, and harp. Piano vocal score (1988). Manuscript facsimile. 46 pp.

Letter dated September 6, 1989, accompanied by:

- Facsimiles of concert programs for Robert Starer, *Joseph and His Brothers: Cantata for Chorus and Orchestra*. Excerpts from 3 programs; dated January 22, 1967; May 8, 1970; January 18-19, 1970. 3 pp.

- Facsimiles of press clippings; dated 1967, 1971. 4 pp.

Letter dated December 26, 1989, accompanied by draft of *Nishmat Adam* (incomplete; consists of pp. 2-4). Piano vocal score.

Manuscript facsimile, with annotations in pencil. 3 pp.

Letter dated March 23, 1990, accompanied by: Robert Starer, *Nishmat Adam*. Piano vocal score. Manuscript facsimile. 70 pp.

Letter dated September 5, 2000, accompanied by facsimile of concert program of *Abraham Remembers*, undated. 1 p. Accompanied by

facsimile of article: Robert Starer, "What Makes Music Jewish?"  
*Reconstructionist* (Winter 1990/1991): 14-16. 3 pp.

Letter dated December 19, [19--], accompanied by: Robert Starer.  
"That Which We Are, We Are." For voice, flute, clarinet, and  
piano. Text by Alfred Tennyson. Full score. Manuscript facsimile.  
9 pp. Part for flute and clarinet. Manuscript facsimile. 3 pp.

Undated letter accompanied by circular for The Robert Starer  
Composition Award. 1 p. Accompanied by facsimile of press  
clipping, undated. 1 p.

Robert Starer from Michael Isaacson. 1 letter. Facsimile of typescript letter,  
on professional letterhead; dated October 17, 1989. 2 pp.

Robert Starer to Philip Khoury (Dean, School of the Humanities, MIT). 1  
letter. Typescript, on personal letterhead; dated March 16, 1995. 1 p.

#### Folder 8

Robert Strassburg. 12 items.

14 letters. 14 ink, 13 on professional letterhead; dated June 17, 1991;  
December 24, 1993; June 27, 1994; July 10, 1996; July 18, 1996;  
September 3, 1996; February 8, 1997; July 8, 1997; December 10, 1997;  
July 29, 1999; December 31, 2000; May 20, 2001; November 27, 2001; 1  
undated. 19 pp.

Letter dated December 24, 1993, accompanied by: facsimile of letter from  
Robert Strassburg to Lowell Milken; dated December 24, 1993.

Letter dated July 10, 1996, accompanied by:

- Robert Strassburg, *Mah Tovv (High Holiday)*. For cantor, SATB choir,  
with optional keyboard. Published score (New York: Transcontinental  
Music Publications, 1993). 11 pp. Inscription on cover in ink.
- Robert Strassburg. Four movements: I. Prayer of Thanksgiving (1654);  
II. Pursuit of Liberty (1776); III. Give Me Your Tired Your Poor  
(1883); IV. Truly God Is Good To Israel (1954). Viola part.  
Manuscript facsimile, with performance markings in pencil. 7 pp.
- *The Walt Whitman Circle*, Vol. 5, No. 2 (Spring 1996). 4 pp.

Letter dated July 18, 1996, accompanied by:

- *The Walt Whitman Circle*, Vol. 5, No. 2 (Spring 1996). 4 pp.
- Accompanying score (*Three "Leaves of Grass" for Piano*) separated;  
see Box 38, Folder 12 ("Strassburg, Robert: Keyboard music.")

Letter dated September 3, 1996, accompanied by facsimile of Schedule of  
Courses, The School of Fine Arts of the University of Judaism (1963-64).  
8 pp.

Letter dated December 31, 2000, accompanied by *The Walt Whitman Circle*,  
Vol. 8, No. 5 (Fall 2000). 6 pp.

#### Folder 9

Correspondence pertaining to "In Concert 93: An Evening of Unity." 3 items.

Sarah Chabrowe to Michael Isaacson. 1 letter. Typescript, signed in ink, on  
professional letterhead; dated October 4, 1993. 1 p.

Rabbi Pesach Lerner to Michael Isaacson. 1 letter. Typescript, on professional  
letterhead; dated October 13, 1993. 1 p.

“Melanie” to Michael Isaacson. 1 letter. Ink; dated October 25, 19--. 2 pp.

*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.  
Advertisement for premiere of synagogue musical service “Ahavat Yisrael.”  
Excerpt from Stephen S. Wise Temple circular. 1 p.  
Typescript document, in Hebrew, with annotations in pencil and ink. 1 p.  
Choir assignments for *Ahavat Yisrael*. Typescript; dated October 14, 1994. 1 p.
- Folder 2 MI 15; MI 17; MI 23; MI 30.  
MI 15. Aliyah. 1 item.  
*From file labeled: “‘Aliyah’ / B-flat clarinet + strings (2004).”*  
Confirmation of submitted ASCAP registration for *Aliyah*. Printout of webpage; dated August 29, 2011. 1 p.  
  
[MI 17]. An American Hallel. 1 item.  
Program notes and text. Typescript. 12 pp.  
  
MI 23. 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 *Aspects of a Great Miracle* and *Cradle of Fire*. 2 pp. 2 copies.  
  
MI 30. B’or Panayich (The Light of Your Splendor). 1 item.  
Confirmation of submitted ASCAP registration for *B’or Panayich*. Printout of webpage; dated August 29, 2011. 1 p.
- Folder 3 MI 41. To Celebrate a Miracle: Images of Jerusalem. 3 items.  
*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.  
Artist contracts. Choral release contracts; dated July 8-9, 1996. 4 pp. Solo performance release; dated May 25, 1996. 1 p.
- Folder 4 MI 53. *A Covenant of Wonders: The Giving and Receiving of the Ten Commandments*. A concert musical.  
Correspondence. 2 items.

[Eric Alhoff] to [Michael Isaacson]. Printout of email, with annotations in pencil; dated April 9, 2002. 1 p.

Leslie Martin (Leslie Martin Public Relations) to Michael Isaacson. 1 letter. Typescript, signed in ink, on professional letterhead; dated May 19, 2003. 1 p. Accompanied by media kit for premiere of *A Covenant of Wonders*. 5 pp.

Publicity and Press Materials. 9 items.

Circular for premiere of *A Covenant of Wonders*. 1 p. 2 copies.

Invitation for co-commissioning *A Covenant of Wonders*. Typescript. 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).

Biographies of *A Covenant of Wonders* creators. Typescript. 1 p.

Composer, lyricist, and performer biographies. Typescript, on letterhead for Mount Zion Temple. 5 pp. Accompanied by document "More about Shavuot." Typescript, on letterhead for Mount Zion Temple. 1 p.

Contracts and Agreements. 2 items.

Artist release contracts. Typescript, signed in ink; dated March 21, 2002. 14 pp.

Artist contract, regarding additional lyrics by Arthur Hamilton. Facsimile of signed contract, on thermal fax paper; dated September 22, 2002. 1 p. Copy 2 (facsimile).

Ephemera. 2 items.

Libretto (2002). Typescript. 17 pp.

Synopsis. Typescript. 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 typescript, 2 signed in ink, 2 on professional letterhead; dated December 1, 1997; July 21, 1998. 2 pp.

Mollie Wine Gross to Michael Isaacson. 1 letter. Ink, on letterhead for the Stephen S. Wise Temple; dated June 16, 1993. 1 p.

Jane Jolly (Concert Coordinator Chairman, Kettering Children's Choir) to Michael Isaacson. 1 card. Ink; dated June 12, 1999. Accompanied by typescript itineraries for Michael Isaacson. 2 itineraries. 2 typescript, 1 on thermal fax paper; dated June 9-12, 1999. Copy 2 of itinerary 1 (facsimile).

Jay I. Frailich (Cantor, University Synagogue, Los Angeles, CA) to Julius Lesner (Executive Director, Milken Family Foundation). 1 letter. Typescript; dated October 12, 1989. 2 pp. Accompanied by "Budget for Completion of *Cradle of Fire*." Typescript. 1 p.

Concert Programs. 1 item.

Concert program ("Kettering Children's Choir, Sounds of Music 1998-99"); dated June 10, 1999. 20 pp.

Publicity and Press Materials. 6 items.

Pamphlet for the Kettering Children's Choir. 1 item.

Typescript document, information on the Kettering Children's Choir.

Typescript. 1 p.

Circular for Kettering Children's Choir spring concert; dated June 10, 1999. 1 p. 2 copies.

Press clippings. Facsimiles of 2 press clippings; dated December 1994, May 29, 1999.

Biography of Ilana Wolpert. Typescript, 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. Typescript, signed in ink; dated December 21, 1988. 3 pp.

Artist release contracts. 7 contracts. Typescript, 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*. Typescript. 2 pp.

Personnel list for *Cradle of Fire* recording by Crossroads School Singers, with contact information. Typescript, 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.

Reflections on the Holocaust Museum, by Loren Probst, Michelle Theis, and Katie McNerney. Typescript. 3 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.  
Press release. Typescript; dated May 7, 1993. 1 p.  
Concert program ("New Voices in Jewish Music," 1992-1993 International Performance Festival); dated May 18, 1993. 12 pp.
- 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. Typescript. 3 pp.
- [MI 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. Typescript, with annotations in ink. 2 pp.
- MI 81. Golda's Song. 3 items  
Lyrics (2003). Typescript. 1 p.  
Track list for CD "Reflecting the life of Golda Meir." Typescript. 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)."*  
Excerpt from "Guild of Temple Musicians" newsletter (May 1996). 1 p.
- [MI 87]. Hand in Hand: A Song for Peace. 7 items.  
Typescript lyrics. 5 drafts. 5 pp.  
"Shir L'Shalom." Hebrew text and transliteration, with English translation. Typescript, from unidentified source. 1 p.  
"Shir Lashalom." Typescript 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. Typescript, 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.

Poems by Stephen S. Pearce (“Boray miney v’samim”; “Boray p’ree hagafen”; “Boray miney ...”). Typescript, on thermal fax paper. 2 pp. Copy 2 (facsimile).

Poem by Stephen S. Pearce (“Boray p’ree hagafen”). Typescript, with annotations in pencil and ink. 1 p.

MI 93. Hazzan, Hazzan. 1 item.

Order of events for “An Evening with Dr. Jay.” Typescript. 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.

Circular for concert (“The Jewish Music of Michael Isaacson Performed by Faith Gurney”). 1 p.

Text for Annual Falk Music Service, dated April 30, 1971. Typescript. 4 pp.

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 typescript, 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 typescript score and cello part (incomplete; consists of “V. Recessional” only). 4 pp.

MI 131. Who Needs the Holidays? 4 items.

Typescript lyrics, draft 1 (1999). 1 p. Draft 2 (1999). 1 p. Revised version for recording and copying (1999), with annotations in ink. 1 p.

“Merry Christmas Baby.” By Lou Baxter and Johnny Moore. Typescript document about the song from Warner/Chappell Music Creative Department, on thermal fax paper. 1 p. Copy 2 (facsimile).

Untitled typescript 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. Typescript, signed in ink, on professional letterhead; dated October 9, 1982. 1 p.

Order of Service for first performance at University Synagogue, Los Angeles, CA. Typescript; dated September 13, 1977. 1 p.  
Readings from *Kol T'ruah* service, excerpted from score. Typescript. 3 pp.

MI 158. A New Way of Feeling. 1 item.

ASCAP Title Registration form. Typescript form, completed in ink. 1 p.

MI 159. Niggun. 2 items.

Correspondence: Nancy Estrin Perlman to Michael Isaacson. 2 letters. 2 typescript, 1 on thermal fax paper with response in pencil; dated April 10, 1997; April 13, 1997. 2 pp. Copy 2 of letter dated April 10, 1997 (facsimile). Letter dated April 13, 1997, accompanied by typescript program notes. 1 p.

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.

Artist release form (Czech Philharmonic Chamber Orchestra). Typescript, signed in ink; dated February 13, 2004. 1 p.

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)."*

Typescript lyrics (1998). 1 p.

Typescript 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.

Work for hire release form. Typescript, signed by Cantor Patti Linsky; dated June 14, 2000. 1 p.

MI 176. Psalm 150. 1 item.

Facsimile of review of *Psalm 150* from *Choral Journal*, Vol. 35, No. 5 (December 1994): 76. 1 p.

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. Typescript, signed in ink, on professional letterhead; dated November 18, 1991. 1 p.

Rabbi Isaiah Zeldin to/from Michael Isaacson. 2 letters. 2 typescript, 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*). Typescript; 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. Typescript, with annotations in pencil. 1 p.

“Rabbi Zeldin’s Manuscript.” Facsimile of manuscript document in Hebrew and English (1991). 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.  
George F. Handel, “Hallelujah Chorus,” from *Messiah*. Facsimile of choral score. Typescript, bound, from unidentified source. 7 pp. 2 copies.

- 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.  
  
MI 195. Seasons in Time III. 2 items.  
Biography of Michael Isaacson, for *Seasons in Time*, Books II and III.  
Typescript. 1 p.  
*Yizkor: Music of Consolation*. Recording proposal (Attn: Martha White).  
Typescript. 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. Shehechyanu (Grateful for the Moment). 2 items.  
Lyrics (2000). Typescript. 1 p.  
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.  
Church bulletin (Stephen S. Wise Temple); dated January 18-19, 1991. 2 pp.  
Service program, with readings, text, and congregational responses, in Hebrew and English. Typescript. 19 pp.  
Preface to a Service in Song [*Shir Ari*]. Typescript. 2 pp.

Publisher's proofs of title page and foreword to score (New York: Transcontinental Music Publications, 1992). On thermal fax paper. 2 pp. Copy 2 (facsimile).  
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. Typescript. 2 pp.  
"Readings by Harold Gould." Text of readings for *Shir Ari, Nishmat Chayim*, and *Hegyon Libi*. Typescript. 8 pp.

Folder 14

MI 215; MI 218.

MI 215. Simcha. 10 items.

*Correspondence. 5 items.*

David Yzbick (Simcha Chairman) and Samuel Fordis (Special Adviser) to

"Chaverim." 1 letter. Typescript, on professional letterhead; undated. 1 p.

Moishe Cafri from Michael Isaacson. 1 letter. Typescript; dated July 10, 1985. 1 p.

Hedva A. Danoff from Michael Isaacson. 1 letter. Typescript; dated July 10, 1985. 1 p.

Herschel Fox from Michael Isaacson. 1 letter. Typescript; dated July 17, 1985. 1 p.

Jerry Katz from Michael Isaacson. 1 letter. Typescript; dated July 17, 1985. 2 pp.

*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.

Correspondence: Susan Nurenberg to Michael Isaacson. 1 letter. Typescript, on thermal fax paper; dated June 15, 1993. Accompanied by lyrics for "Chanukah Song No. 1" [first line: "Chanukah comes once a year"] and "Chanukah Song No. 2" [first line: "Let's sing a song of holidays"]. Typescript, on thermal fax paper. 2 pp. Copy 2 of letter and lyrics (facsimiles).

"More Than Enough (The Chanukah Song)." Lyrics by Doug Thiele.

Typescript lyrics (1993), on thermal fax paper, with annotations in pencil and ink. 1 p. Copy 2 (facsimile).

"Sing a Song of Chanukah." Lyric by Susan Nurenberg. Typescript lyrics. 1 p.

Folder 15

MI 220. S'lichot. 1 item.

*From file labeled: "MI 220 / S'lichot B."*

Michael Isaacson, "Analysis of *S'lichot*," PhD diss., Eastman School of Music, 1978. Typescript, unbound. 55 pp. 2 copies. Copy 1 accompanied by Vita. Typescript. 2 pp.

- Folder 16 MI 253; MI 257.  
MI 253. Yaaleh V'yavoh (Three Festivals). 1 item.  
Correspondence: "Oreen" to Michael Isaacson. 1 letter. Ink; dated September 6, 1990. 1 p.
- MI 257. Yizkor Meditations. 1 item.  
"Meditation" [Yizkor]. Facsimile of typescript text, from unidentified source. 1 p.
- Folder 17 Composition Projects: [A-H].  
Ahavat Olam. 1 item.  
Confirmation of submitted ASCAP registration (online form letter). Printout of webpage; dated August 29, 2011. 2 pp.
- A Celebration of the Bicentennial of the Constitution. 5 items.  
Correspondence. 5 items.  
Bruce Hangen to/from Michael Isaacson. 3 letters. 2 typescript, 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 typescript, 1 signed in ink, 1 on professional letterhead; dated August 7, 1986; August 9, 1986. 3 pp.
- Faking It. 3 items.  
Libretto. Typescript. 14 pp.  
Text for songs (incomplete). Manuscript, ink. 8 pp. Facsimile (incomplete). 1 p.  
Proposal to the Shubert Foundation. Typescript. 1 p.
- Fidgety, Didgety Mouse. 1 item.  
Circular for *Joyful Light* CD by Michael Isaacson and the Holiday Pops. Fax; dated November 18, 1999. 1 p. Copy 2 (facsimile).
- Folder 18 Heart of the Nation / Hodu Prelude / Home for Winter.  
Heart of the Nation. 2 items.  
Script for *Heart of the Nation* opening. Typescript, 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.  
Typescript program for Sukkot service, The Temple, Cleveland, OH; dated October 8, 1974. 1 p.

Home for Winter. 2 items.

Marcia L. Falk, "Home for Winter." Poem, typescript. Facsimile on thermal fax paper. 1 p. Copy 2 (facsimile).

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. Typescript, signed in ink, on professional letterhead; dated May 13, 2014.

Royalty Contract (between Michael Isaacson and Santa Barbara Music Publishing). Typescript, signed in ink; dated April 16, 2014. 2 pp.

Folder 19

Kwanzaa Suite. 14 items.

Correspondence. 4 items.

Bob Gumbs from Michael Isaacson. 1 letter. Typescript; dated March 31, 1997. 1 p.

Winston Sanders (Winston Collection) from/to Michael Isaacson. 3 letters. 2 typescript, 1 ink; dated April 5, 1996; April 23, 1996; May 21, 1996. 4 pp.

Lyrics. 6 items.

"Eight Songs for Kwanzaa." Lyrics by Michael Isaacson (1995). Typescript, with annotations in ink. 5 pp.

"Eight Songs for Kwanzaa." Typescript lyrics, with glossary of terms and biography of Michael Isaacson. 8 pp.

"A Kwanzaa Farewell." Lyrics by Michael Isaacson. Typescript. 1 p.

"One Light at a Time." Lyrics by Michael Isaacson. Typescript. 1 p.

"Plenty." Lyrics by Michael Isaacson (1995, final revision). Typescript. 1 p.

Lyrics by Cedric McClester ("I Remember Summer"; "Billy's Got It Bad"; "Blessed Are the Children"; "The Flowers Were in Bloom"; "Fast Car, Greyhound, Amtrak, or TWA"; "Nia Umoja's Song"). Typescript, on thermal fax paper. 11 pp. Accompanied by biography of Cedric McClester. Typescript, on thermal fax paper. 1 p. Copy 2 of lyrics and biography (facsimiles).

Ephemera. 4 items.

"Facts about Kwanzaa." Typescript document. 2 pp.

Manuscript notes (errata list). 3 pp.

Circular from the University of Sankore Press (Los Angeles, CA), on African Studies publications. 1 item.

Application Guidelines for MacDowell Colony, Peterborough, NH. Typescript circular; dated April 1995. 2 pp.

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. Typescript. 8 pp.

Concert program (“A Concert Commemorating the 50th Anniversary of the Warsaw Ghetto Uprising”); dated May 9, 1993. 52 pp.

Harry M. Geduld. *Warsaw—Year Zero: A Documentary Arrangement for Four Voices*. Typescript script, with annotations in pencil. 42 pp.

Folder 21 Composition Projects: [L-M].

Legend of Zants. 2 items.

Program notes for recording; dated February 27, 1975. Typescript. 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. Typescript. 1 p.

Composer’s Notes. Draft 1. Typescript. 3 pp. Draft 2. Typescript. 4 pp.

Biography of Michael Isaacson. Facsimile of typescript document. 1 p.

“Advertising Copy for Songbook Promo of ‘Opening Night!’” Typescript document. 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.” Typescript document, with annotations in pencil and ink. 1 p.

Table of contents (incomplete; consists of p. 2 only). Typescript, with annotations in pencil and ink. 1 p.

“Songbook II Revised Contents.” Typescript list, with annotations in pencil and ink; dated May 15, 2002. 1 p.

Folder 23 Composition Projects: [O-R].

Old! 2 items.

Benediction delivered at the CAPS Dinner for Mell Lazarus at the Friar's Club, July 15, 2000. Typescript. 1 p.

Facsimiles of advertisements for the Comic Art Professional Society's 23rd Annual Banquet, July 15, 2000. On thermal fax paper. 4 pp. Copy 2 (facsimiles).

Patriata. 2 items.

Correspondence: Amy Rice Blumenthal (President, ALRY Publications) to Michael Isaacson. 1 letter. Typescript, signed in ink, on professional letterhead; dated April 28, 1998.

Program notes and biography of Michael Isaacson. Typescript. 1 p.

Rich Man, Poor Man. 1 item.

*Rich Man, Poor Man*. Production #45705. Book II, Chapter V. Book of music timing. Typescript, with annotations in pencil and colored pencil. 13 pp. On cover: "Book II, Chapter IV."

Folder 24 Sachki.

*From file labeled: "Sachki / Rabbai Bardin."*

Notes on music timing. Ink, with annotations in pencil. 2 pp.

Script. Typescript. 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. Typescript, signed in ink; undated. 1 p. Accompanied by typescript run down of NYAA Toast for Stanley Ralph Ross, February 14, 1999. 3 pp. On reverse: manuscript notes, in pencil and ink.

"Stanley Ralph Ross." Lyrics (1999). Typescript, with annotations in pencil. 1 p.

"Three Middle Aged Tunesmiths." Lyrics (1999), draft 1. Typescript. 2 pp. Draft 2. Typescript. 2 pp.

The Texas Babe. 5 items.

Correspondence. 2 items.

Sammy Cahn to Michael Isaacson. 1 letter. Typescript, 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. Typescript, signed in ink, on professional letterhead; dated February 24, 1982. 1 p.

*Professional Papers. 3 items.*

List of contributors. Typescript. 1 p.

Synopsis. Typescript. 10 pp.

Manuscript notes on *Babe Didrikson: The World's Greatest Woman Athlete*, by Gene Schoor (New York: Doubleday, 1978). Ink. 8 pp.

Thank Goodness for the Goodness in the Human Heart. 7 items.

Correspondence: Larry Lesser from Michael Isaacson. 1 letter. Typescript, signed in ink; dated March 4, 1992. 1 p.

License of Use (Doug Thiele, Firelight Publishing). Typescript, 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.

Publicity and Press Materials: Facsimile of 1 clipping; dated April 13, 2001.

Title page and composer's notes from score. Typescript. 2 pp.

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.

Sherry Shameer to Michael Isaacson. 1 letter. Typescript, signed in ink, on personal letterhead; dated January 18, 2000. 1 p.

Rachel Stock Spilker (Cantor, Mount Zion Temple, St. Paul, MN) to Michael Isaacson and Jay Frailich. 1 letter. Typescript, 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 the Mount Zion Temple's Children's Choir (St. Paul, MN) to Michael Isaacson. Facsimiles of letters, bound ("Notes from Shir Tzion"); dated January 2000. 32 pp. Booklet of letters accompanied by photograph of Mount Zion Temple's Children's Choir. 1 photograph.

Members of unidentified children's choir to Michael Isaacson. 1 card. Ink; undated. 1 item.

"Co-Commissioner [of *L'ma-aseih V'reisheet*]" from Michael Isaacson. 1 form letter. Typescript; undated. 3 pp. Accompanied by "*To Recreate the World* Co-commissioner's Check List." Typescript. 1 p.

"Boys and Girls" from Michael Isaacson. 1 form letter, titled "Composer's Welcome." Typescript; undated. 1 p.

#### 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).

Press release: "The Children of Temple Emanu-el Make Musical History on January 21, 2000." Typescript; dated January 2, 2000. 1 p.

Circular for *L'maaseih V'reisheet* performance at Holy Blossom Temple, Toronto, January 23, 2000. 1 p.

Circular for *L'maaseih V'reisheet* performance at Congregation Temple Sinai, New Orleans, LA, March 31, 2000. 1 p.

*Menorah: A Publication of Temple Ahavat Shalom*, January 2000 (incomplete; consists of pp. 1-2 and 11-12 only). 4 pp. Newsletter includes article on premiere of *L'maaseih V'reisheet*, p. 1.

*The Torch: The Monthly Newsletter of University Synagogue*, Vol. 56, No. 7 (January 2000). 4 pp. Newsletter includes article on premiere of *L'maaseih V'reisheet*, p. 1.

#### Ephemera.

*To Recreate the World* Evaluation. Typescript 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 Bruswich, 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; Avivce Rosenbloom, cantor.

- [Congregation Solel], Highland Park, IL.  
“Q & A: Composer Michael Isaacson by Sherry Shameer.” Typescript transcript. 3 pp.

Folder 4

To Recreate the World [L'maaseih V'reisheet]—Publicity.

*From file labeled: “To Recreate: Publicity.”*

Correspondence. 2 items.

Samuel Berman (Cantor, Temple Israel, Akron, OH) to “Parents.” 1 letter, pertaining to performance of *L'maaseih V'reisheet*. Typescript; dated September 12, 1999.

Samuel Berman and Dale Berman to “Choir Members.” 1 letter. Typescript; dated December 23, 1999.

Publicity and Press Materials. 18 items.

Concert program; dated December 9, 2001. 1 item. Accompanied by business card for Samuel Dov Berman (Temple Israel). 1 item.

Press clippings. Facsimiles of 4 clippings; dated between December 1, 1999, and January 7, 2000.

Press releases. 2 items; undated.

*Bulletin of Beth El Congregation* (Akron, OH: January 2000). Facsimile of first page of bulletin. 1 p.

*Bulletin Temple Israel*, Vol. 47, No. 5 (Akron, OH: January 2000). 8 pp. Accompanied by typescript text of Bulletin article “en-CHANT-ed Pondering,” by Samuel Berman. 1 p.

*Temple Beth Israel* bulletin (January 2000). Facsimile of pp. 1 and 4 of bulletin. 2 pp.

Circulars, advertising premiere of *L'maaseih V'reisheet*. 4 flyers. 4 pp.

List of personnel and contributors. Typescript. 1 p. With note: “Back page of SIDDUR.”

Biography of Cantor Samuel Dov Berman. Typescript. 1 p.

*Oversized press clippings (2 clippings, dated January 1, 2000; January 14, 2000) separated; see Box 62, Folder 10.*

Photographs. 3 items.

Photograph of cake from Sheri Blum's performance.

Color facsimile of photograph of children wearing L'maaseih V'reisheet T-shirts.

Print of image of children's choir from Temple Sinai, New Orleans, LA.

Includes image of Temple Sinai marquee, advertising *To Recreate the World* performance.

Folder 5

Composition Projects: [Tw-W].

The Twelve Days of Christmas. 2 items.

Correspondence: Amy Rice Blumenthal (President, ALRY Publications) to Michael Isaacson. 1 letter. Typescript, signed in ink, on professional letterhead; dated September 22, 1994. Accompanied by published score

and parts of *Bring a Torch Jeanette Isabella*, arranged by Ricky Lombardo for chamber trio (Denver, CO: ALRY Publications, 1987). 8 pp.

Walter Scharf. 1 item.

“Introductory Speech by Michael Isaacson Honoring SAMAC’s Golden Score Honoree Walter Scharf, June 13, 1997.” Text of speech. Typescript. 3 pp.

Water Music. 8 items.

Publicity and Press Materials. 3 items.

Press clippings. 1 clipping, with facsimile, on thermal fax paper; dated August 6, 1997.

Mark Hoffman, recording review of *Water Music*, Laura Sperling, flute, Neriage Music, *Common Ground*, Vol. 12, No. 4 (April 1997). Facsimile of review. 1 p.

Review of *Water Music* for solo flute, by Michael Isaacson (ALRY Publications), *NACWPI Journal* (Winter 2002-2003): 26-27. Facsimile of review. 1 p.

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). Typescript. 2 pp.

We’ll Still Sing America. 2 items.

Correspondence: Joel Sill (Intermedia Film Equities, Ltd.) to Michael Isaacson. 1 memo. Typescript, signed in ink, on professional letterhead; dated November 20, 2001.

Lyrics (2001). Typescript. 1 p.

Folder 6

Xmasworld.

Script and Lyrics. 7 items.

Synopsis. Typescript. 2 pp.

List of characters, song breakdown, and detailed synopsis. Typescript. 10 pp.

Script, first draft (1997). Typescript, with annotations in ink. 16 pp.

“The Meaning of *Xmasworld*.” Typescript document. 1 p.

*Xmasworld: A New Motion Picture Musical*. Script. Typescript, bound by William Morris Agency. 107 pp.

Order of musical numbers. Typescript. 1 p.

Lyrics: “Believe”; “Don’tchya Just Wanna Hug Me”; “I Like to Call It My Own”; “Mustn’t Take Them For Granted”; “Ready Willing and Able”; “RWA Ballad”; “Sweet Treats”; “That Kid’s Mine”; “That Kid’s Mine

(Reprise)”; “Whatta I Need to Do to Be Your Friend”; “Wishes”; “With You”; “Xmasworld Theme Song.” Typescript, with annotations in pencil and ink, 9 on copy paper, 4 on thermal fax paper. 15 pp. Copy 2 of lyrics on thermal fax paper (facsimiles).

Budgets and Invoices.

Budget for Xmasworld demo. Typescript, with annotations in ink; dated September 23, 1997.

Budget for music copying. Typescript, 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).

Invoice from Christopher Hardin (orchestration). 1 invoice, on thermal fax paper; dated September 23, 1997. Copy 2 (facsimile).

Ephemera. 2 items.

“Xmasworld Distribution.” Typescript 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.* Typescript lyrics (incomplete; consists of p. 2 [“Next Year in Jerusalem”] only). 1 p.

“Gracie’s Song.” Typescript lyrics, with annotations in pencil. 1 p.

“Kitty (A Song for Anne).” Words and music by Michael Isaacson. Typescript lyrics. 1 p.

“Peace for the Sabbath (Shalom Aleichem).” For SATB chorus. Music by S. E. Goldfarb. Choral arrangement by Michael Isaacson. English adaptation by Michael Isaacson. Typescript lyrics. 1 p.

“Ride On, Ranger Rabbi, Ride On!” Words and music by Michael Isaacson. Typescript lyrics, with annotations in pencil. 1 p.

“Say Goodnight, Gracie.” Typescript lyrics. 1 p. On reverse: manuscript notes, in ink. 1 p.

“We Are Blessed.” A song of thanks by Michael Isaacson. Typescript lyrics, with annotations in pencil. 1 p.

Folder 8

Lyrics and poetry by Marcia Falk. 4 items.

Havdalah Ceremony. Manuscript text (1983), in Hebrew and English, ink. 2 pp.

“Sky: A Midwest Visit.” Collection of poems. Typescript. 14 pp.

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

“Woman Through the Window: Poems by Marcia Falk.” Book manuscript. Typescript; undated. 76 pp.

- Folder 9 Lyrics, poetry, and other writings by Herb Sufrin. 9 items.  
 Correspondence: Herb Sufrin to Michael Isaacson. 1 letter. Ink; dated January 16, 1980. 1 p.  
 “Grandma’s Baby Boy” (October 22, 1982). Typescript poem, with annotations in ink. 1 p.  
 “Harry, the Happy Harmonica: A Story for Children.” Typescript. 4 pp.  
 “Linda’s Cloud.” Story-narration for *Mother Goose Suite* by Ravel. Typescript, with annotations in pencil. 7 pp.  
 “Lousy with Love.” Typescript poem. 1 p.  
 “Oliver Tolliver Bolivar Brown and Some Other City Kids.” Collection of poems. Typescript. 33 pp.  
 “The Story of Captain Blp.” Typescript. 14 pp.  
 “The Story of Lt. Kije: To Music by Serge Prokofieff.” Typescript, with annotations in pencil. 8 pp.  
 “Trenway! A Musical Comedy” (1959). Script. Typescript. 82 pp.
- Folder 10 Lyrics written by Doug Thiele. 15 items.  
 “Come Into My Garden.” Facsimile of typescript lyrics. 1 p.  
 “Dancing in the Firelight.” Typescript lyrics (1977). 1 p.  
 “Disco Dis Way.” Lyric by Michael Isaacson and Doug Thiele. Facsimile of typescript lyrics, with annotation in pencil. 1 p. Accompanied by facsimiles of invoices from Songwriters Resources and Services for registration of musical material. 2 pp.  
 “Keeper of the Dream.” Typescript 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.  
 “The Light of My Life.” Typescript lyrics (1983), with annotations in pencil. 1 p.  
 “Lover to Lover.” Facsimile of typescript lyrics (1977). 1 p.  
 “The Man on Parade Street.” Typescript lyrics (1977). 1 p.  
 “Night After Night.” Facsimile of typescript lyrics. 1 p.  
 “One Day Soon.” Music by Michael Isaacson. Words by Doug Thiele. Typescript lyrics. 1 p.  
 “The Other Side of Daybreak.” Music by Michael Isaacson. Words by Doug Thiele. Typescript lyrics, with annotations in ink. 1 p.  
 “Pale Imitation.” Manuscript lyrics (1986), in ink. 1 p.  
 “Sailing Ship Majestic.” Facsimile of typescript lyrics. 1 p.  
 “Soul Salvation.” Facsimile of typescript lyrics. 1 p.
- Folder 11 Poems and lyrics by other authors.  
Marcia Hain Engle. 4 items.  
 “Be a Shamash: A Song for Chanukah.” From *A Good Year*. Music by Michael Isaacson. Lyric by Marcia Hain Engle. Typescript lyrics (2002). 1 p.

“Hashkiveinu (Nightsong).” Music by Michael Isaacson. Lyrics by Marcia Hain Engle. Typescript lyrics. 1 p.  
“The Lulav Song.” Lyric by Marcia Hain Engle. Typescript lyrics, with annotations in pencil. 2 pp.  
“The Voice: A Song for Yom Kippur.” From *A Good Year*. Music by Michael Isaacson. Lyric by Marcia Hain Engle. Typescript lyrics (2002). 1 p.

Nicholas Gordon. 1 item.

“Three Generations.” Music by Michael Isaacson. Text by Nicholas Gordon. Typescript lyrics. 1 p.

Arthur Hamilton. 1 item.

*A Little Past the Middle: The Baby Boomer Musical*. Music by Michael Isaacson. Lyrics by Arthur Hamilton. Typescript list of cast, premise of musical, and summary of songs included on demo CD. 3 pp.

Joan Meltzer. 1 item.

“Sing No Love Songs for Me.” Typescript 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 typescript 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.” Typescript lyrics. 1 p.

“The Striking Viking.” Typescript lyrics. 1 p.

*Sub-series C: Lectures and Pedagogical Material*

Folder 12 Temple Talks, 1981-1984.

“Temple Talk.” Fairmount Temple, Cleveland, OH, March 27, 1981. 6 items. Typescript 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.*

“Temple Talk Winter 1983.” 1 item.

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

“Temple Beth Zion Talk.” Buffalo, NY, April 13, 1984. 1 item.

Typescript 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. Typescript, 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 (Keshet Zion Synagogue).  
Excerpt from unidentified document [conference schedule?] from the  
Innovations in Jewish Music Conference (Spring 1986). Typescript. 1 p.  
Lecture notes, titled “Innovation.” Ink. 3 pp.  
Lecture notes, titled “The Paradox of Jewish Music, Lecture #3.” Ink. 4 pp.
- Folder 14 Counter-Harmonies: Jewish Experience in 20th Century Music: An Israeli-North  
American Dialogue. Conference. New York City, April 2-4, 1989. 2 items.  
Conference program, bound. 16 pp.  
“What Is There to Sing About?: The Crisis of American Jewish Music.”  
Lecture notes. Typescript, 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. Typescript, 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. Typescript. 1 p.  
Biography of Michael Isaacson. Typescript. 1 p.  
“Creating Jewish Art: The Timely and the Timeless.” Lecture notes.  
Typescript, with annotations in ink. 2 pp.  
Poem texts. Typescript. 5 items. Includes:  
Judy Chicago. Untitled poem. 1 p.  
Celia Dropkin. “I Am a Circus Lady.” 1 p.  
Irena Klepfisz. “Etlekhe verter oyf mame-loshn (A few words in the  
mother tongue).” 1 p.  
Marge Piercy. Excerpt from *The Sabbath of Mutual Respect*. 1 p.  
Adrienne Rich. Excerpt from *Transcendental Etude*. 2 pp.

Conference evaluation form. Typescript. 1 p. On reverse: manuscript notes, ink. 1 p.

Folder 17 "Tradition vs. Dynamic Change: Israel, America, and Jewish Culture in the 21st Century," Temple Beth El (San Pedro, CA), November 9, 1997. 3 items.  
Facsimile of circular for lecture, on thermal fax paper. 1 p. Copy 2 (facsimile).  
Lecture notes. Typescript. 2 pp.  
"Evolution of 20th Century Jewish Music: A Closing Century Consideration."  
Lecture notes. Typescript. 1 p.

Folder 18 Talks, 2000 and 2005.  
"An Evening with Dr. Jay," University Synagogue of Los Angeles, May 13, 2000. 2 items.  
Program for evening; includes text of "Hazzan, Hazzan." 4 pp.  
"Remarks from the Bima Preceding the Premiere of 'Hazzan, Hazzan' on the Occasion of Cantor Jay Frailich's 25th Anniversary." Script. Typescript. 2 pp.  
  
"What Does Our Music Tell Us About Who We Are?" Temple Israel (Omaha, NE), May 14, 2005. 3 items.  
Script of talk. Typescript, with annotations in ink. 3 pp.  
"Michael Isaacson's 10 Recommendations for Adult Jewish Worship."  
Typescript handout. 1 p.  
"Old, Young, Older, Younger." Typescript lyrics. 1 p.

Folder 19 Max Helfman Institute, April 12, 2010.  
Lecture Materials. 3 items.  
"What Makes Music Jewish?" Script of talk. Typescript, with annotations in ink. 7 pp.  
"What Makes Music Jewish?" Typescript handout (survey). 1 p.  
"Twenty Ways to Earn Supplemental Income in Jewish Music." Typescript handout. 1 p.  
  
Musical Scores. 5 pp.  
"Hashkiveinu." From *Shir Ari*. For voice and keyboard. Typescript score (New York: Transcontinental Music Publication, 1992). 4 pp.  
"Hashkiveinu." From *To Recreate the World*. For voice and piano. Typescript score (New York: Transcontinental Music Publication, 2003). 5 pp.  
"Hashkiveinu." From *Nishmat Chayim*, movement 8. For voice and bassoon. Typescript score (Eggcream Music, 2006). 3 pp.  
"Adon Olam." From *Hegyon Libi*. For voice and piano. Typescript score (New York: Transcontinental Music Publications, 2003). 5 pp.  
"Adon Olam (Master of the World)." For SATB choir with keyboard accompaniment. Poem by Solomon Ibn Gabirol. Typescript score (Eggcream Music, 2006). 10 pp.

Ephemera.6 items.

“Religion: The Oasis,” *Time Magazine*, Vol. 62, No. 7 (August 17, 1953).  
Printout of article text. 3 pp.

Michael Isaacson, “The Magen David: A Transactional Analytic Approach to the Arts in Judaism (Delivered in Jerusalem, January 1991).” Typescript script of talk. 13 pp.

Jack Gottlieb, “Leonard Bernstein: A Jewish Legacy.” Typescript talk. 4 pp.

David Z. Kushner, “Religious Ambiguity in the Life and Works of Ernest Bloch.” Typescript talk. 15 pp.

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

“Max Helfman Institute Quotes.” Typescript document, with quotes by Ernest Bloch, Max Helfman, Leonard Bernstein, and Michael Isaacson. 1 p.

Folder 20 Talks, 2011-2013.

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

Press clipping: Justin Braun, “Isaacson Concludes Ten Days of Holocaust History,” *Rollins R-Net*, February 22, 2011. Printout of article. 2 pp.

“JNF Talk,” October 21, 2011. 1 item.

“Isaacson: JNF PowerPoint Page Captions Cue Sheet.” Typescript. 6 pp.

The Helfman Institute Conference, Brandeis-Bardin, May 14, 2012. 1 item.

“Making a Difference: Understanding and Using Separation as a Sacred Jewish Musical Technique.” Script of talk. Typescript. 10 pp.

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

“The JNF Postcard Project: How a New Musical Culture Was Created for Emerging Jewish Nationalism.” Script of talk. Typescript, with annotations in pencil and ink. 20 pp.

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. Typescript lecture notes. 16 pp.

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

Part I: “On Jewish Art: A Transactional Analytic Approach.” Typescript lecture notes, with annotations in ink. 16 pp.

Part II: “The Six “The Six Sided Magen David—A Transactional Analytic Approach to the Arts in Judaism.” Typescript lecture notes, with

annotations in ink. 17 pp. Accompanied by typescript outline of lecture, with annotations in ink. 1 p.

Untitled. 2 items.

Typescript lecture; first line: "Our nation is a consumer-oriented culture." 7 pp.

Typescript lecture; first line: "The American Reform Jewish community is going through a confused and troubled time." 6 pp.

Typescript 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.

"Games as an Alternative Music Educational Strategy: A Brief Report on the Music Aspects of the NEPTE Outward Bound Program." Typescript, with annotations in pencil and ink. 8 pp.

"Finding Unexpressed Needs and Fulfilling Them Through Games as an Alternative Music Education Strategy: Program for Fairfield Presentation." Typescript outline/notes for presentation. 2 pp.

"Don't Blame the Phone Company." Typescript document; dated December 1972. 1 p.

"What's My Sound? A Script for a Composition." Typescript document with questions for discussion. 3 pp.

Homework assignments for composition group. 3 assignments, 3 typescript; dated November 5, [1972?]; November 19, [1972?]; 1 undated. 5 pp.

"Itinerary for Visiting Group from New England Project in Bridgeport Conn." Typescript, 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. Typescript, with annotations in pencil and ink. 113 pp.

"Audio Cassette Albums." Facsimile of pages from catalog of cassette tape storage albums, with annotations in ink. Unidentified source (Blaine, MN). 2 pp. Accompanied by "Product Specification Sheet." On thermal fax paper, with annotations in ink. 2 pp. Copy 2 (facsimiles).

Folder 3

"The Creative Artist and the 21st Century Synagogue," University of Judaism, Spring 2001.

Course material, including title page; table of contents; promotion materials; list of course topics, assignments, and handouts; lecture notes and handouts. Typescript, with annotations in ink. 53 pp.

"Michael Isaacson's Bagle [sic] of Fire." Produced by Michael Isaacson for University Synagogue [sic] of Los Angeles. Title page. Typescript. 1 p.

Course handouts. Typescript. 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** Pedagogical Material, 1983, 1993-1999.  
“Whittier Reconstructionist Havurah Weekend,” April 22-24, 1983. 1 item.  
Circular for Havurah Weekend, “Jewish Music,” with biography of scholar-in-residence Michael Isaacson. Typescript. 1 p.  
  
“Of Our Time and Place: A Weekend of Jewish Music Lectures,” October 1993. 1 item.  
Course description and biography of Michael Isaacson. Typescript. 1 p. Draft 2. 1 p.  
  
Untitled, January 1994. 1 item.  
Manuscript notes, with annotation “scholar in res.” Ink; dated January 27, 1994. 1 p.  
  
“Ten Lessons in Composing Jewish Music,” University of Judaism, October 1998. 2 items.  
Class list. Typescript, with annotations in pencil and ink. 1 p.  
Handout #1. Typescript; dated October 21, 1998. 1 p.  
  
Congregation B’nei Brith, Santa Barbara, CA, April 16, 1999. 2 items.  
“Pulpit Remarks by Dr. Michael Isaacson, Artist-in-Residence.” Typescript. 6 pp.  
Welcome and introduction to Dr. Michael Isaacson, by cantor of Congregation B’nei Brith. Typescript. 2 pp.

*Sub-series D: Writings*

**Box 32**

- Folder 1** “Is It a Sin to Whistle?: Living as an American Jewish Composer.”  
Unpublished manuscript (autobiography). Typescript. 264 pp.  
Accompanied by cover page: “Received by email transmission from Michael Isaacson on Wednesday, May 17, 2006.” Typescript. 1 p.

**Box 27 [cont.]**

- Folder 5** *Jewish Music as Midrash: What Makes Music Jewish?* Encino, CA: ECM Books and Music, 2007. 246 pp. Inscription on title page: “To David Peter Coppen & The Sibley Music Library; 5/16/17.”

- Folder 6      *A Final Resting Place*. A one man play in two acts and nine scenes.  
Typescript script, with overview of the play and glossary of Hebrew, Yiddish,  
and other foreign terms. Typescript. 59 pp.
- Folder 7      *One Point of Light: The Mickey Weiss Story*. Play.  
Summary of scenes. Typescript, on thermal fax paper; dated December 8,  
1995. 5 pp. Copy 2 (facsimile).
- Folder 8      *The Beginning Media Composer*. Composition textbook.  
Correspondence. 3 items.  
Jim Houston (Consultant, Studio P/R-Columbia) to Michael Isaacson. 1 letter.  
Typescript, signed in ink, on professional letterhead; dated October 6,  
1982.  
Norita Marshall (Secretary, Studio P/R-Columbia) to Michael Isaacson. 2  
letters. 2 typescript, 2 signed in ink, 2 on professional letterhead; dated  
September 14, 1982; October 28, 1982.
- Manuscripts and Notes. 5 items.  
Outline of book. Typescript, with annotations in ink. 21 pp. Title on outline:  
“Music Composition for the Visual Medium Media Music: A  
Collaboration.” Accompanied by note from Dan [Carlin] to Michael  
Isaacson. Manuscript; undated. 1 p.  
Outline of book. Facsimile of typescript 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.”  
Draft excerpts. Includes: “Preface,” by Michael Isaacson and Dan Carlin;  
“There Is Nothing New Under the Sun”; “What Musical Level Have You  
Attained?”; “Interview with Eric Tomlinson.” Manuscript, ink. 8 pp.  
Research notes. Ink, on index cards. 45 cards.
- Folder 9      *Hollywood Notes*. Biography of Walter Scharf.  
Outline of proposed chapters for book project. Facsimile of typescript  
proposal. 27 pp.  
“Chapter \_\_: Jolson and Streisand.” Chapter draft. Facsimile of typescript  
draft. 30 pp.  
“Autobiography of Walter Scharf.” Typescript. 77 pp.
- Folder 10      Writings on Robert Starer.  
*From file labeled: “Robert Starer.”*
- Writings by Michael Isaacson. 2 items.  
“A Remembrance of Robert Starer.” *CCAR Journal: A Reform Jewish  
Quarterly* (Winter 2001): 49-51. Publisher’s proofs of article, with  
annotation in ink (pp. 47-49). 3 pp. Journal article. 3 pp. 2 copies.

*The Music of Robert Starer*. The Milken Archive, Vol. I, No. 1. CD.  
Publisher's proofs of CD booklet and liner notes, with annotations in ink.  
12 pp.

Research Materials: Writings by Robert Starer. 2 items.

Robert Starer, "Hebrew Choral Music Performed by Non-Jewish Chorus." Typewritten document. 1 p.

Robert Starer, Program notes for *Kli Zemer: Concerto for Clarinet and Orchestra*. Facsimile of typewritten notes from unidentified source. 1 p.

Research Materials: Biographies, Reviews, and Program Notes by Other Authors. 5 items.

Joshua R. Jacobson, Review of *Psalms of Woe and Joy for Chorus and Piano* (score), by Robert Starer, *Musica Judaica*. Vol. 4, No. 1 (1981-1982): 83-84. Facsimile of review. 2 pp.

*Notes from Zamir* (Autumn 2001). Magazine. 12 pp. Issue includes: Joshua R. Jacobson, "Continuo: Robert Starer's Life in Music, January 8, 1924—April 22, 2001," pp. 7-8.

[Jack] Sullivan, Review of *Starer: Kli Zemer; Samson Agonistes* (recording), *American Record Guide*, Vol. 60, No. 4. Facsimile of review, with manuscript note from Robert [Starer]. 1 p.

Biography of Robert Starer, unattributed. Typewritten, with annotations in ink. 1 p.

Biography of Robert Starer, unattributed. Typewritten. 1 p.

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.

*The Score*, [2003]. Journal. 24 pp. Issue includes: Michael Isaacson, "Musical Development in Film Scores," pp. 7-8.

"The Scharf Approach: Last Things First," *The Score*, [2003]: 9. Article clipping from journal. 1 p.

"Remembering Lehman Engel and the BMI Musical Theatre Workshop," *The Score*, [2003]: 7-8. Article clipping from journal. 2 pp.

*The Score*, Vol. 19, No. 1 (Spring 2004). Journal. 28 pp. Issue includes: Michael Isaacson, "The Best Orchestral Writing: Revealing an Obvious Secret," p. 9.

*The Score*, Vol. 19, No. 3 (Fall 2004). Journal. 24 pp. Issue includes: Michael Isaacson, "Making It Last," pp. 9, 17.

"Less Is More," *The Score*, [2004]: 7. Article clipping from journal. 1 p.

*The Score*, Vol. 20, No. 4 (Winter 2005). Journal. 24 pp. Issue includes: Michael Isaacson, "The Loneliness of Collaboration," p. 7.

*The Score*, [2005]. Journal (incomplete; consists of pp. 3-14, 15-16, 21-22). 16 pp. Issue includes: Michael Isaacson, "Respecting Our Profession," p. 15.

Folder 12 Eulogy for Walter Scharf.  
Michael Isaacson, "Walter Scharf: Eulogy." Published in *The Cue Sheet: Quarterly Journal of the Film Music Society*, Vol. 21, No. 1 (2006). Journal issue. 40 pp.

## **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." Facsimile of typescript document (1978). 9 pp.  
"Genuine Brooklyn Egg Cream: Secret Recipe." Clipping from unidentified newsletter; undated. 1 p.  
"Brooklyn Eggcream Secret Recipe." Typescript draft of article. 1 p.  
  
Writings by Other Authors. 1 item.  
Press clipping: Matthew Goodman, "The Sweet Fizzy Perfection of a Magical Elixir," *Forward* (September 24, 1999). 1 p.

Folder 2 Articles from Newsletters, Papers, and Other Circulars.  
Newspaper clippings. 11 items.  
"Globalinks' Guaranteed to Make You Squeal with Terrified Delight." Clipping and duplicate facsimile from *Evening Observer* (Dunkirk-Fredonia, NY; November 16, 1973). 1 p.  
"Lefkowitz Shines in Chamber Works." Clipping and duplicate facsimile from *Jewish Bulletin* (January 31, 1981). 2 pp.  
"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.  
"BBI Serves Up a Set of Refreshing Strings." Clipping from *Heritage Southwest Jewish Press* (July 14, 1995). 2 pp.  
Letter to the editor. Page from *Reform Judaism* (Summer 1996): 4. 1 p.  
"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.

*The Learning Circle Newsletter* [Newsletter of the Stephen S. Wise Temple, Los Angeles, CA], No. 2 (Fall 1993). 8 pp. Issue includes: Michael Isaacson, “The Minyan Shabbat Luncheon Cookbook,” p. 5.

*K’lei Shir* [Newsletter of the Guild of Temple Musicians], Vol. 1, No. 4 (Fall 2001). 14 pp. Issue includes: Michael Isaacson, “The Seduction of Crossover Music,” p. 5.

Journals. 2 items.

“Harmonizing Chant Melodies,” *Cantor’s Assembly: Journal of Synagogue Music*, Vol. 14, No. 1 (June 1984): 42-45. Facsimile of article. 4 pp.  
Accompanied by facsimile of review of Michael Isaacson, *Biti (My Daughter)*, from the same issue, p. 62. 1 p.

*Notes from Zamir: The Magazine of the Zamir Chorale of Boston* (Spring 2002). 16 pp. Issue includes “Paper Symposium” with remarks by Michael Isaacson, pp. 10-11.

“A Paradigm Reconsidered,” *CCAR Journal: A Reform Jewish Quarterly* (Winter 2002): 5-18. Publisher’s proofs (pp. 3-16). 14 pp. Article from journal. 14 pp.

Other Writings. 3 items.

“Ennui at the J. C. C.” Typescript 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?” Typescript article. 2 pp.

Folder 3

Undated Writings. 7 items.

“Bicentennial Ruminations.” Typescript document. 3 pp.

“Jewish Music: Can It Happen Here.” Typescript document. 7 pp.

“The Laughable Media Jew.” Typescript document. 3 pp.

“Michael Isaacson on Music: The Sensibilities of Sound.” Typescript document. 2 pp.

“Music and Jewish Mourning.” Typescript document. 2 pp.

“Remembering Eddy Manson.” Typescript document. 1 p.

“1970-1995: Twenty-Five Years of Jewish Music Making: A Reflection by Dr. Michael Isaacson.” Typescript article submitted to *Union for Reform Judaism*. 4 pp. Accompanied by letter to Aaron Hirt-Manheimer to Michael Isaacson, typescript; undated. 1 p.

*Sub-series E: Professional Papers*

Folder 4

ASCAP. 13 items.

- “Writer’s Registration Card.” Typescript 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!!” Typescript document, pertaining to ASCAPPLUS Award application materials. 1 p.

Folder 5

Art and Graphics. 7 items.

- Mock ups of logo, business cards, and professional letterhead and stationary for Michael Isaacson. 6 pp. Copy 2 (facsimiles of mock ups). 6 pp.
- 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.
- Mock ups of artwork for *Kol Sason: The Jewish Wedding Music of Michael Isaacson* album cover. Includes versions labeled: “CD-1”; “CD-2”; CD-3”; “CD-4b”; “CD-5”; “cd7f.” Mock ups labeled CD-4b, CD-5, and cd7f printed on photography paper. 6 pp.
- Mockup of artwork for *The Sacred Choral Music of Michael Isaacson* album cover. 1 p.
- Mockup of front and back cover of *Jewish Music as Midrash: What Makes Music Jewish?* Printed on photographic paper. 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.

- The 1989 Primetime Emmy Awards Judging Panels, Beverly Hilton Hotel, August 26-27, 1989. 2 items.
- The 1990 Primetime Emmy Awards Judging Panels, Beverly Hilton Hotel, August 24-26, 1990. 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.

Guidelines for submission to Boosey & Hawkes "Sound Foundations: Music for the Elementary Band" series. 6 pp. Accompanied by template for full band score by Michael Isaacson. 3 pp.

Guidelines for submission to "Bands Alive! Boosey & Hawkes Junior High School Band Series." 7 pp.

Guidelines for submission to "Sounding Success! Boosey & Hawkes High School Band Series." 7 pp.

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.

Peggy Gartner to Michael Isaacson. 1 letter. Typescript, signed in ink; dated November 18, 1994. 1 p.

Susan Knight (Charlotte Symphony) to Michael Isaacson. 1 memo. Typescript, 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 typescript, 2 signed in ink, 2 on professional letterhead; dated November 18, 1994; December 2, 1994. 2 pp.

Herschel Fox to Amy Blumenthal (cc: Michael Isaacson). 1 letter. Typescript, on thermal fax paper; dated September 30, 1994. 1 p. Copy 2 (facsimile).

Publicity and Press Materials. 2 items.

Press clipping: 1 clipping; dated November 25, 1994. 1 p.

Circular for "Chanukah '94: A Symphonic Celebration," November 30, 1994. 1 item.

Publicity documents for "Chanukah '94: A Symphonic Celebration." 11 items. Includes:

- Program order. Typescript. 1 p.
- "Michael Isaacson & The Israel Pops." Includes welcome note and information on the Israel Pops Orchestra. Typescript. 1 p.
- "An Interview with Michael Isaacson Creator of the Israel Pops." Typescript excerpts from interview; undated. 2 pp.

- CV of Michael Isaacson. Typescript; undated. 2 pp.
- Publicity circular for Judy Fox (Singer/Entertainer). Typescript; undated. 1 p.
- Resume of [Herschel Fox]. Facsimile of typescript resume; undated. 1 p.
- Publicity circular for Herschel Fox. Typescript; undated. 1 p.
- "Current Release / Herschel & Judy Fox." Typescript press release; undated. 1 p.
- "Herschel & Judy Fox." Typescript press release; undated. First line: "A musical match made in heaven." 1 p.
- "Herschel & Judy Fox." Typescript press release; undated. First line: "Take a sumptuous serving of *Yiddishkeit*." 1 p.
- Untitled press release. Facsimile of typescript release; undated. 1 p.

Contracts and Agreements. 1 item.

Employment Agreement (between Michael Isaacson and The Charlotte, North Carolina, Jewish Community). Typescript, with annotations in ink, signed in ink; dated October 1, 1994. 4 pp.

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. Typescript, signed in ink, on professional letterhead; dated April 25, 1974. 1 p.

Transcript from the Eastman School of Music. Student copy of transcript; dated June 18, 1979. Accompanied by Office of the Registrar's transcript guide. 2 pp. Accompanied by letter from Robert H. Cook (Office of the Registrar) to Michael Isaacson. Typescript, on professional letterhead; dated June 18, 1979. 1 p.

Performance Report from the Los Angeles Community College District.

Carbon copy of signed report; report dated December 12, 1978. 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. Typescript, on recommendation form; dated November 21, 1972. 2 copies.
- Arthur S. Danner (Chairman, Humanities-Fine Arts Division, West Los Angeles College). 1 letter. Typescript, on professional letterhead; dated August 6, 1982. 3 copies.
- Robert De Cormier (Associate Professor of Conducting and Ensembles, Eastman School of Music). 1 letter. Typescript, 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. Typescript, on professional letterhead; dated May 17, 1984. 2 copies.

- Susan Keller (Legal Consultant, Taper Music Enterprises) to Edward J. Kormondy. 1 letter. Typescript, on professional letterhead; dated May 9, 1984. 2 copies.
- Edward J. Kormondy (Vice President for Academic Affairs, California State University, Los Angeles). 1 letter. Typescript, on professional letterhead; dated December 30, 1985.
- David L. Kuehn (Chairman, Department of Music, California State University, Long Beach). 1 letter. Typescript, 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. Typescript, on professional letterhead; dated May 9, 1984. 2 copies.
- Vera Mowry Roberts (Professor and Chairman, Theatre and Cinema Department, Hunter College, CUNY). 1 letter. Typescript, on recommendation form; dated November 22, 1972. Also on page: Lehman Engel (Director, BMI Musical Theatre Workshops). 1 letter. Typescript, on recommendation form; dated December 5, 1972. 3 copies.
- Samuel Rosenbaum (Executive Vice President, Cantors Assembly). 1 letter. Typescript, on recommendation form; dated November 16, 1972. Also on page: Samuel H. Adler (Professor of Composition, Eastman School of Music). 1 letter. Typescript, on recommendation form; dated November 20, 1972. 3 copies.
- Leroy W. Southers, Jr. (Chair, Department of Music, Loyola Marymount University). 2 letters. 2 typescript, 2 on professional letterhead; dated January 14, 1980; July 27, 1982. 3 copies of letter dated July 27, 1982.
- Robert Starer (Professor of Music, Brooklyn College and Graduate Center, City University of New York). 1 letter. Typescript, on professional letterhead; dated September 1, 1984. 3 copies.
- Robert Starer. 1 letter. Typescript, on recommendation form; dated November 21, 1972. Also on page: Warren Benson. 1 letter. Typescript, on recommendation form; dated November 21, 1972.

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. Typescript, signed in ink, on professional letterhead; dated December 20, 2016. 1 p.
- Invitation to ordination and graduation ceremonies. Booklet. 1 item.
- Commencement program, Hebrew Union College, Jewish Institute of Religion, Congregation Emanu-El of the City of New York, May 4, 2017. 12 pp.

Folder 12 Eastman School of Music: Class Essays. 2 items.  
 "The Beggar's Opera: Its Impact on 18th Century Opera Development." Paper for MHS 424 (Music in the Classical Period). Typescript; dated April 10, 1971. 12 pp.  
 "Biblical Cantillation as a Compositional Material." Facsimile of "Theory Research" paper. Typescript; dated May 1972. 54 pp.

Folder 13 Eastman School of Music: Class Materials. 9 items.  
 "Improving a Given Harmonization." Handout for Comp. 228, Ray Wright, director (1969). 3 pp.  
 "Most Used Chord-Typescript." Handout for Arranger's Workshop, Ray Wright, director. 1 p. Accompanied by "Rainy Day," with harmonization by Marian McPartland. Manuscript facsimile, with chord analysis in pencil. 2 pp.  
 "Orchestration Examination." Multiple-choice exam. Typescript; dated October 24, 1974. 2 pp. Accompanied by exam key. Typescript, completed in ink. 2 pp.  
 Bibliography, untitled. Includes books on music theory, music history, composition, pedagogy, and percussion methods. Typescript, 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.  
 "Bibliography on Music Aesthetics." Typescript. 1 p.  
 Annotated bibliographies, compiled by various authors [handouts from Theory Pedagogy course]. Typescript. 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:

- Class notes, on the history of music before 1650. Ink; dated between September 21, 1970, and January 5, 1971. 68 pp.
- 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). Typescript, with annotations in ink. 27 pp.

- Listening exam study notes, consisting of score incipits. Manuscript facsimile, with annotations in ink. 43 pp.
- Class notes, from MHS 424 (Music of the Classical Period). 10 pp.
- Summary of *Teaching as a Subversive Activity* by Neil Postman and Charles Weingartner. Typescript handout by Michael Isaacson. 3 pp.
- Page from unidentified yearbook. Includes photograph labeled "Michael Issacson [sic] with a Vocal Talent class." 2 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. Typescript, 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.

"Walter Scharf, Class #2 9/29/80." Facsimile of typescript class notes. 5 pp.

Transcribed lecture by Walter Scharf (1981). Typescript. 8 pp.

"Principles" handout (incomplete; consists of pp. 2-3). Typescript, with annotations in ink. 2 pp.

"Orchestration" handout. Typescript, 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).

*From file labeled: "Festival Chorus / Dec. 12, 1973."*

Correspondence. 3 items.

Harry John Brown (State University College, Fredonia) to Michael Isaacson. 1 letter. Typescript, on professional letterhead for office memorandum; dated December 14, 1973.

Rudy Emilson (State University College, Fredonia) to Michael Isaacson. 1 letter. Typescript, on professional letterhead for office memorandum; dated December 14, 1973.

Ted Frazeur (State University College, Fredonia) to Michael Isaacson. 1 letter. Typescript, on professional letterhead for office memorandum; dated December 14, 1973.

Concert Programs. 3 items.

Draft of text for concert program. Typescript. 2 pp.

Concert program (The Festival Chorus, Michael Isaacson, director); dated December 12, 1973. 1 item. Accompanied by typescript text and translations for program repertoire. 8 pp.

Publicity and Press Materials. 4 items.

Press release from the State University College at Fredonia. Typescript; dated December 7, 1973. 1 p.

Press clippings: 2 clippings, with facsimiles; dated December 8, 1973; December 10, 1973.

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). Typescript, signed in ink, on thermal fax paper; dated January 10, 2002. 3 pp. Copy 2 (facsimile).

Artist contract (between Florida Philharmonic Orchestra and Michael Isaacson). Typescript, on professional letterhead, signed in ink; dated April 1, 2002. 3 pp. Accompanied by facsimile of concert program. Typescript. 1 p.

Ephemera. 6 items.

Concert materials ("Bill Conti presents" series). Program order for three concerts, typescript, on thermal fax paper; from fax transmission dated December 18, 2001. 3 pp. Copy 2 (facsimile).

Concert materials (Michael Isaacson and the Florida Philharmonic, "Music of the Israel Pops"). Program order, labeled "Exhibit-A." Typescript. 1 p.

Concert materials. (Florida Philharmonic Orchestra, "American as Apple Pie!," Michael Isaacson, guest conductor). Program order, labeled "Update." Typescript; dated March 29, 2002. 1 p.

Rehearsal calendar for April 2002. On thermal fax paper. 1 p. Copy 2 (facsimile).

FedEx USA Airbill. Completed form, in ink. 1 item.

Manuscript note: "MI Conducts Florida Phil." Pencil. 1 p.

Folder 19

Germany. 8 items.

"Munich Spring 1983 Daily Diary." Manuscript diary. Ink. 12 pp. 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 typescript 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 typescript letter, on thermal fax paper; dated July 1, 1996. 1 p.

Barbara Goldstein and Leah Reicin (National Convention Chair and Co-Chair, Hadassah) to/from Michael Isaacson. 2 letters. 1 typescript, 1 facsimile of typescript letter; dated June 19, 1996; July 22, 1996. 2 pp. Letter dated July 22, 1996, accompanied by draft of text for cassette cover (*Hadassah Presents: To Celebrate a Miracle: Images of Jerusalem*). Typescript. 1 p.

B. Kirshnitz to Michael Isaacson. 1 postcard. Ink; dated July 17, 1996. 1 item. Accompanied by response by Christine M. Becker (Media Music). Facsimile of typescript letter, on thermal fax paper; dated July 23, 1996. 1 p.

Mary Beth Kosowski (Business Manager, University of Miami School of Music, Choral Studies) to Michael Isaacson. 2 letters. 2 typescript, 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 typescript 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. Typescript, signed in ink, on professional letterhead; dated July 30, 1996. 1 p.

Press and Publicity. 3 items.

Criteria Recording Studios publicity circular. Typescript, on thermal fax paper. 1 p.

Biography of Michael Isaacson. Typescript. 1 p.

Advertisement for Hadassah's 82nd National Convention, July 14-17, 1996, Miami Beach, FL. Excerpted from *Hadassah Magazine* [1996]: 19-20. 2 pp.

Contracts and Agreements. 1 item.

Artist contract (between Hadassah and Michael Isaacson/Michael Isaacson Media Music). Typescript, 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. Typescript 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 typescript 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”). Typescript, 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. Typescript, 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. Typescript. 1 p.

“Miami 7/8-7/17/96 Directory.” Directory of contacts for Miami convention and rehearsals. Typescript, with annotations in ink. 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.

“Halcyon Investor” from Michael Isaacson. 1 letter. Typescript, with annotations in ink; dated November 2, 1993. 1 p.

Scott Pascucci (Director, Business Affairs, Sony Music Special Products) to Michael Isaacson. 1 letter. Typescript, signed in ink, on professional letterhead; dated October 5, 1993. 1 p.

Anne [Willcocks] (Sony Music Special Products) to Michael Isaacson. 1 letter. Facsimile of typescript letter, on thermal fax paper; dated November 16, 1993. 1 p. Copy 2 (facsimile).

Ephemera. 2 items.

Program notes for “‘Halcyon’ Michael Isaacson & The Hollywood Pops.” Typescript. 2 pp.

Columbia House Music catalog (1994). 48 pp. Includes advertisement for *Michael Isaacson and the Hollywood Pops* (recording) (1993), p. 14.

Folder 22 Heritage: CD.

Correspondence. 5 items.

David Altshuler from Michael Isaacson. 2 letters. 2 typescript; dated July 25, 1997; October 16, 1997. Letter dated July 25, 1997, accompanied by manuscript notes, ink. 2 pp.

Rick Bechard (General Manager, Museum Shop, Museum of Jewish Heritage) to Michael Isaacson. 1 faxed letter. Typescript, on professional letterhead, on thermal fax paper; dated December 3, 1997. Manuscript note on fax to David Altshuler from Michael Isaacson. Ink; undated. 1 p. Copy 2 (facsimile).

Rick Lepore (Rainbo Records and Cassettes) to Michael Isaacson. 1 fax. Typescript, on thermal fax paper; dated October 1, 1997. Fax consists of price listings. 1 p. Copy 2 (facsimile).

John Vitorovich from Michael Isaacson. 1 letter. Typescript; with note in ink "sent 7/28." Letter consists of track listing for *Heritage: Michael Isaacson and the Israel Philharmonic* (recording). 1 p.

Publicity and Press Materials. 2 items.

Press release for *Heritage: Michael Isaacson and the Israel Philharmonic* (recording). Typescript. 1 p.

Press clipping: Facsimile of clipping, on thermal fax paper; undated. Note on clipping to David Altshuler, dated July 16, 1997. 1 p. Copy 2 (facsimile).

Contracts and Agreements. 1 item.

Artist contract (between Michael Isaacson and the Museum of Jewish Heritage) (incomplete; consists of pp. 12-14 and "Schedule 3" only). Typescript, on thermal fax paper; dated February 10, 1997. 5 pp. Copy 2 (facsimile).

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. Typescript 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. Typescript. 7 pp.

Track list for *Heritage: The Symphonic Music of the N. Y. City Museum of Jewish Heritage*. Typescript. 1 p.

Manuscript note. Ink. 1 p.

Folder 23

Hollywood Pops.

Correspondence. 9 items.

Daryl Dragon and Toni Tennille from Michael Isaacson. 1 letter. Typescript, signed in ink; dated February 13, 1992. 1 p.

Larry Gregg (Family Entertainment Consultants) from Michael Isaacson. 1 letter. Typescript, signed in ink; undated. 1 p. Accompanied by:

- Instrumentation for Hollywood Pops, including percussion set up for “Halcyon’ Michael Isaacson and the Hollywood Pops” concert. Typescript. 1 p.
- Publicity material for “Halcyon’ Michael Isaacson and the Hollywood Pops” concert, including note on the genesis of the Hollywood Pops and program notes. Typescript. 2 pp.
- Headshot of Michael Isaacson.

Al Shulman (Sony Music Special Products) to/from Michael Isaacson. 2 letters. 2 typescript, 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. Typescript, on thermal fax paper; dated February 12, 1992. 1 p. Copy 2 (facsimile). Accompanied by:

- Jim Mancuso (Tour Manager, Moonlight Magnolias, Inc.) to Michael Isaacson. 1 letter. On thermal fax paper; undated. 1 p. Copy 2 (facsimile).
- Toni Tennille repertoire list (Symphonic Arrangements). Typescript, 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 typescript, 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. Typescript; dated March 24, 1993. 1 p.

Louis Nathan (Co-Chairman, UNICA Entertainment) to Frank Rio (Triad Artists Agency), cc: Michael Isaacson. 1 letter. Typescript, on thermal fax paper; dated April 23, 1992. 1 p. Copy 2 (facsimile).

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.”

Publicity circular for Toni Tennille. On thermal fax paper. 2 pp. Copy 2 (facsimile).

Biography of Michael Isaacson. Title: “About the composer .... Michael Isaacson.” Typescript. 1 p.

Biography of Michael Isaacson. Title: “Michael Isaacson & How *The Hollywood Pops* Began.” Typescript. 1 p.

Publicity material for “‘Halcyon’ Michael Isaacson and the Hollywood Pops” concert, including note on the genesis of the Hollywood Pops and program notes. Typescript. 2 pp.

Contracts and Agreements. 5 items.

“American Federation of Musicians of the United States and Canada, Touring Standards for: Touring Concert Orchestras (Classical).” Typescript document; effective January 1, 1991, through December 31, 1993. 12 pp.

“Direct Response Distribution Agreement” (between Michael Isaacson and VIA Television Marketing). Typescript, signed in ink; dated November 22, 1991. 5 pp.

Budget proposal for music preparation for “Michael Isaacson and the Movie Symphony,” from Suzie Katayama Music Preparation. Typescript; dated August 17, 1989. 1 p. 2 copies.

“Moving Music!—Michael Isaacson and the Hollywood Pops.” Project proposal and budget. Typescript. 2 pp.

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. Typescript, signed in ink; dated February 24, 1999. 1 p. Accompanied by:

- Publicity circular for Brooks Aehron. Typescript. 2 pp.
- Repertoire list of Brooks Aehron. Typescript. 4 pp.

Neil Birnbaum (Executive Director, Riverside County Philharmonic) to Michael Isaacson. 1 letter. Typescript, 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. Typescript, signed in ink, on professional letterhead; dated May 25, 1999. 1 p.

Publicity and Press Materials. 1 item.

Press clipping: 1 facsimile of clipping, on thermal fax paper; fax transmission dated December 8, 1998. 1 p. Copy 2 (facsimile).

Contracts and Agreements. 1 item.

Guest artist contract (between Michael Isaacson and the Riverside County Philharmonic). On thermal fax paper, with addendum and signature in ink; dated April 28, 1999. 1 p. Copy 2 (facsimile).

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.

Marta Joltac from Michael Isaacson. 1 letter. Typescript; dated January 13, 1994. 1 p.

Jerome Kessler (Attorney at Law) from Michael Isaacson. 1 letter. Typescript; dated November 13, 1991. 1 p. Body of letter includes letter to Moshe Noy pertaining to copyright violation.

“Sari and Itai” from Michael Isaacson. 1 letter. Typescript; dated February 11, 1994. 1 p.

Concert Programs. 1 item.

Playbill (Academy of Music, “The Sholom Pops Orchestra”); dated May 8, 1989. 20 pp. Accompanied by text of “Mamaloshen Sing-Along.” Typescript. 2 pp.

Publicity and Press Clippings. 10 items.

Press clippings (2 items): 1 clipping (ad for May 8, 1989 concert); undated. 1 facsimile of clipping; dated April 27, 1989. 2 pp.

Ad for “Shalom! Israel Pops Orchestra,” from unidentified source. 1 item.

Facsimile of ad from back inside cover of *Moment Magazine* (August 1992). 1 p.

Circular for “Shalom! Israel Pops Orchestra” concert. 2 circulars; dated March 24, 1991; 1 undated. 2 pp.

*The Jewish Calendar*, Vol. 10, No. 5 (January 1992). Facsimile of front cover and pp. 4-5. 3 pp.

*The Jewish Journal of Greater Los Angeles* (December 27, 1991). Facsimile of ad from journal. 1 p.

“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. Typescript; 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.

Account Statement from Davidson & Choy Publicity. Typescript; dated March 1, 1991. 1 p.

Invoice from Davidson & Choy Publicity (press expenses). Typescript; dated March 1, 1991. 1 p.

Account Statement from Davidson & Choy Publicity. Typescript; dated April 1, 1991. 1 p.

Ephemera. 13 items.

“The Israel Pops: A Marketing Proposal by Michael Isaacson.” Typescript proposal. 2 pp.

CV of Michael Isaacson. Typescript. 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.

“CAMI Artists & Attractions—1990/91 Season,” *Musical America Directory 1990*: 118-119. Facsimile of pages from directory. 2 pp.

“Merchandising Material.” Sample merchandise for “Michael Isaacson & The Israel Pops Orchestra.” 1 p.

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. Typescript, on professional letterhead; dated April 3, 1991. 1 p.

Etarae B. Weinstein to Michael Isaacson. 1 letter. Typescript, signed in ink; dated December 24, 1995. 1 p. Letter pertains to text for ad in the Musicians’ Marketplace section of *Reform Judaism*.

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). Typescript; undated. 1 p.

Concert Programs. 11 items.

Facsimiles of concert programs featuring Michael Isaacson and The Israel Pops. Includes concert programs for:

- Bailey Concert Hall, Ft. Lauderdale, FL, March 3, 1991. Facsimiles of front cover and p. 27 of program. 2 pp.
- Fau University Center Auditorium, Boca Raton, FL, March 5, 1991. Facsimiles of front cover and p. 7 of program. 2 pp.
- Jackie Gleason Theater of the Performing Arts, Miami Beach, FL, March 6-7, 1991. Facsimiles of front cover and p. 24 of program. 2 pp.
- Birmingham Music Club, March 13, 1991. Facsimiles of front cover and p. 6 of program. 2 pp.

- Rochester Broadway Theatre League, March 16, 1991. Facsimiles of front cover, p. 40, and first page of program order (no page number). 3 pp.
- Colden Center for the Performing Arts, March 23, 1991. Facsimiles of front cover and pp. 9P, 10P, 11P, and 13P. 5 pp.
- Worcester County Music Association, 131st Worcester Music Festival, 1990-1991 Season. Facsimiles of front cover and p. 70 of program. 2 pp.
- Proctor's, 1990-1991. Facsimile of front cover and page of biographies of Theodore Bikel and Michael Isaacson (no page number). 2 pp.
- Jewish National Fund 90th Anniversary Celebration, January 28, 1992. Facsimiles of front cover, page of performer biographies, and composer's notes (no page numbers). 5 pp.
- 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.

Draft of text for concert program: FAU Auditorium, Boca Raton, FL, February 21-22, 1998. Includes program order, performer biographies, and excerpts from interview with Michael Isaacson. Typescript. 5 pp.

Publicity and Press Material. 10 items.

Press clippings. Includes:

- Concert advertisement, excerpted from *Moment Magazine*; dated [October 1995]. 1 p. Copies 2-3 (facsimiles).
- Press clippings: articles. 3 clippings; dated [1998]. 3 pp. 1 facsimile of clipping, on thermal fax paper; fax transmission dated February 16, 1998. 1 p. Copy 2 (facsimile).
- 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.

Press release, from Jewish Federation of Greater Charlotte; undated [1994]. Typescript, on professional letterhead. 2 pp. Press release pertains to "Chanukah '94: A Symphonic Celebration" concert; dated November 30, 1994.

Circular for "In Concert '93: An Evening of Unity." 1 p.

"Michael Isaacson & The Israel Pops." Includes welcome note and information on the Israel Pops Orchestra. Typescript. 1 p.

"An Interview with Michael Isaacson Creator of the Israel Pops." Typescript excerpts from interview; undated. 2 pp.

Folder 2

Israel Pops—Orch. Set-up.

Correspondence. 1 item.

Gideon Paz from Michael Isaacson. 1 letter. Typescript; dated January 8, 1992. 1 p.

Publicity and Press Materials. 1 item.

Press clipping: Advertisement for “A Chanukah Celebration Starring Michael Isaacson and the Israel Pops” concert; dated December 5, 1993. 1 item.

Ephemera. 2 items.

“Michael Isaacson and the Israel Pops Set-up.” Typescript document, with annotations in ink. 1 p.

“Michael Isaacson and the Israel Pops, Reduced Set-up.” Typescript document. 1 p.

Folder 3 Israel Pops—1991 Tour.

Publicity and Press Materials. 9 items.

Press clippings: articles. 2 clippings, 2 facsimiles of clippings; dated March 1, 1991; March 10, 1991; March 19, 1991 (2 clippings). 4 pp.

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.

Public Relations Agreement (between Michael Isaacson and Davidson & Choy Publicity). Typescript, signed in ink, on professional letterhead; dated January 3, 1991. 1 p.

Ephemera. 4 items.

“1991 Israel Pops Tour Dates and Places.” Typescript. 1 p.

“Shalom Israel Pops Orchestra—Spring 1991 Route.” Typescript, with annotation in ink. 1 p.

List of orchestra personnel. Typescript. 1 p.

Manuscript notes. Ink and pencil. 2 pp.

Folder 4 Israel Recordings.

Correspondence. 2 items.

Emil Bor from Michael Isaacson. 1 letter. Facsimile of typescript letter; undated. 1 p.

Kolinor Studios Ltd. to Michael Isaacson. 1 fax. Typescript, on thermal fax paper; dated November 17, 1993. 1 p. Copy 2 (facsimile).

Ephemera. 2 items.

“An Overview of Filmmaking in Israel.” Document includes: travel itinerary, estimated budget for recording, biography of Michael Isaacson.

Typescript. 4 pp.

“Israel Orchestras Tel. and Addresses 011-972.” Document includes contact information for managers and contractors of Israeli orchestras and orchestral support services. Typescript. 1 p.

Folder 5

Israel Trip (1995).

Correspondence. 6 items.

Gerald Fried to/from Michael Isaacson. 2 letters. 2 typescript, 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 typescript letter; undated. 1 p.

Paul Heller from/to Michael Isaacson. 3 letters. 2 typescript, 1 ink; dated August 31, 1995; September 14, 1995; September 19, [1995]. 3 pp.

Writings. 2 items.

“1970-1995: Twenty Five Years of Jewish Music Making: A Reflection by Dr. Michael Isaacson (revised).” Typescript. 3 pp.

“Skirball Trip” diary. Ink, on letterhead for Tal Hotel. 2 pp.

Contracts and Agreements. 2 items.

Release form (between Michael Isaacson and Toot Studios). Typescript, signed in ink; dated September 21, 1995. 1 p.

Release (between Michael Isaacson and Toot Studios). Typescript, signed in ink; dated September 22, 1995. 1 p. 2 copies.

Budgets and Invoices. 3 items.

Budget for recording sessions (Avi Dadoun, Toot Studios). Typescript. 1 p.

Final G. Fried/I. P. O. Recordings for Skirball Budget.” Typescript budget, with annotations in pencil and ink; dated August 1, 1995. 1 p. On budget: “Schedule A.”

Receipt for recording equipment (Michael Isaacson Media Music). Typescript, signed in ink; dated September 14, 1995. 1 p.

Invoice from Paul Heller Productions. On thermal fax paper, with annotation in ink; dated September 4, 1996. 1 p. Copy 2 (facsimile).

Ephemera. 6 items.

“Agenda for meeting, Friday morning 11:00 a.m. at TOOT.” Typescript agenda pertaining to the TOOT recording studio and recording procedures. 2 pp.

Travel itinerary. Typescript. 1 p. On itinerary: “Schedule B.”

Orchestra setup. Typescript. 1 p.

Manuscript notes. Ink. 2 pp.

Folder 6

Jewish Music Resources. 12 items.

Selection of writings on Jewish music. Includes:

- Samuel Adler, “Beyond the 20th Century.” Typescript. 2 pp.

- Herbert Bronstein, "The Eilu v' Eilu or 'Both/And' of Synagogue Music." Typescript. 7 pp.
- Daniel H. Freeland, "The Role of Jewish Communal Singing," *Sh'ma: A Journal of Jewish Responsibility*, Vol. 27, No. 518 (October 4, 1996): 5-6. Facsimile of article. 2 pp.
- Michael Isaacson. Untitled. Typescript. 1 p.
- John H. Planer, "Religion and Art as Popular and Serious Phenomena." Typescript. 2 pp.
- Ben Steinberg, "Responses," *CCAR Journal: A Reform Jewish Quarterly*, Vol. 38, No. 3 (Summer 1991): 20-22. Facsimile of article. 3 pp.

Kalman Friedman. Untitled document about Jewish music. Excerpt from unidentified published source. Typescript. 1 p. First line: "The music of the synagogue may be regarded as a commentary to the history of the Jew."

"Appendix: Quotations on Jewish Sacred Music." Unattributed. Typescript; pages numbered 117-132. 16 pp.

National Jewish Music Council. "Resource Materials for Festival 1971: New Sounds in Jewish Music." Typescript list of suggested recordings. 6 pp.

Bibliography pertaining to Jewish music. Unattributed. Typescript. 3 pp. In pencil: "Bibliography Concerning Jewish Music." Copy 2 (facsimile).

Michael Isaacson. "A Discography of Jewish Concert Music." Typescript. 5 pp.

*Israel Music Institute Catalogue 1967*. Tel Aviv: Israel Music Institute, 1967. 64 pp.

#### Folder 7

Los Angeles Jewish Symphony.

##### Correspondence. 2 items.

Phyllis Folb to Michael Isaacson. 1 printout of email; dated May 1, 2001.

Email consists of forwarded message from Barry Cohon to Phyllis Folb, including text of "Wanted: A Home," review of April 29, 2001, concert by the Los Angeles Jewish Symphony. 2 pp.

Wayne Merkin (General Manager, Los Angeles Jewish Symphony) to Michael Isaacson. 1 letter. Typescript, signed in ink, on professional letterhead; dated May 8, 2001. 2 pp.

##### Publicity and Press Materials. 3 items.

Richard S. Ginell, "Musically Mixed 'Reflections' on Holocaust," *LA Times*, May 1, 2001. Printout of online article from <http://www.latimes.com>. 1 p.

"Szpilman's American Premiere." Typescript concert review; undated.

Heading on page: "Article sent by Andrzej Szpilman." 1 p.

Joseph N. Feinstein, "Connections: Hope Rests Eternal with the Jewish Symphony." Typescript concert review; undated. 2 pp.

#### Folder 8

Mini MOOG Operations Guide. 1 item.

“A Guide to the Operation of the Mini MOOG, Model D.” Facsimile of typescript guide. 15 pp.

- 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.  
Typescript. 16 pp. Copy 2 (facsimile of annotated draft).
- Folder 10 Museum of Jewish Heritage [commission and recording].  
Publicity and Press Materials. 3 items.  
Advertisement for “Celebrate Israel” event, Woodland Hills, CA, May 18, 1997. Facsimile of ad. 1 p.  
*MJH Staff Times*, Vol. 1, No. 4 (April 1997). Newsletter of the Museum of Jewish Heritage. Typescript. 2 pp. Includes article on Michael Isaacson’s symphonic score for the museum’s Holocaust exhibit.  
*JCE Bulletin*, Spring 1997. Newsletter of the Jewish Cultural Enrichment Institute, Burbank, CA. Typescript. 6 pp. Includes reprint of composer’s notes for *Heritage*, recording for the Museum of Jewish Heritage.
- 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. Typescript. 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. Typescript. 4 pp. Includes 2 copies of first page of composer’s notes.  
Brochure from the Museum of Jewish Heritage (Fall 1997). 18 pp.
- Folder 11 The Piquant Paradiamond. 2 items.  
“The Piquant Paradiamond.” Book manuscript (1986). Ink. 40 pp.  
Biography of John Cacavas. Typescript, on letterhead for Ren Grevatt Associates. 4 pp.
- Folder 12 Poetry of M. Goodman. 2 items.  
“To the Forest, To the Sand, To the Snow.” Lyric poem. Facsimile of typescript poem. 1 p.  
“I Know You Woman.” Lyric poem. Facsimile of typescript poem. 2 pp.
- Folder 13 Project Proposals.  
Correspondence. 3 items.  
Peter B. Cook (WGBH) from Michael Isaacson. 1 letter. Facsimile of typescript letter; dated June 10, 1985. 1 p. Letter pertains to proposal for one-woman play *Helen Keller: The Adult Years*. Accompanied by:

- Facsimile of letter from Patty Duke to Michael Isaacson; dated June, 7, 1985. 1 p.
- Manuscript notes. Ink. 1 p.

Michael Isaacson. Draft of form letter to women cantors: Sheri Blum, Temple Emanuel, Worchester, MA; Helene Repts, Temple Israel, New Rochelle, NY; Gail Hirshcenfang, Temple Beth Zion, Buffalo, NY; Sarah Sager, Fairmount Temple, Cleveland, OH; Aviva Rosenbloom, Temple Israel, Hollywood, CA; Martha Novick, Temple Emanu-El, Edison, NJ. Typescript; dated February 27, 1985. 2 pp. Letter pertains to recording project of music performed by women cantors.

Nathan Lam (Cantor, Stephen S. Wise Temple) to Milo Mandel (Mandel & Mandel Law Offices). Facsimile of typescript 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. Typescript. 1 p.

*An Eye for Music*. A proposal for a one-hour documentary about the Hollywood composer. Typescript. 2 pp.

"Fantasia II: A Working Proposal." Proposal for film project using 20th-century music. Typescript; dated October 10, 1983. 2 pp.

"Music of the Holocaust Sung by the American Boychoir." Typescript budget. 4 pp. 2 copies. Accompanied by:

- Stephen N. Howard (Headmaster, American Boychoir) to Michael Isaacson. 1 letter. Typescript, signed in ink, on professional letterhead; dated March 19, 1985. 2 pp.
- Charles Davidson (Cantor, Congregation Adath Jeshurun, Elkins Park, PA) to Michael Isaacson. 1 letter. Typescript, signed in ink, on professional letterhead; dated March 20, 1985. 1 p.

"Trees: A J. N. F. Fundraising Album/Cassette for Local and National Distribution." Proposal for recording project. Typescript. 1 p. 2 copies.

Folder 14

"Rec. from Walter Scharf." 5 items.

"A Thumb Nail Sketch of Michael Isaacson from an Admirer." Typescript letter of recommendation, with annotations in ink, signed in ink, on personal letterhead; undated. 1 p.

Typescript recommendation letter. 2 pp. Accompanied by facsimile of letter, condensed facsimile. 1 p.

"Pride and Celebration." Composer's notes. Typescript, 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.

"1997 Golden Score Awards Honoring Walter Scharf and Jerry Herman." Awards dinner program. 40 pp.

- Folder 15 Riverside Concert(s).  
Correspondence. 7 items.  
Neil Birnbaum (Executive Director, Riverside County Philharmonic) to/from Michael Isaacson. 5 letters. 4 faxed letters, on thermal fax paper; 1 typescript; dated November 18, 1998; December 23, 1998; January 4, 1999; January 15, 1999 (2 letters). 6 pp. Letter dated January 15, 1999, accompanied by typescript budget. Copy 2 of letters on thermal fax paper (facsimiles).  
Neil Birnbaum to Beth Garden. 1 faxed letter, on thermal fax paper; dated January 15, 1999. 1 p.  
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.  
Press clippings: 2 clippings, 3 facsimiles of clippings (2 on thermal fax paper); dated December 9-14, 1999; 2 undated. 8 pp. Copy 2 of clippings on thermal fax paper (facsimiles). 3 pp. Clipping dated December 14, 1999 (“‘Holiday’ Rings with Nostalgia, Fantast”) accompanied by concert order for December 10-11, 1999, Riverside County Philharmonic concert. Typescript. 2 pp.  
Circular for Riverside County Philharmonic, 1999-2000 Season. 8 pp. Copy 2 (title on circular: “Inland Empire Philharmonic, 1999-2000 Season”; includes different introductory note from music director, p. 2).
- Folder 16 “Scharf, Walter—Israel.”  
Correspondence. 2 items.  
Allen R. Scharf (General Manager, Cinema Songs, Inc.) to Michael Isaacson. 1 letter. Typescript, 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. Typescript. 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.  
Velvel Pasternak from Michael Isaacson. Typescript; dated December 24, 1993. 1 p.

Ann Willcocks (Sony Special Music Products) from Michael Isaacson. 2 letters. 2 typescript; 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.

Typescript track list, with annotations in ink. 1 p.

“Master List of Public Domain Christmas Selections,” CBS Special Products (April 26, 1990). Typescript document. 6 pp. Accompanied by “Master List of Public Domain Christmas Selections,” unattributed. Typescript document. 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. Typescript, on professional letterhead; dated January 28, 1993; February 10, 1993. 4 pp.

Ann Willcocks (Artists and Repertoire Director, Sony Special Products) from Michael Isaacson. 1 letter. Typescript; undated. 1 p.

Folder 19 Spielberg Archive.

Correspondence. 2 items.

Samuel Adler (Professor Emeritus, Eastman School of Music) to Michael Isaacson. 1 letter. Typescript, signed in ink, on personal letterhead; dated June 22, 1995. 1 p.

Steven Spielberg from Michael Isaacson. 1 letter. Typescript; dated November 7, 1995. Accompanied by project proposal: “The Spielberg Recorded Archive of Artistic Memory.” Typescript. 2 pp.

Ephemera. 1 item.

Biography of Samuel Adler. Typescript. 1 p.

Folder 20 Starer, Dan (Research for Writers).

Correspondence. 1 item.

Daniel Starer (Research for Writers) to Michael Isaacson. 1 letter. Typescript, signed in ink, on professional letterhead; dated December 16, 1991. 1 p. Accompanied by “Estimate to Research and Write the CD-ROM and the Program Notes for The Milken Family Archives of 20th Century American Jewish Music.” Typescript document. 2 pp.

Publicity and Press Materials (for research by Daniel Starer). 8 items.

Circular for Dan Starer, Research for Writers. Consists of facsimile of Robert A. Carter, “When the Author Needs a Helping Hand,” *Publishers Weekly*, Vol. 228, No. 14 (October 4, 1985): 31-32. 2 pp.

Circular for "The Research Network" (Dan Starer). Typescript. 3 pp.  
"Research" brochure, with annotations in ink. 2 copies.  
"Your Life Story, Inc." (Daniel Starer, President) brochure. 1 item.  
"Answers to Your Questions," Your Life Story, Inc. Brochure. 4 pp.  
"List of Options," Your Life Story, Inc. Brochure. 2 pp.  
"Why Preserve Your Family History and Life Story," Your Life Story, Inc.  
Brochure. 4 pp.  
"Seven Steps to a Completed Book," Your Life Story, Inc. Brochure. 4 pp.

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.

Concert program ("In Celebration of the Spirit': The Holocaust Remembered," Heritage Concerts, Elaine Kaufman Cultural Center); dated April 17, 1994. 12 pp.

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.

Obituaries and memorials. Facsimiles of 3 clippings; dated April 24, 2001 (2 clippings); April 26, 2001. 5 pp. Printout of online article (*NewMusicBox*, Vol. 3, No. 2, June 2001). 3 pp.

Richard Burke and Paul A. Snook, reviews of *Starer: Concerto for Cello and Orchestra; Wernick: Concerto for Viola and Orchestra; Wilson: Concerto for Piano and Orchestra*, CD recording, *Fanfare*, Vol. 16, No. 5 (May/June 1993). Facsimile of review. 2 pp.

Valerie Havas, "Composing a Life: The Musical Odyssey of Robert Starer," *Hudson Valley* (November 1997): 55-60. Magazine article. 6 pp.

Kristin Wendland, "Choral Works by Robert Starer," *American Choral Review*, Vol. 36, No. 2 (Fall 1994): 2-4. Facsimile of article. 4 pp.

Circular for *The Music Teacher*, a novel by Robert Starer (Woodstock, NY: Overlook Press, 1997). 1 p.

Ephemera. 4 items.

Robert Starer, *Abraham Remembers*, for baritone, mezzo-soprano, mime, keyboard, and optional trumpet, text by Gail Godwin. Piano vocal score. Manuscript facsimile. 31 pp.

*Nishmat Adam*. Text. Typescript, with annotations in pencil. 2 pp.

Biography of Robert Starer. Typescript. 1 p. Accompanied by list of "Music by Robert Starer, Listed by Publisher." Typescript. 3 pp.

Kristin Wendland, "The Major Choral Works of Robert Starer and Their Place in American Music," PhD diss., City University of New York, 1991. 213 pp.

- 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. 2, No. 4 (Fall 1993). 4 pp.  
    Vol. 5, No. 2 (Spring 1996). 4 pp. Accompanied by announcement of Walt Whitman Circle of Leisure World gala luncheon honoring Robert Strassburg. 1 p.  
    Vol. 5, No. 4 (Fall 1996). 4 pp.  
    Vol. 6, No. 1 (Winter 1997). 4 pp.  
    Vol. 6, No. 1 [sic] (Fall 1997). 4 pp.  
    Vol. 6, No. 3 (Summer 1997). 4 pp.  
    Vol. 7, No. 1 (Spring 1999). 4 pp.  
    Vol. 9, No. 1 (Winter 2001). 4 pp.
- Ephemera. 2 items.  
    Robert Strassburg, "Pulpit Operas to Enrich the Sabbath." Facsimile of typescript document. 1 p.  
    [J. H. Wheelock], "Meditation." Poem. Typescript, from unidentified source. 1 p.
- 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. Typescript, 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). Typescript, signed in ink; dated November 9, 1967. 1 p.  
    Observation Report, Erasmus Hall High School (Cosimo V. DePietto, Chairman, Music Department). Typescript, signed in ink; dated January 8, 1968. 1 p.  
    Observation Report, Franklin Delano Roosevelt High School (Alan M. Knieter, Chairman, Music Department). Typescript, signed in ink; dated February 27, 1970. 1 p.  
    Report on Teaching Service, at Erasmus Hall High School, from September 1967 to January 1968 (orchestral music). Carbon copy of completed form; dated April 10, 1970. 1 p.

Report on Teaching Service, at School of Performing Arts, from February 1968 to June 1968. Carbon copy of completed form; dated April 14, 1970. 1 p.

Report on Teaching Service, at P. S. 288K, from September 1968 to June 1969. Carbon copy of completed form; dated April 16, 1970. 1 p.

Report on Teaching Service, at P. S. 95, from February 1969 to June 1969. Carbon copy of completed form; dated April 9, 1970. 1 p.

Ephemera. 4 items.

Certificate of First Salary Differential. Copy of form for applicant; issued March 3, 1970. 1 p.

Notice of Substitute Assignment (Reg. by F. D. Roosevelt). Typescript form; dated January 28, 1970. 1 p.

Notice of Substitute Assignment (Erasmus Hall High School). Typescript 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.

Udi Harpaz to Michael Isaacson. 1 faxed letter. Typescript; dated March 26, 1993. 1 p.

Yaffa Sharet from Michael Isaacson. 1 letter. Typescript, signed in ink; dated January 4, 1993. 1 p.

Folder 25 Three Sacred Services [recording]. 5 items.

Mock ups for *Michael Isaacson: Three Sacred Services and a Suite for the Sabbath* (CD, EggCream Music, 2004).

- 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. Typescript; dated April 26, 2004. 11 pp.
- Publisher's proofs of album booklet. Typescript; dated September 9, 2004. 10 pp.

Accompanied by envelope, with note: "Three Sacred Services Graphics / Randi Rose 9/04." 1 item.

*Accompanying CD separated; see Box 50, Item 6.*

Folder 26 TrevCo (2008–).

Correspondence. 2 items.

Trevor Cramer to Michael Isaacson. 2 letters:

- Typescript, signed in ink, on professional letterhead; dated February 20, 2008. 1 p. Accompanied by Agreements for *Phonals and Antiphonals* and *Sextet*. Typescript Agreements, signed in ink; dated February 20, 2008. 2 pp. 2 copies.

- Typescript, signed in ink, on professional letterhead; dated February 27, 2008. 1 p. Accompanied by Agreements for *Samba* and *Soliloquy*. Typescript Agreements, signed ink; dated February 27, 2008. 2 pp. 2 copies.

Contracts and Agreements. 12 items.

Contract (between Michael Isaacson and Transcontinental Music Publications) (incomplete; consists of last page of contract only). Typescript, signed in ink; dated March 12, 2008. 1 p. Manuscript note on page: "The Hope / 993360 / Faxed 3/12."

Contract (between Michael Isaacson and Transcontinental Music Publications) (incomplete; consists of last page of contract only). Typescript, signed in ink; dated March 12, 2008. 1 p. Manuscript note on page: "Prayer for the State of Israel / Faxed 3/12."

Agreements (authorization to publish and distribute music) (between TrevCo Music and Michael Isaacson). 10 typescript agreements, signed in ink. Includes agreements for:

- *Chiri Bim: A Sabbath Medley*. For oboe, bassoon, and piano. Signed form; dated May 8, 2008. 1 p. 2 copies.
- *Duet for Bassoon and One Maraca*. Signed form; dated May 8, 2008. 1 p. 2 copies.
- *Forward for Four Woods; San Diego Naval Base March; Tallevast 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.
- *In Your Phase!* For bassoon quartet. Signed form; dated February 10, 2008). 1 p. 2 copies. Copies 3-4 facsimiles of signed agreements.
- *Misirlou; Ani-Yawn-Wiya*. Various instrumentation. Unsigned; undated. 1 p. 2 copies.
- *Romanza*. For oboe and piano. Signed form; dated May 8, 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. Signed form; dated May 4, 2008. 1 p. 2 copies.
- *Wooboists 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 typescript 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.  
Wally Schachet-Briskin, *The Music of Reform Youth*, MA thesis, Hebrew Union College Jewish Institute of Religion, 1996. 32 pp.
- Folder 28 Works Lists and Resumes. 9 items.  
“Michael Isaacson Biographical Material.” Typescript bio; undated. 1 p.  
Resume of Michael Isaacson (incomplete; consists of p. 2 only). Typescript; undated. 1 p.  
“Michael Isaacson on the Music of the Jewish Experience.” Typescript; undated. 2 pp.  
“Michael Isaacson, Composer.” Typescript biography and resume, accompanied by facsimiles of recommendation letters. 7 pp.  
Resume of Michael Isaacson. Typescript; undated. 3 pp.  
“Catalogue of Jewish Music by Michael Isaacson (Compiled as of 3/89).” Typescript. 5 pp.  
“The Jewish Music of Michael Isaacson.” Works list, prefaced by biography of Michael Isaacson. Typescript; dated March 2006. 14 pp.  
“English Catalog of Music by Michael Isaacson.” Works list, prefaced by CV. Typescript; dated December 2005. 7 pp.  
“How Much of Michael Isaacson’s Best Selling Jewish Music Do You Know and Own.” Typescript circular, advertising published music by Michael Isaacson. 1 p.
- Folder 29 Ephemera. 27 items.  
Correspondence: Elliot Gilbert to “Co-Investor (Newman).” Facsimile of typescript letter, on professional letterhead; dated December 13, 1982.  
Songbook for Michael and Susan Isaacson’s wedding, March 22, 1975.  
Consists of typescript note of invitation and facsimiles of congregational responses. 9 pp.  
Timing for recording sessions (“2/11th, Vagner Studio, Nishmat Chayim; 2/12th, CTV Studio, Shir Ari; 2/13, Hegyon Libi; 2/13, Aliyah”). Typescript. 2 pp.  
“Israel June 2006 Itinerary for Michael Isaacson.” Typescript itinerary. 2 pp.  
*The Torch: Congregational Bulletin* (University Synagogue, Los Angeles, CA), Vol. 40, No. 11 (June 1984): 1-2. Excerpt from newsletter. 2 pp.  
Page pertains to “A Gala Synagogue Family Service: Celebrating Jay Frailich’s 10th Anniversary as our Congregation’s Cantor.”  
“Dr. Michael Isaacson: A Transcontinental Music Publications Distinguished Composer.” Publicity circular for Michael Isaacson’s music and lectures. 1 p. 2 copies.  
“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. Typescript, with annotations in pencil. 1 p.

Maulana Karenga, *Kwanzaa: A Celebration of Family, Community and Culture*, Commemorative Edition (Los Angeles: University of Sankore Press, 1997). Dustcover. 1 item. Accompanied by:

- Correspondence: Limbiko Tembo (Customer Service, University of Sankore Press) to "Booklover." Typescript letter, publicity for *Kwanzaa: A Celebration of Family, Community and Culture*; dated November 1997. 1 p.
- Publicity circular for *Kwanzaa: A Celebration of Family, Community and Culture*. Typescript brochure, trimmed. 1 item.

Baruch Joseph Cohon, "The Structure of the Synagogue Prayer-Chant," *Journal of the American Musicological Society*, Vol. 3 No. 1 (Spring 1950): 17-32. Facsimile of article. 9 pp.

Frank Lewin, "The Soundtrack in Nontheatrical Motion Pictures," *Journal of the Society of Motion Picture and Television Engineers*, Vol. 68, No. 6 (1959): 407-413. Facsimile of reprinted article, with annotations in ink, pages numbered 1-19. 19 pp.

Harvey Siders, "The Jazz Composers in Hollywood: A Symposium with Benny Carter, Quincy Jones, Henry Mancini, Lalo Schifrin, and Pat Williams." *Downbeat*, Vol. 39, No. 4 (1972): 12-15, 34. Facsimile of magazine article. 5 pp.

John S. Simonton, Jr., "Appendix C; Mysteries of Time Code Revealed." Facsimile of pages from unidentified document, pp. 59-61. 3 pp.

*Pages of Time: A Nostalgia News Report, 1946* (Millersville, TN: Pages of Time, n.d.). 24 pp. Inscription in front of booklet: "To Michael by Jay and Monina / 22 Apr 96."

CV of Samuel Adler. Typescript. 2 pp.

Biography of Harold Gould. Typescript. 1 p.

Biographies of Ben Steinberg, Mark Childs, Erica Goodman, and Suzanne Shulman. Page of musicians' biographies excerpted from unidentified program. 2 pp.

Address lists for: ACC Members and Associates; Students, Singers, Rabbis and Guests; and Organists, Composers, Music Directors. Typescript. 2 pp.

Manuscript notes. Pencil. 1 p.

Print of image from unidentified Jewish illuminated manuscript, on photographic paper. 1 item.

Benrus Watch Company, Inc. Stock Certificate; dated June 24, 1959. 1 p. Accompanied by memo from Merrill Lynch, Pierce, Fenner & Smith to Blanche Isaacson, as custodian for Michael Isaacson. Carbon copy; undated. 1 p.

Fahnestock & Co. Inc. confirmation of sale; dated May 16, 1996. 1 item.

Press clipping: The Far Side comic (1981). 1 item.

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.*  
Accompanied by Studio Work Order. Carbon copy; dated March 3, 1983.  
1 p.
- *Mad Woman of Chailot. 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. Typescript. 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 (CrO<sub>2</sub>) (n.d.). 1 item.*  
*Separated from Box 49, Item 24.*  
Samuel Adler to Michael Isaacson. 1 note. Ink; undated. 1 p.
- *Bikel, Theodore. Classic Jewish Holiday Songs. Cassette tape (Van Nuys, CA; Nimmer Productions, 1987). 1 item.*  
*Separated from Box 49, Item 31.*  
"Song Lyrics and Chords." Booklet. 24 pp.
- *Karp, Michael. "Theme Selections Reel #1." Cassette tape (n.d.). 1 item.*  
*Separated from Box 49, Item 34.*  
Track list. Typescript, with annotations in ink. 1 p.

*Materials separated from CDs:*

- *American Jewish Summer. Jewish Music Group, JMG2 18002, 2005. CD. 1 item.*  
*Separated from Box 53, Item 5.*  
Production log, [from Pacific Multimedia Corp.], Michael Isaacson, producer. Typescript; dated July 26, 2005. 1 p.

*Materials separated from videotapes:*

- “Cradle of Fire #1” VHS (n.d.). 1 item.  
*Separated from Box 54, Item 1.*  
 Shot log. Typescript 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.
- “To Recreate the World, Tape #1.) Tracks 1-8.” VHS tape (1998). 2 items.  
*Separated from Box 54, Item 6.*  
 Music cue sheet. Typescript form, completed in pencil and ink, from Amber Sky Music Production; undated. 2 pp.  
 Shot logs. Typescript forms, completed in pencil, from Amber Sky Music Production; dated July 9, 1998. 13 pp.
- “To Recreate the World, Tape #2.) Tracks 1-8.” VHS tape (1998). 2 items.  
*Separated from Box 55, Item 2.*  
 Shot logs. Typescript forms, completed in pencil, from Amber Sky Music Production; dated July 8, 1998. 12 pp.  
 “Figity Digits Mouse.” Shot log. Typescript form, completed in pencil, from Amber Sky Music Production, dated April 28, 1999. 1 p.
- “Yizkor Unmixed.” VHS tape (1999). 1 item.  
*Separated from Box 55, Item 6.*  
 Shot logs. Typescript 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.
- “Michael Isaacson: Holiday Pops ; 9/21/99 ; 1-8.” VHS tape (1999). 1 item.  
*Separated from Box 56, Item 3.*  
 Shot logs. Typescript 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 (1988). 1 item.  
*Separated from Box 56, Item 5.*  
 Production log, from Capitol Records, Inc. Studio Operations. Typescript; dated June 16, 1989. 1 p.

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. Typescript, 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 of the board. Typescript; dated March 25, 1992. 6 pp.

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. Typescript, signed in ink; dated December 22, 1993. 1 p.

Ephemera. 1 item.

Address list, untitled. Typescript, on thermal fax paper. 1 p. Copy 2 (facsimile).

Folder 3      Agreements.

Correspondence. 2 items:

Bill Kaplan to Michael Isaacson. 1 letter. Typescript, on professional letterhead, signed in ink; dated January 27, 1992. 1 p. Accompanied by "Mechanical License." Typescript, with annotations in ink. 3 pp.

Julius Lesner (Executive Director, Milken Family Foundation) to Judith Tischler (Editor, Transcontinental Music). 1 letter. Typescript, signed in ink; dated February 18, 1992. 1 p. Accompanied by "Mechanical License," unsigned. 3 pp.

Artist Contracts. 26 items.

Photography release agreement with Louis Ouzer. Typescript, signed in ink; dated May 21, 1992. Accompanied by letter from to Cammie Cohen from Michael Isaacson. Memo for fax. Ink; dated May 29, 1992. 1 p.

Artist contracts. 4 contracts (Israel Philharmonic Orchestra; Kathleen Rubbico; Stephen S. Wise Temple; Michael Isaacson). Typescript; dated January 1992. 8 pp.

Artist release forms. 20 contracts (Samuel Adler, cantor, organist, and members of the Rochester Singers). Typescript, 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*). Typescript; dated December 5, 1992. 1 p.

Ephemera. 5 items.

Template of invitation to potential Advisory Board members. 1 letter. Typescript; dated February 18, 1992. 2 pp.  
Template of recording release agreement. Typescript, undated, with annotations in ink. 1 p. Revised template. Typescript, undated. 1 p. 2 copies.  
Legal questionnaire. Typescript form. 1 p.  
Template of letter, legal questionnaire, co-producer budget worksheet, and recording release agreement. Typescript. 4 pp.  
Template of budget worksheet for CD project. Typescript; dated March 2, 1992. 1 p.

Folder 4

Archives.

Correspondence. 14 items.

Julius Lesner from Michael Isaacson. 1 letter. Typescript, 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 typescript, 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 typescript, 1 on professional letterhead; dated July 6, 1990; 1 undated. 2 pp.  
Lou Ouzer from Michael Isaacson. 1 letter. Ink, on professional letterhead; dated June 8, 1991. 1 p. Accompanied by [3 items]: Note from Helen Ouzer to Michael Isaacson. Ink, undated. 1 p. Invoice from Lou Ouzer Photography; dated June 28, 1991. 1 p. Draft album cover on paperboard. 1 item.  
Peter Scott to Michael Isaacson. 1 letter. Typescript, on translucent vellum; dated October 28, 1991. 1 p.  
Friends and colleagues of the Cantors Assembly from Michael Isaacson. 1 letter. Typescript, undated. 3 pp.  
Lowell Milken from Michael Isaacson. 1 letter. Typescript, undated. 1 p.  
[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, typescript, on professional letterhead; dated January 18, 2005.

Project Proposals. 12 items.

- “The Milken Archive of Twentieth Century American Jewish Music.” Project proposal. Typescript; dated December 1999. 7 pp. Condensed proposal. Typescript, with annotations in ink and pencil; dated December 1999. 2 pp.
- “Proposed Titles for Milken Archive Recording Schedule.” Typescript document, accompanied by partial budget for the first and second recordings. 2 pp.
- Statement of purpose and recording schedule. Typescript. 1 p. Copy 2. Typescript. 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). Typescript. 9 pp.
- “Minhag America: The Beginnings of American Synagogue Music 1890-1925.” CD project. Track list and list of personnel. Typescript. 1 p. Track list. Typescript, with annotations in ink. 1 p.
- “Program of Synagogue Choral Music 1890-1930.” CD project. Track list. Typescript, with annotations and description in ink. 1 p.
- “The Milken Archive of 20th Century American Jewish Music: A Summary of the First Year’s Achievements.” Typescript; dated July 29, 1991. 8 pp.

Budgets and Invoices. 7 items.

- Invoice from BKM Associates; dated March 15, 1991. 1 p.
- Invoice from Pacific Coast Sound Works; dated April 25, 1991. 1 p.
- Invoice from Pacific Coast Sound Works, [dated before May 31, 1991]. 1 p.
- Preliminary estimate of costs from PS:design, Los Angeles; dated July 30, 1991. 1 p.
- Invoice from Eastman School of Music Recording Arts and Services; dated August 22, 1991. 1 p.
- 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). Typescript documents for liner notes: track list, acknowledgements, and biographies. 5 pp.
- “Robert Starer: Nishmat Adam—The Soul of Man.” CD project (Milken, Vol. 1, No. 2). Typescript documents for liner notes: track list, acknowledgements, statement of purpose, and biography. 4 pp.
- Robert Starer: Nishmat Adam/Walter Scharf: The Tree Still Stands.* Milken Archive, Vol. 1, No. 1. CD album cover. Typescript draft. 1 p.
- The Tree Still Stands: A Symphonic Portrait of a Jewish Man.* Milken Archive, Vol. 1, No. 17. CD. Publisher’s proof of album cover, on thermal fax paper, with annotations in ink. 1 p. Copy 2 (facsimile). Publisher’s

proofs of liner notes, CD labels, and album cover. 9 pp. Accompanied by published CD booklet. 16 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.

Concert program (“A Voice for our Time”); dated May/June 1992. 15 pp.

Publicity and Press Materials. 3 items.

Circular for concert (Viklarbo Chamber Ensemble); dated March 1992. 1 item.

Biography of Edith Chen. Typescript. 1 p.

Photograph of Edith Chen. 1 item.

Ephemera. 1 item.

Manuscript notes on Edith Chen recording session. Ink. 2 pp.

Library. 1 item.

Eric Zeisl, *Requiem Ebraico*. For soli, mixed chorus, and organ (or orchestra).

Facsimile of published piano vocal score (New York: Transcontinental Music Corporation, 1946). 35 pp.

[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 typescript; 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.

Score (1981). Manuscript facsimile. 35 pp.

Folder 7

Friendship Park.

Manuscripts and Sketches. 1 item.

“Friendship Park” (Michael Isaacson). Manuscript sketches, pencil. 1 p.

Contracts and Agreements. 1 item.

Artist contract (J. Scott Lavender). Typescript; dated March 8, 1993. 1 p.

Folder 8

Funny, It Doesn't Sound Jewish.

Correspondence. 4 items.

Jack Gottlieb to Michael Isaacson. 3 letters. 3 typescript; dated March 12, 1992; March 22, 1992; October 20, 1992. 4 pp.

Jack Gottlieb to Mark Goldberg (Gershwin Estate). 1 letter. Typescript; dated November 5, 1992. 3 pp.

Folder 9

Liner Program Notes/Composer.

Ephemera. 1 item.

Composer's notes for *Nishmat Adam*, *Elegy*, and *Psalms of Woe and Joy*. Typescript, 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.

Proposal for "An Einstein Sampler." Typescript. 2 pp.

Library. 2 items.

Henry Mollicone. *The Tumbler of Notre Dame*. For dancers, chorus, solo voices, and chamber ensemble. Score (1989). Manuscript facsimile, bound. 60 pp.

*Hotel Eden*. Music by Henry Mollicone. Text by Judith Fein. Libretto excerpts. Facsimiles of excerpts from typescript libretto. 10 pp.

Folder 11

Mormon Tabernacle Choir.

Correspondence. 1 item.

Wendell Smoot (President, Mormon Tabernacle Choir) from Michael Isaacson. 1 letter. Typescript; dated January 11, 1992. 1 p.

Folder 12

The Music of L. Bernstein.

Correspondence. 7 items.

Samuel Adler to Michael Isaacson. 1 letter. Facsimile of manuscript letter, on professional letterhead, on thermal fax paper; dated February 4, 1993. 1 p. Copy 2 (facsimile).

Jack Gottlieb from/to Michael Isaacson. 3 letters. 3 typescript, 1 on professional letterhead, 2 on thermal fax paper; dated January 28, 1993;

February 2, 1993; February 11, 1993. Letter dated February 11, 1993, accompanied by projected budget for conference "Leonard Bernstein: A Jewish Legacy." 8 pp. Copy 2 of letters and budget on thermal fax paper (facsimiles).

Samuel Rosenbaum to Michael Isaacson. 1 letter. Facsimile of manuscript letter, on professional letterhead, on thermal fax paper; dated February 4, 1993. 1 p. Copy 2 (facsimile).

Robert Strassburg to Michael Isaacson. 1 letter. Typescript, on thermal fax paper; dated February 4, 1993. 1 p. Copy 2 (facsimile).

Judith Tischler to Michael Isaacson. 1 letter. Typescript, on thermal fax paper; dated February 4, 1993. 1 p. Copy 2 (facsimile).

Professional Papers. 1 item.

Samuel Adler, "In Memoriam: Leonard Bernstein," *American Choral Review*, Vol. 31, No. 2 (Winter/Spring 1991): 3. Facsimile of article, on thermal fax paper. 1 p. Copy 2 (facsimile).

Folder 13      New Directions.

Correspondence. 1 item.

Neal [Brostoff] to Michael Isaacson. 1 letter. Typescript, on thermal fax paper; dated April 27, 1993. 1 p. Accompanied by roster for Paul Schoenfield Trio CD recording. 1 p. Copy 2 (facsimiles).

Folder 14      Opera.

Correspondence. 5 items.

Samuel Adler to Michael Isaacson. 1 letter. Typescript, on professional letterhead, on thermal fax paper; dated June 18, 1992. 2 pp. Copy 2 (facsimile).

Lowell Milken from Michael Isaacson. 1 letter. Typescript; dated June 16, 1992. 2 pp.

Harold Orbach (Cantor, Temple Israel) to Michael Isaacson. 2 letters. 2 typescript, 2 on professional letterhead; dated June 22, 1992; June 25, 1992. 2 pp. Letter dated June 25, 1992, accompanied by typescript synopsis of *The Thief and the Hangman*, music by Abraham Ellstein, libretto by Morton Wishengrad. 1 p.

Harold Orbach from Michael Isaacson. 1 letter. Typescript, signed in ink; dated June 24, 1992. 1 p.

Publicity and Press Materials. 5 items.

Biography of Daniel W. Glauedel. Typescript. 1 p. Accompanied by list of professional operatic and solo roles. Typescript. 1 p.

Biography of Cheryl Bensman Rowe. Typescript. 1 p.

Biography of Paul Rowe. Typescript. 1 p.

Biography of John Paul White. Typescript. 1 p.

Biography of Valerie Yova. Typescript. 1 p. Accompanied by resume. Typescript. 2 pp.

- Folder 15      Putterman.
- Correspondence. 3 items.  
Nate Lam from Michael Isaacson. 1 letter. Typescript, signed in ink; dated October 30, 1991.  
Mati Lazar from Michael Isaacson. 2 letters. 2 typescript; dated August 29, 1991; October 19, 1991. 2 pp. Letter dated August 29, 1991, accompanied by typescript Release Form. 1 p.
- Library. 8 items.  
Facsimile of scores from published collection *Synagogue Music by Contemporary Composers* (New York: G. Schirmer, 1951), including:
- Leonard Bernstein. *Hashkivenu*. For full chorus of mixed voices and cantor with organ accompaniment. 20 pp.
  - Mario Castelnuovo-Tedesco. *Lecho Dodi*. For full chorus of mixed voices and cantor with organ accompaniment ad lib. 29 pp.
  - David Diamond. *Ma Tovv*. For full chorus of mixed voices and cantor with organ accompaniment. 7 pp.
  - 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.
  - Morton Gould. *Hamaariv Arovim (The Evening Twilight)*. For full chorus of mixed voices and tenor solo with organ accompaniment. 14 pp.
  - Jacob Weinberg. *Kiddush*. For full chorus of mixed voices and cantor with organ accompaniment. 8 pp.
  - Kurt Weill. *Kiddush*. For full chorus of mixed voices and cantor with organ accompaniment. 7 pp.
- Folder 16      Smithsonian Collection.
- Correspondence. 4 items.  
Dennis Britton (Associate Producer, Smithsonian Collection of Recordings) to Michael Isaacson. 1 letter. Typescript, signed in ink, on professional letterhead; dated September 9, 1991. 1 p.  
John Rauch from Michael Isaacson. 1 letter. Typescript, on thermal fax paper; dated November 6, 1991. 1 p. Copy 2 (facsimile).  
Bruce Talbot (Executive Producer, Smithsonian Collection of Recordings) to Michael Isaacson. 1 letter. Typescript, signed in ink, on professional letterhead; dated October 25, 1991. 1 p.  
Law Offices of Donovan, Leisure, Newton, and Irvine to Cammie Cohen. 1 letter. Typescript, on professional letterhead, on thermal fax paper; dated December 23, 1991. 1 p. Copy 2 (facsimile).
- Folder 17      Transcontinental Agreement.

Correspondence. 1 item.

Michael A. Banberger (Sonnenschein, Nath, and Rosenthal) to Cammie Cohen. 1 letter. Typescript, on thermal fax paper; dated March 30, 1992. 1 p. Accompanied by facsimile of Mechanical License (Transcontinental Music Publications), unsigned, on thermal fax paper. 5 pp. Copy 2 of items (facsimiles).

Folder 18 Wake Up.

Correspondence. 1 item.

Larry Lesser from Michael Isaacson. 1 letter. Typescript, signed in ink; dated March 18, 1993. 1 p.

*Sub-series G: Milken Recording Projects*

Folder 19 CD #1: Minhag America.

Correspondence. 2 items.

Samuel Adler from Michael Isaacson. 1 letter. Typescript; dated February 26, 1992. Accompanied by artist contract. Typescript, signed in ink. 1 p.

Sarah Sager (Cantor, Fairmount Temple, Beachwood, OH) to Michael Isaacson. 1 letter. Typescript, signed in ink; dated June 24, 1991. 1 p.

Ephemera. 1 item.

Program Notes. Written by Samuel Adler for CD liner notes. Typescript. 8 pp.

Folder 20 CD #2: Second Wave.

Correspondence. 1 item.

Samuel Adler to Michael Isaacson. 1 letter. Typescript, 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.
- Lazare Saminsky. *Esa Enai (I Will Lift Up My Eyes)*. For cantor, SATB choir, and organ. 6 pp.
- *Adoration*. For cantor and organ. Unidentified score on reverse. 2 pp.
- W. Binder. *Kindling of the Sabbath Lights*. For SATB chorus and organ. 2 pp.
- W. Binder. *Hariu Ladonai*. For cantor, SATB chorus, and organ. 4 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.
- Max Helfman. *Hashkiveinu*. For cantor, SATB chorus, and organ. 10 pp.

Budgets and Invoices. 1 item.

Expense report. Typescript, dated February 1992. 1 p. Accompanied by facsimiles of invoices and receipts. 4 pp.

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. Typescript; undated. 1 p.

Professional Papers. 4 items.

Manuscript notes on April 28 recording session. Ink. 2 pp.

Log of interview with Herbert Fromm. Typescript, dated April 28, 1992. 3 pp.

Program order for Christ Church recording session. Typescript, on thermal fax paper, dated May 11, 1992. 1 p. Copy 2 (facsimile).

"Questionnaire Re: Works to Be Recorded." Typescript 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. "Anim Z'mirot (Pleasant Songs)" and "Adir Hu (Yemenite Passover Song)" from *Six Short Hebrew Anthems*. For solo, SATB chorus, and organ. 8 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 97th Psalm*. For cantor, SATB choir, and organ. 6 pp.

H. Schalit. *May the Words*. For SATB choir and organ. 2 pp.

H. Schalit. *V'ohavto*. 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.  
*Zochrënu—Melech Ozër*. For cantor, choir, and organ. 2 pp.  
Max Janowski. *Sim Shalom*. For SATB chorus and organ. 6 pp.

- Folder 22 CD #5: Yiddish American Theatre.  
Correspondence. 5 items.  
Zalmen Mlotek to/from Michael Isaacson. 4 letters. 4 typescript, 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.  
Typescript 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.  
Samuel Rosenbaum to Harold Orbach (cantor, Temple Israel). 1 letter. Typescript, 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. Typescript, signed in ink, on professional letterhead; dated October 14, 1992. 1 p.  
Earline Moulder to Michael Isaacson. 2 letters. 2 typescript, 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. Typescript, on professional letterhead; dated April 1, 1992. 2 pp. Accompanied by manuscript note, in pencil. 1 p.  
Bruce Shewitz to Michael Isaacson. 1 letter. Typescript, signed in ink; dated July 13, 1992. 1 p.  
Robert Strassburg to Michael Isaacson. 1 letter. Ink; dated June 19, 1992. 2 pp. Accompanied by *Mosaic Horizons: An Organ Rhapsody on Tropol Motives*, score (1992), manuscript facsimile. 7 pp. Inscription on front cover. Copy 2 of front cover and p. 1 of music. 2 pp.  
Jonathan Yordy to Michael Isaacson. 1 letter. Typescript, signed in ink, on professional letterhead; dated April 25, 1993. 1 p.

[Illegible] to Michael Isaacson. 1 note. Ink; undated. 1 p. Accompanied by invoice for album photography from Ken Beebe, dated October 22, 1992. 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.

Receipt from The Park Hotel; dated December 30, 1992-January 6, 1993. 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.'" Typescript.

1 p.

Folder 25

CD #11: Jewish Music—East Coast.

Correspondence. 7 items.

Samuel Adler to Michael Isaacson. 1 letter. Typescript, signed in ink, on professional letterhead; dated June 23, 1992. 1 p.

Cammie Cohen from Michael Isaacson. 2 letters. 1 typescript, 1 ink; dated April 7, 1992; July 21, 1992. 2 pp.

Don Gillespie (Peters Music Publishing) from Michael Isaacson. 1 letter. Typescript, signed in ink; dated July 22, 1992. 1 p.

Bruce Taub (Editor in Chief, C. F. Peters) to Michael Isaacson. 2 letters. 2 typescript, 2 on thermal fax paper; dated July 27, 1992; July 30, 1992. 2 pp. Copy 2 of letters (facsimiles).

Bruce Taub from Michael Isaacson. 1 letter. Typescript, signed in ink; dated July 23, 1992. 1 p. Accompanied by facsimile of letter from Don Gillespie to Michael Isaacson (typescript, on thermal fax paper; dated July 23, 1992). 1 p. Copy 2 of letter dated July 23, 1992 (facsimile).

Publicity and Press Materials. 1 item.

Biography of Meyer Kupferman. Typescript. 2 pp.

Budgets and Invoices. 1 item.

Budget proposal for "CD #13 Jewish Concert music From The East Coast."

Typescript. 1 p. Revised budget proposal, dated July 22, [1992].

Typescript. 1 p.

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.

Samuel Adler from Michael Isaacson. 1 letter. Typescript, signed in ink; dated March 4, 1992. 1 p.

Yolanda Blum (Copyright Director, Music Sales Corporation) to Michael Isaacson. 1 letter. Typescript, on thermal fax paper; dated April 9, 1992. 1 p. Copy 2 (facsimile).

Cammie Cohen from Michael Isaacson. 1 letter. Typescript; dated May 1992. 1 p.

Susan Feder (Vice President, G. Schirmer) from Michael Isaacson. 1 letter. Typescript, signed in colored pencil; dated April 2, 1992. 1 p.

Ephemera. 4 items.

Program order for Christ Church recording session. Typescript, on thermal fax paper, dated May 2, 1992. 1 p. 2 copies. Copy 3 (facsimile).

Program order for Christ Church recording session. Typescript, on thermal fax paper, dated May 11, 1992. 1 p. Copy 2 (facsimile).

“Questionnaire Re: Works to Be Recorded.” Typescript form, completed in ink. 2 pp.

“Questionnaire Re: Works to Be Recorded [2].” Facsimile of typescript 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'ma, 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'mimah*. 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.

Robert Starer to Michael Isaacson. 2 letters. 1 typescript, signed in ink; 1 ink, 2 on personal letterhead; dated May 10, 1993; 1 undated. 2 pp. Letter dated May 10, 1993, accompanied by letter from Ruth Hirschberg to Robert Starer (ink; undated). 1 p. Undated letter accompanied by invoice from The Sound Company; dated June 15, 1992. 1 p.

Robert Starer to Lowell Milken. 1 letter. Typescript, signed in ink, on personal letterhead; dated September 18, 1992. 1 p.

Folder 28

CD #15: Michael Isaacson (The Music of ...).

Correspondence. 2 items.

Barbara Horowitz (Cantor, Temple Beth Am) to Michael Isaacson. 1 letter. Typescript, signed in ink, on professional letterhead; dated December 10, 1992. 1 p. Accompanied by headshot and resume for Barbara Horowitz. Typescript. 2 pp.

Mary E. Ryan (Permissions Manager, W. W. Norton & Co.) to Michael Isaacson. 1 letter. Typescript, signed in ink, on professional letterhead; dated April 15, 1992. 1 p.

Ephemera. 4 items.

"Schedule for Michael Isaacson Dec 1-14, 1992." Typescript document, with annotations in ink. 1 p.

Recording schedule for *The Jewish Music of Michael Isaacson* CD.

Typescript. 1 p. Copy 1 has annotations in ink. Copy 2 has annotations in pencil. Copy 3 revised, with annotations in pencil and ink.

List of Jewish music by Michael Isaacson. Typescript. 4 pp.

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 Michael Isaacson. 2 letters. 2 typescript; dated July 20, 1992; September 28, 1992. 2 pp.

- Letter dated July 20, 1992, accompanied by draft of letter to performers for recording (Tovah Feldshuh, Bruce Adler, Stephen Blier). Typescript. 1 p.
- Letter dated September 28, 1992, accompanied by facsimile of letter from Jack Gottlieb to Jay Morgenstern. Typescript; dated September 30, 1992. 4 pp. Accompanied by music examples for lecture recording. Manuscript facsimile. 3 pp. Accompanied by facsimile of projected budget. 1 p.

Jack Gottlieb to performers for recording: Tovah Feldshuh, Bruce Adler, Stephen Blier. 3 letters. 3 typescript; dated August 20, 1992. 3 pp.  
 Accompanied by address list. Typescript. 1 p.

Jack Gottlieb to James Kendrick and Michael Isaacson. 1 memo. Typescript; dated August 20, 1992. 1 p.

- Accompanied by Clearance Permission letters from Jack Gottlieb. 21 letters. 21 typescript; dated August 20, 1992.
- Recipients represented: Alley Music; Brockman Music; Steven Ballantine Music Publications; Blackwood Music Inc.; Criterion Music Corp.; EMI Robbins Catalog; Ethnic Music; Famous Music Corp.; Golden World; Gilbert Keyes Music Co.; James Russell, Esq.; J. & J. Ross Co.; Leeds Music Corp.; MPL Communications; Polygram International Publishing; Arthur Schwartz Music Ltd.; Shapiro, Bernstein & Co. Inc.; Paul Simon Music; Volta Music Corp.; Warner-Chappell Music; Wonderland Music Co., Inc.

Budgets and Invoices. 1 item.

Invoice from Carro, Spanbock, Kater & Cuiffo, pertaining to “Funny It Doesn’t Sound Jewish.” Typescript; dated September 23, 1992. 3 pp.

Ephemera. 1 item.

“Funny, It Doesn’t Sound Jewish (A Study in American Popular Music)” list of recordings for use in lecture presentation. Typescript; dated August 19, 1992. 8 pp.

Folder 2

CD #17: Cantoral Classics.  
Correspondence. 1 item.  
 Samuel Rosenbaum to Michael Isaacson. 1 letter. Ink; undated.

Folder 3

CD #19: Synagogue Jazz and Synth. Services.  
Correspondence. 10 items.  
 Cammie Cohen from Michael Isaacson. 1 letter. Typescript; undated. 1 p.  
 Gershon Kingsley from/to Michael Isaacson. 5 letters. 4 typescript, 2 signed in ink, 1 ink; dated February 14, 1992; February 24, 1992; March 4, 1992; April 16, 1992; 1 undated. Letter dated April 16, 1992, accompanied by artist contracts. 2 contracts. Typescript, signed by Michael Isaacson in ink; dated April 16, 1992; May 1, 1992. 2 pp.  
 Jonathan Klein from Michael Isaacson. 1 letter. Typescript, signed in ink; dated March 4, 1992.  
 M. William Krasilovsky to Gershon Kingsley. 1 letter, typescript, on thermal fax paper; dated April 15, 1992. Copy 2 (facsimile).  
 Raoul Roson (President, Seesaw Music Corp.) to Julius Lesner. 1 letter. Typescript, on thermal fax paper; dated March 9, 1992. Copy 2 (facsimile).

Julius Lesner to Raoul Roson. 1 letter. Typescript, on professional letterhead; dated March 30, 1992. Accompanied by Mechanical License. Typescript. 2 pp.

Contracts and Agreements. 1 item.

Artist contract (Hale Porter). Typescript, signed in ink; dated April 8, 1992. 1 p.

Budgets and Invoices. 7 items.

Budget projection for *Hear O Israel: A Sabbath Service in Jazz* by Jonathan Klein. Typescript, on thermal fax paper; dated February 24, 1992. 1 p. Copy 2 (facsimile).

Budget for Kingsley CD. Typescript, on thermal fax paper; dated March 16, 1992. 1 p. Copy 2 (facsimile).

Invoice from J. E. Sound Production; dated May 8, 1992. 1 p.

Invoice from Knollwood Travel; dated March 19, 1992. 2 pp. Accompanied by note from "Jan." Ink; dated March 23, 1992. 1 p.

Final expenses for recording of *Hear O Israel*. Typescript; dated October 19, 1992. 1 p. Accompanied by facsimiles of invoices, receipts, and checks. 7 pp.

Ephemera. 1 item.

*Hear O Israel* credits. Typescript, on thermal fax paper. 1 p. Copy 2 (facsimile).

Library. 3 items.

Typescript 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.

Gershon Kingsley. *Shabbat for Today: Oh, Let Us Sing a New Song Unto the Lord*. A contemporary Sabbath Eve service for cantor, narrator, SATB chorus, and instrumental ensemble. Published score (New York: Transcontinental Music Publications, 1975). 66 pp. Facsimile of published score (incomplete; consists of pp. 3-27). 25 pp.

Folder 4 CD #20: American Jewish Folk Songs.

Correspondence. 4 items.

Randi Friedman (President, Sounds Write Productions) from/to Michael Isaacson. 2 letters. 2 typescript, 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.

Doug Mishkin (Melrose, Redman & Gartlan, Attorneys at Law) to Michael Isaacson. 1 fax. On thermal fax paper; dated April 21, 1992. 2 pp. Copy 2 (facsimile).

Ephemera. 1 item.

Manuscript notes, ink. 1 p.

- Folder 5 CD #21: Music of LA, 1990; W. Scharf, C. Fox.  
Correspondence. 2 items.  
Bradley H. Ellis (Donovan, Leisure, Newton & Irvine) to William Kaplan (Mitchell, Silberberg & Knupp). Facsimiles of 2 letters. 2 typescript; dated February 24, 1992. Second letter accompanied by draft of Mechanical License. Typescript. 3 pp.
- Contracts and Agreements. 1 item.  
“Summary of Agreement Terms.” Typescript. 1 p. Accompanied by facsimiles of signed Mechanical License and artist contracts (Arthur Hamilton, Walter Scharf). 5 pp.

*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 Michael Isaacson, Herbert Fromm, and [Leni Fromm]; [1970]. 2 prints: 1 black and white photograph, 5" x 7". On reverse: "1305-12." 1 black and white photograph, 8" x 10". On reverse: "1305-7"; "Eastman 1970 / M. I. w/ Herbert Fromm & Mrs."
- 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.  
*See Folder 11 ("My Fair Lady (March 1968)" for duplicate print.*
- Photograph of Michael Isaacson conducting, mounted; unattributed; undated. 1 black and white photograph, 7.5" x 9.5", mounted.  
*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.  
 Graphics for *Through the Eyes of Music: A Musical Video Tour of Israel* (Ramat Gan: Telemedia Productions, 1991). Consists of set of 4 color transparencies (black, cyan, magenta, yellow), printed by Quad Color, Burbank, CA; dated March 8, 1991. 1 item, 11” x 13.5”. On reverse: “M 7605.”

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.  
 Graphics for *Halcyon: Michael Isaacson and the Israel Pops* (recording), Sony Special Products, A 23478, 1993. Color image on photographic paper, 11” x 14”.

Folder 21     Poster Advertisements. 3 items.  
 Advertisement for Jewish National Fund 90th Anniversary Celebration starring “Joel Grey & The Israel Pops,” January 28, 1992. Black and white image, on foam core board, 8.5” x 9.75”. On image: “Sold Out” and inscription and autograph by Michael Isaacson. 1 item.  
 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     Scrapbook, bound. Includes publicity and press materials, concert programs, and other items; dated 1970-1974. 24 pp.  
 Additional items in scrapbook include:

- Headshot of Michael Isaacson. 1 black and white photograph, 8” x 10”.
- Resume of Michael Isaacson. Typescript; undated.
- Correspondence: Samuel Adler to Michael Isaacson. 1 letter. Typescript, 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...”

- *A Message from Within: An Open Letter to Soviet Authorities from a Young Jew*. For SATB chorus. Published score (New York: Cantors Assembly, 1971).
- 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). Typescript, 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. Typescript, signed in ink, on professional letterhead; undated. 1 p. Accompanied by card for "Blanche Pullman Memorial Fund." 1 item.
- Samuel Rosenbaum (Executive Vice President, Cantors Assembly) to "Colleague." 1 letter. Typescript, on professional letterhead; dated August 27, 1971. 1 p. Letter pertains to publication of *A Message from Within*.
- "Grandma Blanche and Grandpa George" to Ari [Isaacson]. 1 letter. Manuscript, pencil and ink; dated December 17, 1980. 1 p.
- "To Grandma and Grandpa." 1 card. Ink, in Hebrew; undated. 1 p. Accompanied by 2 photographs:
- 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.

- Press clipping (birth announcement for Michael Isaacson), from *The Exhibitor* (May 1946). 1 p.

###### 1971. 7 items.

- Press clippings: 2 clippings, 1 facsimile of clipping; dated April-May 1971. 3 pp.
- Paul Kwartin, review of *Hegyon Libi: The Meditations of My Heart* (score), *Journal of Synagogue Music*, Vol. 3, No. 4 (December 1971). Facsimile of review. 1 p.
- Circulars for Temple B'rith Kodesh (includes announcements of *Meditations of My Heart* service). 2 circulars; dated April 30, 1971; 1 undated [April 1971]. 8 pp.
- Concert programs. 2 programs; dated April 30, 1971; June 15, 1971.

[1981]. 1 item.

- Press clipping: 1 clipping (“Temple Israel Plans Composer in Residence Weekend”); undated [August 1981?]. 2 pp.

1982. 1 item.

- Press clipping: Page from *Oheb Shalom Review* (includes announcement of premiere of *Light for the Heart’s Dark Places*); dated September 1982. 2 pp.

1983 2 items.

- Press clippings: 1 clipping, 1 facsimile of clipping; dated February-March 1983. 2 pp.

1990. 1 item.

- Press clipping: Velvel Pasternak, “Miserlou and the Hassidim of Breslov,” *The Jewish Press* (March 1990). 2 pp.

1994. 1 item

- Publicity circular for the L. A. Jewish Symphony’s “The Symphony Sings” concert; dated November 13, 1994. 1 p.

Folder 5

Yeshiva Rambam Yearbook, 1959. 2 items.

Yearbook and commencement program for Yeshiva Rambam; dated June 1959. 36 pp. Included in yearbook: “Discontentment,” poem by Michael Isaacson, p. 32.  
“Contentment.” Typescript poem, with annotations in pencil. 1 p.

Folder 6

Papers. 4 items.

Commencement program, Lynbrook Senior High School; dated June 1980. 4 pp.  
Pocket Appointment Calendar, 1993-1994. Blank. 34 pp.  
Resume of Michael Isaacson. Typescript. 2 pp. 2 copies.  
Manuscript notes, untitled. Ink. 1 p. On reverse: June 1994 calendar for Valley Beth Shalom/Harold M. Schulweis Day School.

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 Schlusel / 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.

Typescript, signed in ink, on professional letterhead; dated January 28, 1977. 1 p.

Samuel E. Karff (Rabbi, Congregation Beth Israel) to Michael Isaacson. 1 letter. Typescript, 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. Typescript, signed in ink, on professional letterhead; dated December 9, 1982. 1 p.

"Barry" (Los Angeles Times) to Michael Isaacson. 1 letter. Typescript, 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). Typescript; 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.

10 concert programs; dated September 6, 1986 ("Miss Israel Today Beauty  
Pageant"); April 4, 1988 (2 copies); June 12, 1988; December 4, 1988;  
January 21, 1989; May 8, 1989; May 16, 1989; May 26, 1989; December  
16-18, 1989; May 18, 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.
- "Music-Making 'Myths.'" *Cleveland Plain Dealer* (June 13, 1976). 1  
p.

1980-1989. 28 items: 23 clippings (with 2 duplicate facsimiles), 3 facsimiles  
of clippings. 35 pp. Includes articles by Michael Isaacson:

- "The Power of Electric Judaism." *Los Angeles Jewish Community  
Bulletin* (January 14, 1980). 1 p. Copy 2 (facsimile).
- "Torah with a Drop of Honey." *Los Angeles Jewish Community  
Bulletin* (January 28, 1980). 1 p. Copy 2 (facsimile).

1990-1992. 9 items: 8 clippings (with 1 duplicate facsimile). 9 pp.

Undated. Includes articles by Michael Isaacson:

- "Flash of Spanish Brass." Clipping from unidentified newspaper. 1 p.
- "Jewish Music Month—A Time to Ask: What's Jewish Music?"  
Clipping from unidentified newspaper. 1 p. Copy 2 (facsimile).

Circulars and Press Releases. 16 items.

Circular for *The Passover Plot*. 4 pp.

"A Preview: *The Passover Plot*." Press booklet. 12 pp.

Press release from The Barskin Agency (Artists Representation), pertaining to  
their representation of Michael Isaacson. Typescript; dated May 1978. 1 p.

Circulars and flyers for concerts featuring music by Michael Isaacson. 7  
items; dated Fall 1981; January-March 1982; August, 1983; December 10,  
1983; May 8, 1989; April 24-25, 1990; May 6, 1990; May 18, 1990;  
March 31, 19--. 14 pp.

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:

- "1978 Transcontinental Music Releases." Circular. 2 pp.
- "Music for Chanukah—S.A.T.B." Circular from the Union of American Hebrew Congregations; dated October 1978. 1 p.
- Circular from the Cantors Assembly. Includes advertisement for *A Message from Within* by Michael Isaacson (score). 2 pp.
- Circular for *Windows of the Soul: The Music of Rabbi Moshe J. Rothblum* (recording), arranged and conducted by Michael Isaacson. 1 p.

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.
- Greater Cleveland Chapter of Hadassah Bulletin* (March 1981): 1-2. Front cover of bulletin advertises "The Sounds of Jewish Music" donor luncheon, March 22, 1981. 2 pp.
- Performing Arts: California's Theatre and Music Magazine*, Vol. 16, No. 1 (January 1982), 78 pp. Magazine includes insert: concert program for *Number Our Days*, with biography of Michael Isaacson (insert, p. 14).
- The Torch*, Vol. 41, No. 10 (June 1990): 1-2. Front cover of bulletin advertises Family Worship Service on June 1, 1990, with music 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.

- "The Impact of the U. S. on US and US on the U. S." Lecture script. Typescript, with annotations in ink; undated [October 30, 1983]. 5 pp.
- "Alternatives Available in Harmonizing a Cantorial Melody." Lecture for Cantors Assembly Workshop, Temple Sinai; dated December 6, 1978. Handout for lecture. Typescript. 2 pp.

Ephemera. 3 items.

“Cantors Assembly West Coast Region Schedule of Programs for 1979.”

Typescript 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.

Robert Strassburg, “A S’lichot Happening,” *Journal of Synagogue Music*,  
Vol. 9, No. 1 (March 1979): 17-18. Facsimile of journal table of contents  
and article. 3 pp.

## 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 Udi Harpaz, Michael Isaacson, Walter Scharf, and Aminadav Aloni, by Harry De Ligter Photographics; dated April 1983. 1 black and white photograph, 5” x 7”. On reverse: “Publicity photograph for Jewish Federation Concert ‘6506’ series June 5th 1983; F830411-A-5.”
- 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".
- 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. Typescript, signed in ink, on professional letterhead; dated April 3, 1991. 1 p.
- “1991 Israel Pops Tour Directory.” Orchestral personnel list, including contact information. Typescript, with annotations in ink. 4 pp.
- Itinerary for Israel Pops Orchestra tour, March 1-24, 1991. Typescript, with annotations in ink. 12 pp.

*Sub-series B: Concert Programs*

**Box 35**

Folder 1

Concert and Conference Programs: 1970-1979.

10 programs. Includes:

- “An Evening with Music,” Music Department of Hagigah (Michael Isaacson, Instrumental Music faculty); dated August 25, 1970. 2 pp.
- “An Evening with Sight and Sound,” Hagigah Music and Photography Departments; dated September 1, 1970. 4 pp.
- “Composers’ Forum,” Eastman School of Music; dated November 3, 1970. 2 pp. On program: *Adonai Roi* and *Juicy Doesn’t Live Here Anymore (A Brass Quintet)*.
- “A Treasury of Traditional and Contemporary Synagogue Classics in Concert,” Cantors Assembly, Kiamesha Lake, NY; dated May 11, 1971. 2 pp. On program: *A Message from Within*.
- “Music Sabbath: A Program of Jewish Choral Classics with the Hebrew Choral Club of Fredonia,” Temple Beth Zion, Buffalo, NY; dated February 15, 1974. 2 pp. On program: *Evening Prayers*.
- “Avodat Ammamit: A Folk Service by Michael Isaacson with Rabbi Gerald Brieger,” Isaac M. Wise Temple; dated March 15, 1974. 2 pp.
- “Prospects for Jewish Creativity in Our Time” symposium, B’nai B’rith Hillel Foundation of Rochester, Rochester, NY; dated February 27-28, 1975. 2 pp. On program (symposium concert): *The Legend of Rabbi Chaym*.
- “A New Musical Sabbath Service,” Temple B’nai Or, Morristown, NY; dated November 12, 1976. 9 pp. On program: *Hegyon Libee*.
- “Shiray Avot: A Suite of Songs from *Sayings of the Fathers*,” University Synagogue, Los Angeles, CA; dated January 28, 1977. 4 pp.
- “Weekly Bulletin, Temple Sharey Tefilo,” program for Sabbath Eve service, East Orange, NJ; dated December 1, 1978. 2 pp. On program: *Meditations of My Heart*.

Folder 2

Concert and Conference Programs: 1980-1989.

19 programs. Includes:

- "Joan Karff's New Dance Group"; dated January 31, 1982. 2 pp. On program: *Four Plus Five*.
- *Number Our Days*; concert program contained in *Performing Arts: California's Theatre and Music Magazine*, Vol. 16, No. 1 (January 1982), 78 pp.
- "Shepherd Percussion Ensemble," Shepherd School of Music, Rice University; dated March 30, 1982. 2 pp. On program: *Assumed Identities*.
- "Hegyon Libi (The Meditations of my Heart)," Baltimore Hebrew Congregation; dated April 2, 1982. 2 pp.
- "Light for the Heart's Dark Places: Some Thoughts Before Selihot," Congregation Beth Israel, San Diego, CA; dated September 11, 1982. 2 pp.
- "A Service of Dedication and Thanksgiving for the New Middle School," Holland Hall School, Episcopal Diocese of Oklahoma; dated November 7, 1982. 2 pp. On program: *Adoration and How Can I Sing*. Inscription on front of program from Harry Sebiar.
- "A Celebration of Jewish Music," Valley Beth Shalom, Encino, CA; dated [March 1982?]. 17 pp. On program: *Kedushah* and Four Movements from *Nishmat Chayim*.
- "6505 Series of Jewish Arts Performances," Jewish Federation Council of Greater Los Angeles; dated April 24-June 19, 1983. 13 pp. On June 5 concert: *Dreamchant*.
- "Seventeenth Musicale," California State University, Los Angeles; dated October 7, 1984. 2 pp. On program: nomination of Michael Isaacson to the board of directors.
- "Musicale Judaica," Brooklyn Botanic Garden; dated December 16, 1984. 1 p. On program: *Light the Legend*.
- "Celebration of Jewish Music III," Jewish Music Commission, Valley Beth Shalom, Encino, CA; dated March 31, 1985. 8 pp. On program: *Yom Zeh L'Yisrael* (Michael Isaacson, conductor).
- "Flute Choir, Winter Holiday Program," California State University, Los Angeles; dated December 4, 1985. 2 pp. On program: *"I Had a Little Dreidle" Variations*.
- "Simcha '86" (Michael Isaacson, conductor), Santa Monica, CA; dated January 25, 1986. 12 pp.
- "Guardians of the Heart—Keepers of the Dream"; dated July 1, 1986. Excerpt from symposium program, unidentified. 1 p.
- Excerpts from conference program [Second Annual Jewish Music conference]; dated August 2, 1986. 4 pp. On program: "Innovations in Jewish Music" preconference presentation by Michael Isaacson; "Composing Jewish Music" presentation by Michael Isaacson.

- "The American Conference of Cantors," Leo Baeck Temple; dated December 7, 1986. 4 pp. On program: *K'ets Shatul*.
- "Simcha '87" (Michael Isaacson, conductor); dated February 1, 1987. 12 pp.
- "Third Annual Conference, Pacific-Southwest Region, American Conference of Cantors," Phoenix, AZ; dated February 15, 1987. 4 pp. On concert program: *Nishmat Chayim*.
- "A Test of Faith: A Pulpit Musical Drama in One Act," Valley Beth Shalom; dated March 22, 1987. 4 pp.
- "Simcha '89" (Michael Isaacson, conductor); dated February 12, 1989. 12 pp.

Folder 3

Concert and Conference Programs: 1990-1999.

6 programs. Includes:

- "Remembering the Past, Ensuring the Future: A Concert Commemorating the 50th Anniversary of the Warsaw Ghetto Uprising," Eastman Theatre; dated May 9, 1993. 12 pp. On program: *The Last Letter of Mordechai Anielewicz*.
- "In Concert '93: An Evening of Unity" (Michael Isaacson, conductor), Madison Square Garden; dated December 11, 1993. 28 pp.
- "Chanukah '94: A Symphonic Celebration," Charlotte, NC; dated November 30, 1994. 10 pp. On program: music of the Israel Pops performed by the Charlotte Symphony Orchestra with Michael Isaacson, guest conductor.
- "1995 Maccabi Youth Games," Los Angeles, CA; dated August 13-18, 1995. Excerpts from official program and game guide. 8 pp. On program: *We Are Maccabees*. Accompanied by ticket. 1 item.
- "Shir Ari," Congregation Mickve Israel; dated March 8, 1996. 8 pp.
- "Shehechyanu: 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.

Folder 4

Concert and Conference Programs: 2000-2016.

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*.
- "A Concert of Music by Jewish Composers," The Caravel Quartet, Museum of Biblical Art, New York; dated December 10, 2009. 4 pp. On program: *The Shul in My Right Hand*.
- "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*.
- "The Music of Michael Isaacson," Valley Beth Shalom, Encino, CA; dated January 22, 2010. 4 pp. On program: *M'nucha, K'dusha*,

- V'oneg*; selections from *Nishmat Chayim*; *Psalm 116* from *An American Hallel*; *Psalm 121*; *Ut'shuvah*; *Psalm 122*.
- "Love Thy Neighbor, The Stranger in Our Midst: 8th Annual Interfaith Symposium of Theology, Art, and Music," Beverly Hills, CA; dated March 6, 2011. 8 pp. On concert program: *On the Other Side of Daybreak*.
  - "The Cantorial Recital of Marcus Feldman"; dated May 19, 2011. 11 pp. On program: *Nightsong* and *Ladino Medley*.
  - "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'shuva*, *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'ma" 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*; *Biti and B'ni*; *Eisht 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:

- *Golda's Balcony*, Manhattan Ensemble Theater; dated June 2003. 50 pp. Inscription on front cover of program: "To Beloved Michael – Love + Thanks, Tovah [Feldshuh]."
- "Riverside County Philharmonic, 40th Anniversary Season," Riverside, CA; dated September 26, 1998.
- "Elmer Bernstein: A Celebration"; August 2004. 2 pp.

#### *Sub-series C: Press Clippings*

#### Folder 6

Press clippings: 1970-1979.

1971. 8 items.

- Facsimile of press clipping; dated February 6, 1971 (pertaining to “Madrigals of Israel” concert at Temple B’rith Kodesh). 1 p.
- Excerpt from *Bulletin Temple Beth El*, Vol. 44, No. 24 (March 10, 1971) (pertaining to “The Songs of Freedom” concert; March 12, 1971). 2 pp.
- *Temple B’rith Kodesh* bulletin (April 30, 1971) (pertaining to performance of *Hegyon Libi (Meditations of My Heart)*; April 30, 1971). 4 pp.
- 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.
- Facsimile of review: Paul Kwartin, review of *Hegyon Libi* (score, Transcontinental Music Publications), *Journal of Synagogue Music*, Vol. 3, No. 4 (December 1971). 1 p.

1972. 5 items.

- Press clipping: 1 clipping; dated January 24, 1972 (pertaining to publication of *Hegyon Libi*). 1 p.
- *The Temple Bulletin* [Indianapolis Hebrew Congregation], Vol. 116, No. 17 (April 21, 1972) (pertaining to lecture and performance of *Hegyon Libi*; April 28, 1972). 6 pp.
- Facsimile of press clipping; dated April 27, 1972 (pertaining to 25th Anniversary Meeting of the Cantors Assembly). 1 p.
- Excerpt from Temple Sinai bulletin; undated [May 1972] (pertaining to performance of *Who Are the Teachers?*; May 7, 1972). 1 p.
- Facsimile of press clipping; dated May 4, 1972 (pertaining to performance of *Yism’chu*). 1 p.

1973. 1 item.

- Facsimile of review: Review of *Kol Sason (A Sound of Joy)*, *Journal of Synagogue Music*, Vol. 4, No. 4 (May 1973). 1 p.

1974. 5 items.

- Press clipping; dated January 19, 1974 (pertaining to lecture performance by the Fredonia Hebrew Choral Club directed by Michael Isaacson). 1 p.
- Facsimile of press clipping; dated March 14, 1974 (pertaining to performance of *Avodat Ammamit*). 1 p.
- Facsimile of press clipping; dated March 18, 1974 (pertaining to performance of compositions and arrangements by Michael Isaacson at the Plum Street Temple, Cincinnati, OH). 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.

- Press clipping; dated January 24, 1975 (interview with Michael Isaacson titled "Finding New Paths in Temple Musical Life"). 1 p.

1976. 2 items.

- Press clipping; dated January 15, 1976 (pertaining to guest lecture at Temple Israel). 1 p.
- Press clipping; dated May 18, 1976 (pertaining to *The Sixth Day* multimedia installation). 1 p.

1977. 1 item.

- *The Torch: Congregational Bulletin* (University Synagogue, Los Angeles, CA), Vol. 32, No. 7 (January 1977): 1. Facsimile of article (pertaining to performance of *Shiray Avot*). 1 p.

1978. 1 item.

- *The Torch: Congregational Bulletin* (University Synagogue, Los Angeles, CA), Vol. 35, No. 3 (September 1978): 1. Facsimile of article (pertaining to performance of *S'lichot*). 1 p.

[Undated, 1970s]. 1 item.

- Excerpt from JY bulletin: photograph of Michael Isaacson; undated [April 197-?]. 1 p.

Folder 7

Press clippings: 1980-1989.

1982. 3 items.

- Harry Sebran, "Temple Israel Plans Composer in Residence Weekend," *Tulsa Jewish Review* (September 1982): 8, 12. Excerpt from journal. 4 pp.
- Press clipping; dated September 8, 1982 (pertaining to performances of *Hegyon Libi*, *Regeneration*, and *Psalm 23*; September 10-11, 1982 [Temple Israel's Composer in Residence Weekend]). 1 p.
- 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.

- Facsimile of press clipping; dated May 23, 1983 (pertaining to premiere of *Dreamchant*). 1 p.
- Facsimile of press clipping; dated October 21, 1983 (pertaining to lecture at Temple Beth Israel, October 30, 1983). 1 p.

1984. 1 item.

- Press clipping; dated April 8, 1984 (pertaining to performance of *Hegyon Libi*). 1 p.

1985. 4 items.

- Press clipping; dated March 7, 1985 (pertaining to March 31, 1985, concert including music by Michael Isaacson). 1 p.
- 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.

- 2 press clippings (advertisements for Simcha '87); dated August 29-September 4, 1985; September 19-September 25, 1985. 2 pp.
- 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.

- Review of *Ride a Purple Pelican* (recording), *School Library Journal* (February 1989): 51. Facsimile of article, with note in ink to Michael Isaacson. 1 p.

Folder 8

Press clippings: 1990-1999.

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.

- Review of *Legacy: A Mosaic of Jewish Music* (recording), *B'nai B'rith Messenger* (July 31, 1992). Facsimile of review. 1 p. Accompanied by circular "I Need Books to Review" from Sol H. Marshal Creative Editorial Service. 1 p.
- Jan Gippo, "New Piccolo Repertoire," *Flute Talk* (December 1992): 32. Facsimile of article, with annotation in ink. 1 p.
- 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."
- "Israel's Prime Minister Shamir Awarded Honorary Doctorate," *Hebrew Union College Chronicle*, Vol. 52 (1992): 5 (mentions *Psalms*)

*for a Leader*, a musical tribute to Prime Minister Shamir performed at convocation). 1 p.

1993. 8 items.

- Press clipping; dated May 1993 (pertaining to performance of *Dreamchant*; May 18, 1993). 1 p.
- Facsimile of press clipping; dated May 20, 1993 (pertaining to “New Voices in Jewish Music” concert including *Dreamchant*). 1 p.
- Press clipping (advertisement for “In Concert ’93: An Evening of Unity”); dated November 5, 1993. 1 p.
- Press clipping; dated November 5-11, 1993 (pertaining to “In Concert ’93: An Evening of Unity”). 1 p.
- 2 press clippings (advertisements for “In Concert ’93: An Evening of Unity”); dated November 26-December 2, 1993; December 3-9, 1993. 2 pp.
- Press clipping; dated December 3-9, 1993 (pertaining to “In Concert ’93: An Evening of Unity”). 1 p.
- Press clipping (advertisement for “In Concert ’93: An Evening of Unity”); dated December 10-16, 1993). 1 p.
- Advertisement for “In Concert ’93: An Evening of Unity,” from unidentified magazine; undated. 1 p.

1994. 5 items.

- “Sell Out Crowd at NY Madison Square Garden for Michael Isaacson and the Israel Pops,” *Viewpoint* (Spring 1994): 29. 1 p.
- Press clipping; dated August 26-September 1, 1994 (“The Sounds of Jewish Music,” includes feature of Michael Isaacson). 2 pp.
- Press clipping; dated October 7, 1994 (“Music and Minyans Draw Throngs to Wise”). 1 p.
- Excerpts from *Times Outlook* (November 1994), pp. 13-16, 43-46 (includes feature on the Israel Pops Orchestra and interview with Michael Isaacson). 8 pp.
- Press clipping; dated November 11, 1994 (pertaining to premiere of *Ezkerah—In Memory of My Mother*). 1 p.

1995. 1 item.

- Review of *A Chanukah Dreidle* (Transcontinental Music Publications), *Choral Journal* (September 1995): 74-75, 86. Facsimile of review, on thermal fax paper. 3 pp. Copy 2 (facsimile).

1996. 10 items.

- [David Mermelstein], “Is Popular Culture Defining Synagogue Music?” *Reform Judaism* (Spring 1996). Journal article (incomplete, consists of pp. 41-44). 3 pp. Accompanied by advertisement “Reform Judaism Musicians Showcase.” 4 pp.

- Facsimile of press clipping (advertisement for Hadassah's 1996 National Convention); undated. 1 p.
- Press release: "L. A. Joins Cities around the U. S. in Celebrating Jewish Music Composer's 50th Birthday." Typescript; dated April 12, 1996. 3 pp.
- Press clipping; dated April 19, 1996 ("Varied Events Celebrate 50th Birthday of L. A. Composer"). 1 p.
- Press clipping; dated May 17-23, 1996 (pertaining to release of *Made in America 1970-1995: The Jewish Music of Michael Isaacson* album). 1 p.
- Press clipping: 1 clipping, 1 duplicate facsimile; dated May 22, 1996 (review of *Made in America 1970-1995: The Jewish Music of Michael Isaacson*). 2 pp.
- Excerpt from [*The Torch: The Monthly Newsletter of University Synagogue*]; undated [June 1996] (pertaining to Shabbat Eve service celebrating Michael Isaacson's 50th birthday). 1 p.
- *Jewish Music Commission Upbeats* (October 29, 1996). Circular includes article pertaining to "How to Compose Music for Worship" class. 1 p.
- Press clipping; dated December 11, 1996 (review of *Viktor Ullmann: The Emperor of Atlantis*, Music from Terezin, Vol. 2 [recording], produced by Michael Isaacson). 1 p.
- Facsimile of press clipping, on thermal fax paper; dated December 18, 1996 (pertaining to *Water Music* album by Laura Sperling). 1 p. Copy 2 (facsimile).
- Press clipping (advertisement for *Viktor Ullmann: The Emperor of Atlantis* [recording]), *Reform Judaism* (Winter 1996): 59. Clipping of ad. 1 p.

1997. 2 items.

- *JCE Bulletin*, Spring 1997. Newsletter of the Jewish Cultural Enrichment Institute, Burbank, CA. Typescript. 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; dated January-February 1999 (advertisement for Atlanta Reform Jewish congregations' concert of works by Michael Isaacson). 1 p.

- 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.
- Press clipping; dated June 3, 1999 (feature on the Kettering Children's Choir and their performance of *Cradle of Fire*). 2 pp.

Folder 9

Press clippings: 2000-2013.

2000. 4 items.

- Press clipping; dated January 7, 2000 (pertaining to performance of *L'maaseih V'reisheet—To Recreate the World*). 2 pp.
- Press clipping; dated January 14, 2000 (pertaining to performance of *L'maaseih V'reisheet – To Recreate the World*). 3 pp.
- Press clipping; dated January 14, 2000 (pertaining to performance of *L'maaseih V'reisheet – To Recreate the World*). 1 p.

2001. 1 item.

- Facsimile of press clipping; dated April 11, 2001 (review of *Standing Ovation* [recording], Music Lab, 2000). 2 pp.
- *K'lei Shir: The Newsletter of the Guild of Temple Musicians*, Vol. 1, No. 9 (Fall 2002). 4 pp. Includes review of *Michael Isaacson Songbook, Vol. 1* (New York: Transcontinental Music Publications, 2001).

2003. 5 items.

- Ray Colcord, "A Final Note," *The Score*, Vol. 18, No. 1 (Spring 2003): 3. Article mentions the SCL Speaker's Bureau program initiated by Michael Isaacson. Accompanied by first page of journal. 2 pp.
- Facsimile of press clipping; dated May 20, 2003 (pertaining to performance of *A Covenant of Wonders*). 1 p.
- Facsimile of press clipping; dated June 4-17, 2003 (pertaining to performance of *A Covenant of Wonders*). 1 p.
- Facsimile of press clipping; dated June 20, 2003 (pertaining to premiere of *A Covenant of Wonders*). 1 p.
- Jack Gottlieb, "Leonard Bernstein: A Jewish Legacy," *Prelude, Fugue, and Riffs* (Fall/Winter 2003/2004): 6-8. Article is a reprint of liner notes from the homonymous recording (The Milken Archive, 2003). 3 pp.

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.

- “An Unforgettable Eastman Reunion—After Forty Years,” *Eastman Notes* (Spring 2013): 31. 1 p. Article pertains to collaboration between Michael Isaacson and Robert DeCormier for *An American Hallel* (recording). Accompanied by “Recordings” section with information about the album. 1 p.

Folder 10 Press Clippings: Israel Pops Tour, 1991.

*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.
- Advertisement for March 12 concert, *The Atlanta Journal and Constitution* (February 3, 1991), N-4. 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.
- “Community Calendar,” *Jewish World* (New York, March 22-28, 1991), 39. 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.
- “Music Mensch,” by Todd Leopold. Facsimile of press clipping from unidentified newspaper (Atlanta, GA), on thermal fax paper; undated. 2 pp. Copy 2 (facsimile).
- “A Perfect Moment of Amazing Grace,” by Ardith Hilliard. Press clipping from *LA Times*; undated. 2 pp.
- “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 Breath of Life* performance, May 6. Press clipping, from unidentified newspaper; 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.

- Circular for premiere of *Number Our Days*, musical direction and original music by Michael Isaacson (Venice, CA, January 21-March 7, 1982). 1 p.
- Invitation to a concert of the Hollywood Chamber Orchestra (Jean Delacour Auditorium, Museum of Natural History, Los Angeles, CA, September 19, 1982). Typescript. 1 p.
- 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.
- Circular for "Shir Limud: Alternatives in Jewish Music Education" conference (University of Maryland, College Park, MD, August 1-3, 1986). On conference program: "Using the New Musical Styles" presentation by Michael Isaacson. Typescript. 2 pp.
- Circular for Jewish National Fund 90th Anniversary Celebration (January 28, 1992). 3 items: 1 notecard, 1 insert, 1 order form card.
- Advertisement for Jewish National Fund 90th Anniversary Celebration (January 28, 1992). On image: "Sold Out" and inscription and autograph by Michael Isaacson. 1 p.
- Circular for "In Concert '93: An Evening of Unity," on thermal fax paper. 1 p. Copy 2 (facsimile).
- Circular for *Nishmat Chayim* Shabbat evening worship service (Temple Israel, Omaha, NE; May 13, [2005]). 1 p.

Publicity materials advertising publications and/or recordings of music by Michael Isaacson. 8 items.

- Draft of graphics for circular advertising new synagogue music by Michael Isaacson. 2 pp. Images consist of collage of excerpts from published scores.

- *Transcontinental Music Bulletin Board*, Vol. 1, No. 2. 2 pp. Includes list of program suggestions advertising music published by Transcontinental Music Publications.
- "Music to be Wed By." List of published music compiled by Mrs. Max Goldberg (National Music Chairman, Women's League for Conservative Judaism). Typescript. 3 pp. Included on list: *Kol Sasson*, by Michael Isaacson.
- 2 circulars for *Regeneration: The Album*. 4 pp.
- Circular for *L'maaseih V'reisheet – To Recreate the World* (performance package). 4 pp.
- Facsimile of circular for *Made in America 1970-1995: The Music of Michael Isaacson* (recording). 1 p.
- Promotional material for Michael Isaacson (including biography and contact information), from unidentified source. 1 p. On reverse: promotional material for Ludmila Gierowitz.

### 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:
  - o "Dan Shakespeare and William Almagor," by Mendel Kohansky, *The Jerusalem Post* (October 30, 1964).
  - o "The Ribald Rabbis of the Renaissance," *The Jerusalem Post Magazine* (June 4, 1971).
  - o "Stage: Peasant Woe and Earthy Faith," by Clive Barnes, *The New York Times* (November 23, 1971).
  - o "The Theatre," by Marilyn Stasio, *Cue* (December 4, 1971).
- *JY News* [Jewish Community Center of Rochester], Vol. 35, No. 6C. 4 pp. Includes feature on "A Festival of Jewish Music" concert with the Rochester Philharmonic Orchestra; November 29, 1970, p. 1.
- Facsimiles of 2 clippings, from unidentified source; dated November 1971 (pertaining to "A Festival of Jewish Music" concert). 1 p.
- Facsimile of press clipping: "Music: Commemoration of Holocaust," by Tim Page, *The New York Times* (May 30, 1984), C21. 1 p.
- Press clipping: "Rabbi Magnin, Patriarch Who Charmed L. A., Dies," *Los Angeles Times* (July 18, 1984). 2 pp.
- Facsimile of press clipping: "A Musician's Best Friend: Sounds of Life and Death," by Toby Axelrod, *The Jewish Week, Inc.* (October 13, 1989). 2 pp.
- Facsimile of press clipping: "Jack of All Keys Knows the Score," by Joel Roteman, *The Jewish Chronicle of Pittsburgh* (November 2, 1989), 16. 1 p.
- Press clipping: "Leningrad's 'King of Rock 'n' Roll' Has Arrived," by Larry Derfner, *Jerusalem Post* (November 14, 1990). 1 p.
- Press clipping: "Book Bytes," by Elizabeth Venant, *Los Angeles Times* (January 15, 1992). 2 pp. Annotation on clipping: "To Lowell Milken /

From: Michael Isaacson / Re: Companion 'Electronic Text to Archive'."

- Press clipping: "'Brundibár' Delivers Historical Resonance," by Chris Pasles, *Los Angeles Times* (May 21, 1999), F18. 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.
- Facsimile of press clipping: "The Art of the Egg Cream," by Sharman Stein, from unidentified source; undated. 1 p.
- Facsimile of press clipping: "More Than Suspense's Handmaiden," by David Mermelstein, from unidentified source; undated. 1 p.
- Facsimile of press clipping: "Debate Opens on TV Ads Aimed at Kids," by Marlene Cimonis, from unidentified newspaper; undated. 1 p.

#### **Series 4: Library**

##### *Sub-series A: Study Scores*

- Folder 14 Ades, Hawley, arr.  
*Songs for Hanukah*. For SAT voices and piano. Score. Delaware Water Gap, PA: Shawnee Press, Inc., 1975. 31 pp.
- Folder 15 Adler, Hugo Ch.  
*The Joy of Dedication: A Chanukkah Poem*. For mixed chorus, unison children's chorus or solo voice with organ or piano accompaniment. Text by Alexander M. Schindler. Score (TCL 798). New York: Transcontinental Music Publications, 1962. 16 pp.  
*The Lights We Have Kindled: Hanukkah Song*. For SATB chorus and keyboard accompaniment (ad lib.). Score (TCL 779). New York: Transcontinental Music Publications, 1958. 9 pp.
- Folder 16 Adler, Samuel.  
*The Missionary*. An opera in one act. Based on the short story "The Conversion of the Jews" by Philip Roth. Libretto by Judah Stampfer. Vocal score. Manuscript facsimile, bound. 80 pp. Inscription on title page: "To my dearest friend Michael Isaacson who made this work possible."
- Folder 17 Adler, Samuel: Choral music. 16 scores.  
*The Chanukah Story*. Hebrew folk song for unison chorus and piano. Score (No. 95.501). New York: Oxford University Press, 1970. 2 pp.  
*The Feast of Light: Hanukkah*. For four-part chorus of mixed voices with piano accompaniment. Text by E. Amiran. Score (Octavo No. 11500). New York: G. Schirmer, 1967. 10 pp.

*Five Sephardic Choruses.* 5 scores.

- I. Yom Gila. For soprano, alto, tenor, and bass solos, mixed chorus and piano. Score (993130). New York: Transcontinental Music Publications, 2001. 7 pp.
- II. Ya Ribban Olam. For bass solo and mixed chorus with piano. Score (993131). New York: Transcontinental Music Publications, 2001. 5 pp.
- III. Ein Keloheinu. For soprano, alto, tenor, and bass solos with piano. Score (993132). New York: Transcontinental Music Publications, 2001. 6 pp. 2 copies.
- IV. Adon Olam. For soprano, alto, tenor, and bass solos, mixed chorus, and piano. Score (993133). New York: Transcontinental Music Publications, 2001. 5 pp. 2 copies.
- V. Zamri Li. For tenor solo and mixed chorus with piano. Score (993134). New York: Transcontinental Music Publications, 2001. 5 pp.

*The Flames of Freedom: A Hanukkah Celebration.* For three-part chorus with piano. English translation by Samuel Rosenbaum. Score (L-8111). Cleveland, OH: Ludwig Music Publishing Co., 1984. 60 pp.

*L'chah Dodi.* For cantor, mixed choir, organ, and flute. Score (991252-8). New York: Transcontinental Music Publications, 1987. 10 pp. 2 copies.

*Min Hameitsar (Psalm 118).* Music by Jacques Frommenthal Halevy. Arranged for soli, chorus, and keyboard. Score (991325-18). New York: Transcontinental Music Publications, 1993. 19 pp.

*Rock of Ages (Mo'oz Tzur): Hanukkah Hymn.* Arranged for mixed voices and keyboard accompaniment (ad lib.). Score (TCL 134-3). New York: Transcontinental Music Publications, 1957. 4 pp.

*Shalom (A Song of Welcome).* For four-part chorus of mixed voices with piano accompaniment. Score (45688c/Octavo No. 11192). New York: G. Schirmer, 1964. 7 pp.

*A Song of Hanukkah (The Feast of Lights).* For four-part chorus of mixed voices with piano accompaniment. Score (45620c/Octavo No. 11162). New York: G. Schirmer, 1964. 8 pp.

*Spin, Dreidel, Spin.* A Chanukah song for SA chorus and piano. Text translated by Wolli Kaelter. Score (No. 95.407). New York: Oxford University Press, 1970. 2 pp.

“III. Uv'shorar Gadol.” From *Hinay Yom Hadin (Behold the Day of Judgment)*. For four-part chorus of mixed voices with tenor solo (cantor). Score (47086c/Octavo No. 11910). New York: G. Schirmer, 1972. 11 pp.

*Who Can Retell?* Chanukah song for SA chorus and piano. Translated by Judith K. Eisenstein. Score (No. 95.408). New York: Oxford University Press, 1970. 3 pp.

Folder 18

Adler, Samuel: Orchestral (and band) scores. 6 scores.

*An American Duo.* For symphonic band. Full score (QMB 451). New York: Boosey & Hawkes, 1984. 21 pp.

- Concerto for Orchestra. Full score (F. S. 412). New York: Boosey & Hawkes, 1975. 68 pp.
- The Feast of Lights: Hanukkah Suite for Orchestra*. Full score (T. I. 175). New York: Transcontinental Music Publications, 1957. 19 pp.
- The Fixed Desire of the Human Heart: An Homage to Woodrow Wilson's Vision of World Peace*. For symphony orchestra. Score (1988). Manuscript facsimile. 36 pp.
- Kol Nidre*. For symphonic orchestra. Full score. Manuscript facsimile, bound. 17 pp. Note on score: "Conductor Isaacson; Orch Adler."
- Stars in the Dust*. A cantata for soprano, tenor, baritone, narrator, and chorus with 7 instruments. Words by Samuel Rosenbaum. Full score (1988). Manuscript facsimile, bound, with annotations in ink. 48 pp. Note on title page: "Michael Isaacson Conductor."

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.
- Bassoon part. Enlarged facsimile of "Rock of Ages" from p. 2 of published part. 1 p.
- Trombone part. Enlarged facsimile of "Rock of Ages" from p. 2 of published part. 1 p.
- Typescript tacet sheet for "Maoz Tsur [Rock of Ages] from *Feast of Lights*." Typescript. 1 p. 2 copies.

**Box 36**

Folder 1

Adler, Samuel: Other music. 3 scores.

*Intrada*. For woodwind quintet. Full score. New York: Oxford University Press, 1969. 11 pp.

*Love of Country: German Life Before Nazism*. For string quartet. Orchestrated by Samuel Adler. Instrumental parts: violin 1, violin 2, viola, cello. Typescript. 12 pp.

*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.

*Bim-Bam: A Folk Song*. For SATB chorus. English version by M. F. Score (MC 227-6). Bryn Mawr, PA: Theodore Presser, 1955. 7 pp.

- Folder 3 Angebrannt, Betsy Jo.  
*Hi-Ho for Hanukah*. For SA chorus and piano with optional bells. Score (E-218). Delaware Water Gap, PA: Shawnee Press, 1979. 7 pp.
- Folder 4 Benson, Warren.  
*Psalm 139 (Whither Can I Go From Your Spirit?)*. For SATB chorus and keyboard. Score (991207-7). New York: Transcontinental Music Publications, 1981. 8 pp.
- Folder 5 Berman, Judith M., and Rose C. Engel.  
*Music for Hanukkah*. Facsimile of booklet. Includes typescript introduction and texts with manuscript facsimile songs. 17 pp.
- Folder 6 Bernstein, Leonard.  
*Kaddish (Symphony No. 3)*. For soprano solo, SATB chorus, boys' choir, symphonic orchestra, and narrator. Facsimile of published piano vocal score (45743c). New York: G. Schirmer, 1980. 29 pp.
- Folder 7 Chajes, Julius.  
*Hanukkah Song (Who Can Retell)*. Transcribed for SATB chorus and piano or organ. Score (TCL 211-4). New York: Transcontinental Music Publications, 1945. 5 pp.
- Folder 8 Copland, Aaron.  
*Vitebsk*. Trio for piano, violin, and violoncello. Score and parts. New York: Cos Cob Press, 1934. 28 pp.
- Folder 9 Davidson, Charles.  
*Confirmation Hymn*. For SATB chorus. Text by Yaakov Rosenberg. Score (TCL 149). New York: Transcontinental Music Publications, 1969. 2 pp.  
*Freedom's Flame: A Song for Hanukkah*. For SA chorus and piano. Words by Frances Davidson. Score (M8081). New York: McAfee Music Corp., 1980. 6 pp.  
*A Singing of Angels: Folk Song Suite*. For three-part chorus of treble voices and piano Text by Samuel Rosenbaum.
- 1. Once My Pair of Oxen. Score (17102-60; UC 44). Melville, NY: MCA Music, 1969. 12 pp.
  - 2. My Pages Are Snowy White. Score (17102-60; UC 42). Melville, NY: MCA Music, 1969. 8 pp.
  - 3. In the Valley. Score (17102-60; UC 40). Melville, NY: MCA Music, 1969. 8 pp.
  - 4. If Dreams Came True. Score (17102-60). Melville, NY: MCA Music, 1969. 8 pp.

- 5. Dance With Me. Score (17102-60; UC 38). Melville, NY: MCA Music, 1969. 6 pp.
- 6. The Merry Rebbe Elie. Score (17102-60; UC 41). Melville, NY: MCA Music, 1969. 12 pp.
- 7. Softly Shines the Moonlight. Score (17102-60; UC 45). Melville, NY: MCA Music, 1969. 6 pp.
- 8. Yomeh, Yomeh. Score (17102-60). Melville, NY: MCA Music, 1969. 4 pp.
- 9. No One Else. Score (17102-60; UC 43). Melville, NY: MCA Music, 1969. 12 pp.
- Narration and song texts. Typescript. 17 pp.

- Folder 10 De Cormier, Robert.  
*I Been in the Storm So Long*. Adapted and arranged for four-part chorus of mixed voices with soprano solo. Score (L.G. Co. 51282). New York: Lawson-Gould, 1967. 8 pp.  
*Rounds of Israel (Shalom Chaverim, A Kum Bachur Atsel, Hiney Matov)*. Arranged and adapted for four-part chorus of mixed voices with piano accompaniment. Score (L. G. Co. 51542). New York: Lawson-Gould, 1970. 16 pp.  
*Shout for Joy: A Suite of Christmas Spirituals*. Adapted and arranged for four-part chorus of mixed voices with piano or orchestral accompaniment. Piano vocal score (L. G. Co. 52095). New York: Lawson-Gould, 1979. 54 pp.
- Folder 11 Eddleman, David.  
*Hanukkah Time*. For SAB voices and piano. Score (D-257). Delaware Water Gap, PA: Shawnee Press, 1980. 8 pp.
- Folder 12 Emig, Lois Myers.  
*Spin, Little Dreidel*. For SA chorus, with piano accompaniment. Score (E-112). Delaware Water Gap, PA: Shawnee Press, 1972. 7 pp.
- Folder 13 Feldman, Charles.  
*Adonai Ori (The Lord is My Light)*. Lead sheet. Manuscript facsimile. 1 p.  
*The Lord Is My Light (A Chanukah Carol)*. For SSA voices. Vocal parts. Manuscript facsimile. 4 pp.  
*Psalm 30 (For Chanukah)*. For SATB chorus and keyboard. Score. Manuscript facsimile. 9 pp.
- Folder 14 Foley, Keith.  
*Jubilance*. For symphonic band. Full score (Q. M. B. 450). New York: Boosey & Hawkes, 1984. 22 pp.
- Folder 15 Freed, Arnold.

*Creole Carnival*. For symphonic band. Full score (Q. M. B. 439). New York: Boosey & Hawkes, 1970. 16 pp.

Folder 16 Fromm, Herbert.

*Six Madrigals*. For SATB chorus. Score (TCL 756). New York: Transcontinental Music Corporation, 1951. 58 pp.

Folder 17 Gallina, Jill.

*Light the Candles*. For two-part treble voices and piano. Score (E-220). Delaware Water Gap, PA: Shawnee Press Inc., 1979. 7 pp.

Folder 18 Gearhart, Livingston.

*The Lights of Hanukah*. Arranged for SAB chorus with piano accompaniment. Score (D-133). Delaware Water Gap, PA: Shawnee Press, 1971. 11 pp.

Folder 19 Gershwin, George.

*Selections from Porgy and Bess*. Arranged by Chuck Sayre for symphony orchestra. Facsimile of published score (New York: Hal Leonard, 1989), with performance markings in pencil and ink. 30 pp.

Folder 20 Gold, Ernest.

*Exodus: An Orchestral Tone-Picture with Piano Solo (optional)*. Arranged by Robert Russell Bennett for symphony orchestra.

- Facsimile of published conductor's/reduced score (New York: Chappell & Co., 1960). 16 pp. 2 copies.
- 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. Typescript, 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)."
  - Facsimile of published conductor's/reduced score (New York: Chappell & Co., 1960). 16 pp.
  - 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 typescript 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.  
*Hava Neytzey B'machol (Come and Join in Dance and Song)*. For SATB chorus with piano accompaniment. Score (L. G. Co. 51615). New York: Lawson-Gould, 1971. 16 pp.  
*O Mighty Hand (Dor Nifla)*. For SATB voices with organ or piano. Words by Miriam Kressyn. Hebrew words by Theodore Herzl. Score (991033). New York: Transcontinental Music Publications, 1978. 10 pp.  
*Zum Gali (Dance the Hora!)*. For SATB voices with piano accompaniment. Score (L. G. Co. 52026). New York: Lawson-Gould, 1977. 15 pp.
- Folder 4 Hovey, N. W.  
*Rubank Elementary Method for E-flat or BB-flat Bass* (Chicago: Rubank, Inc., 1934). 48 pp.
- Folder 5 Hunter, Ralph.

- “3. Horah: Chanitah.” From *Three Palestinian Dances*. Arranged for SATB chorus a cappella. Score (L. G. Co. 569). New York: Lawson-Gould, 1956. 4 pp.
- Folder 6 Janowski, Max.  
*And I Will Plant Them Upon Their Land: A Hebrew Cantata*. For solo, SATB choir, and organ. Score (9364-D). Chicago: Friends of Jewish Music, 1970. 32 pp.  
*Memorial Service for High Holy Days*. For solo, SATB choir, and organ. Score (9762-C-16). Chicago: Friends of Jewish Music, 1966. 18 pp.
- Folder 7 Kaplan, Abraham.  
*Eight Days of Chanukah*. For SATB choir and solo with keyboard. Score (993443). New York: Transcontinental Music Publications, 2010. 81 pp.
- 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.  
*The Feast of Lights*. Chanukah song for SATB chorus and piano. Poem by Philip Raskin. Score (990227). New York: Transcontinental Music Publications, 1941. 10 pp.
- Folder 10 McGinty, Anne.  
*A European Christmas*. For symphonic band. Score (Q. M. B. 441). New York: Boosey & Hawkes, 1984. 15 pp.  
*Triumphal Overture*. For symphonic band. Score (Q. M. B. 454). New York: Boosey & Hawkes, 1984. 21 pp.
- Folder 11 Merman, Joyce.  
*Eight Bright Candles*. Arranged for SAB voices with piano accompaniment. Music by David Weintraub. Score (D-261). Delaware Water Gap, PA: Shawnee Press, 1980. 6 pp.
- Folder 12 Milhaud, Darius.  
*Service Sacré, office du samedi matin*. For baritone solo, narrator, SATB chorus and orchestra or organ. Facsimile of published score (Paris: Editions Salabert, 1950). 176 pp.
- Folder 13 Mollicone, Henry.  
*Hear Me, Redeemer*. For SATB chorus with optional solo, accompanied by piano. Score (G-389). Bryn Mawr, PA: Theodore Presser, 1979. 9 pp.  
 Inscription on first page of score: “To Michael ... Henry.”
- Folder 14 Norman, Ward.

*Do-di-li*. Arranged for two-part equal voices and piano, with optional tambouring and triangle. English text by Joyce Merman. Score (E-188). Delaware Water Gap, PA: Shawnee Press, 1976. 8 pp.

Folder 15 Nowak, Jerry.  
*Fanfare and Chorale*. For symphonic band. Score (Q. M. B. 455). New York: Boosey & Hawkes, 1984. 12 pp.

Folder 16 Pasternak, Velvel.  
*The Israel Pops Songbook*. Cedarhurst, NY: Tara Publications, 1989. 60 pp.

Folder 17 Purcell, Henry.  
*King Arthur Suite*. Transcribed for concert band by Arnold Freed. Score (Q. M. B. 452). New York: Boosey & Hawkes, 1984. 23 pp.  
*Songs and Dances*. Transcribed for concert band by Arnold Freed. Score (Q. M. B. 453). New York: Boosey & Hawkes, 1984. 25 pp.

Folder 18 Richards, Stephen.  
*The Ballad of Ruth*. An opera in one act. 4 items.  
- Full score (2006). Typescript, bound, with performance markings in pencil. 115 pp.  
- Full score (2006). Typescript. 172 pp. Accompanied by spreadsheet for recording sessions at DB Studios, Jaffa, June 18-19, 2006. Typescript. 1 p.  
- Piano vocal score (2006). Typescript, bound. 65 pp.  
- Excerpts from piano vocal score (2006). Typescript. 22 pp. 3 copies, labeled "Alto"; "Tenor"; "Bass." Excerpts represented:  
o 2. The Ballad (pp. 4-7). 4 pp.  
o Scene 2; 8. Chorus: The Fields of Boaz (pp. 27-34). 8 pp.  
o 9. Recitative and Dance (pp. 35-39). 5 pp.  
o 13. Finale (pp. 60-64). 5 pp.

### **Box 38**

Folder 1 Scharf, Walter.  
*Pride and Celebration: A Tribute to Israel*. For symphony orchestra. Score. Manuscript facsimile, bound. 30 pp.

Folder 2 Schütz, Heinrich.  
*Psalm 150*. For double chorus and double brass choir with organ. Edited by Theodore Máriaier. Music for Brass No. 601. North Easton, MA: Robert King Music Co., 1958.  
- 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.  
*Shalom Aleychem*. For mixed choir, a cappella. Score (S-213). Flushing, NY: New Horizon Music Publications, 1973. 4 pp.
- Folder 4 Shaw, Robert, and Robert Russell Bennett, arr.  
*The Many Moods of Christmas: Suite One*. For mixed chorus with piano or orchestral accompaniment. Piano vocal score (L. G. Co. 51643). New York: Lawson-Gould Music Publishers, 1971. 36 pp.  
*The Many Moods of Christmas: Suite Two*. For mixed chorus with piano or orchestral accompaniment. Piano vocal score (L. G. Co. 51647). New York: Lawson-Gould Music Publishers, 1971. 31 pp.  
*The Many Moods of Christmas: Suite Three*. For mixed chorus with piano or orchestral accompaniment. Piano vocal score (L. G. Co. 51655). New York: Lawson-Gould Music Publishers, 1971. 35 pp.  
*The Many Moods of Christmas: Suite Four*. For mixed chorus with piano or orchestral accompaniment. Piano vocal score (L. G. Co. 51656). New York: Lawson-Gould Music Publishers, 1971. 38 pp.
- 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.  
*Hinei Mah Tov (How Good It Is)*. For two-part children's chorus and keyboard. Score (991709-6). New York: Transcontinental Music Publications, 1993. 8 pp. 3 copies. Copy 3 has inscription on cover: "To Michael. My best, Robert."  
*L'cha Dodi*. For cantor, congregation or unison choir, and optional keyboard. Score (991244). New York: Transcontinental Music Publications, 1983. 3 pp.  
*On the Nature of Things. 2. To Every Thing There Is a Season*. For mixed chorus, a cappella. Score (16672-062), with performance markings in ink. New York: MCA Music, 1969. 11 pp.  
*Proverbs for a Son*. For SATB chorus and keyboard (or oboe, guitar, and string band). Score (991307-48). New York: Transcontinental Music Publications, 1992. 50 pp.  
*Psalms of Woe and Joy*. For mixed choir (SATB) and keyboard. Score (991047-40). New York: Transcontinental Music Publications, 1980. 40 pp. Copy 2 (reprint, 42 pp.).  
"Song of Redemption." From *Mizmor L'David*. For two-part choir and keyboard. Score (MMB 924002). St. Louis, MO: MMB Music, 1989. 12 pp.  
"Song of Supplication." From *Mizmor L'David*. For four-part chorus and keyboard. Score (MMB 940004). St. Louis, MO: MMB Music, 1989. 11 pp.

“Song of Thanksgiving.” From *Mizmor L’David*. For four-part chorus and keyboard. Score (MMB 940005). St. Louis, MO: MMB Music, 1989. 21 pp.

*V’ahavta (Love Your Neighbor)*. For two-part treble choir and keyboard. Score (991491). New York: Transcontinental Music Publications, 1998. 5 pp.

*Vayechulu Hashamayim*. For cantor and SATB choir with organ (ad lib.). Facsimile of published score (MC 196). New York: Mercury Music Corporation, 1953). 10 pp.

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.

*Kli Zemer*. For clarinet (bass clarinet) and orchestra. Full score. St. Louis, MO: MMB Music, 1985. 94 pp.

*Joseph and His Brothers*. A cantata for narrator, soprano, tenor, baritone, and bass-baritone soli; mixed chorus (SATB), and organ or orchestra. Facsimile of published conductor’s (piano vocal) score. New York: MCA Music, 1967. 62 pp.

*Nishmat Adam (The Soul of Man)*. Full score. Typescript (Sheldon Music Service, Inc., 1990), bound. 115 pp.

Folder 8

Starer, Robert: Other music. 1 score.

*Homage to Ernest Bloch*. For cello and keyboard. Score and cello part (991364). New York: Transcontinental Music Publications, 1997. 12 pp.

Folder 9

Steinberg, Ben.

*The Crown of Torah*. For cantor, narrator, SATB choir, children’s choir, and instrumental accompaniment. Includes:

- Information sheet and text. Typescript. 2 pp.
- 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.
- Alternate ending (“Traditional Text” ending). Full score. Manuscript facsimile. 2 pp.

*Shalom Rav (Prayer for Peace)*. For solo, SATB chorus, and instrumental accompaniment. Includes:

- Full score. Manuscript facsimile. 12 pp.
- Instrumental parts: flute, clarinet, violin I, violin II, viola, cello, bass, harp. Manuscript facsimile. 9 pp.

Folder 10

Stout, John W.

*Royal Escapades: A Suite of Miniatures for Band*. Score (Q. M. B. 447). New York: Boosey & Hawkes, 1984. 32 pp.

Folder 11

Strassburg, Robert: Choral music.

*Al Chet*. For cantor and SATB chorus. Score. Manuscript facsimile. 7 pp.

*Al Hanisim (For the Miracles)*. For soprano and tenor soli and SATB chorus, a cappella. Score (CH-1161). Van Nuys, CA: Laurendale Associates, 2000. 15 pp. Inscription on front cover: "For Mike ... With love, Bob / July 26, 2000."

*A Chanukah Chorale*. For SATB chorus. Score (1980). Manuscript facsimile. 7 pp.

*Dark'cho*. For cantor, SATB chorus, and organ. Score (rev. April 1983). Manuscript facsimile. 10 pp. 2 copies.

*L'cha Dodi*. For cantor, soprano solo, choir, and organ. Score (1986).

Manuscript facsimile. 9 pp. Inscription on title page, in ink: "For my dear Maestro Michael and Susan, Ari, and Andy."

*Leaves of Grass: A Choral Symphony*. For soloists, SATB chorus, orchestra, and narrator. Score (1989). Manuscript facsimile, bound (Walt Whitman Music Library). 177 pp. Interleaved in score:

- 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 Tovv (High Holiday)*. For cantor and mixed choir (SATB). Vocal score. Manuscript facsimile. 6 pp.

*Mah Tovv (High Holiday)*. For cantor and mixed choir (SATB), with optional keyboard. Score (991323). New York: Transcontinental Music Publications, 1993. 11 pp. Inscription on front cover: "For Michael, With much love and admiration! Robert Strassburg / Sept 9/93."

*Nariu L'Adonai: Psalm 100 (A Millennium Song of Praise)*. For cantor or solo voice, SSAAT soli, SATB chorus, and organ or piano accompaniment. Score (CH-1165). Van Nuys, CA: Laurendale Associates, 2000. 16 pp. Inscription on front cover: "For Mike ... Love, Bob / July 26, 2000."

*Psalm 150*. For cantor, SATB chorus, keyboard, and shofar or trumpet. Score. Manuscript facsimile. 8 pp.

*To Old Age: A Leisure World Motet*. For SATB chorus. Words by Walt Whitman. Score (1993). Manuscript facsimile. 5 pp. Inscription on title page: "For My Dear Michael, With much Love, Robert."

*Tzur Yisrael*. For cantor, SATB chorus, and organ. Score (1992). Manuscript facsimile, with annotations in ink. 5 pp. Inscription on first page of score: "For Michael—A Joyous Rosh Hoshanah with Love, Bod and Kate."

Folder 12

Strassburg, Robert: Keyboard music. 3 scores.

*Three "Leaves of Grass" for Piano: A Walt Whitman Trilogy*. For solo piano. Score (VIV 607). Pullman, WA: Vivace Press, 1996. 16 pp.

*Separated from Series 2 (Papers), Sub-series A (Correspondence), Box 24, Folder 8 (Correspondence with Robert Strassburg).*

*Torah Sonata.* For piano. Score (991365-9). New York: Transcontinental Music Publications, 1997. 11 pp. Inscription on first page of score: "For Michael, A kindred spirit! With love, Bob / May 20/97."

*Tzur Yisrael Processional.* For organ. Score (1991). Facsimile of typescript score. 4 pp. Inscription on first page of score: "For Michael ... Robert / Nov. 2/91."

Folder 13 Tatgenhorst, John.  
*Carillon.* For symphonic band. Score (Q. M. B. 448). New York: Boosey & Hawkes, 1984. 20 pp.

Folder 14 Toch, Ernst.  
*Geographical Fugue.* For speaking chorus. Score (60168). New York: Mills Music, 1957. 12 pp.

### **Box 39**

Folder 1 Villa-Lobos, Hector.  
*Bachianas Brasileira.* I. Aria (Cantilena). For soprano and 8 celli. Facsimile of published score, with performance markings in pencil and ink. New York: Associated Music Publishers, 1947. 9 pp.

Folder 2 Weill, Kurt.  
*The Eternal Road.* Oratorio. Original text by Franz Werfel. Piano vocal score. Manuscript facsimile. 447 pp.

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:

- "For Once in My Life." Music by Orlando Murden. Lyric by Ronald Miller. Facsimile of published piano vocal score, from unidentified source, pp. 8-9. 2 pp.
- "If." Words and music by David Gates. Facsimile of published piano vocal score, from unidentified source (copyright 1973, Colgems-EMI Music). 1 p.
- "That's the Way (I Like It)." Words and music by H. W. Casey and R. Finch. Facsimile of published piano vocal score, from unidentified source (copyright 1976, Sherlyn Publishing Co.). 1 p.
- "Didn't We." Words and music by Jimmy Webb. Facsimile of published piano vocal score, from unidentified source (copyright 1966, Jobete Music Co.). 1 p.

- “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 Hands of Time (Brian’s Song).” Music by Michel Legrand. Lyric by Alan and Marilyn Bergman. Facsimile of published piano vocal score, from unidentified source, pp. 34-35. 2 pp.
- “Feelings.” English words and music by Morris Albert. Facsimile of published piano vocal score, from unidentified source (copyright 1976, Editora Augusta), p. 41. 1 p.
- “Misty.” Music by Erroll Garner. Lyric by Johnny Burke. Facsimile of published piano vocal score, from unidentified source (copyright 1973, Vernon Music Corp.), p. 43. 1 p.
- “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.
- “Everybody’s Talkin’.” Words and music by Fred Neil. Facsimile of published piano vocal score, from unidentified source (copyright 1975 by Coconut Grove Music), pp. 74-75. 2 pp.
- “Ain’t No Sunshine.” Words and Music by Bill Withers. Facsimile of published piano vocal score, from unidentified source (copyright 1976, Interior Music), p. 89. 1 p.
- “Go Away Little Girl.” Words and music by Gerry Goffin and Carole King. Facsimile of published piano vocal score, from unidentified source, p. 101. 1 p.
- “Moon River.” Music by Henry Mancini. Words by Johnny Mercer. Facsimile of published piano vocal score, from unidentified source (copyright 1975, Famous Music Corp.), pp. 114-115. 2 pp.
- “One Tin Soldier.” Words and music by Dennis Lambert and Brian Potter. Facsimile of published piano vocal score, from unidentified source, p. 127. 1 p.
- “Joy to the World.” Words and music by Hoyt Axton. Facsimile of published piano vocal score, from unidentified source (copyright 1976, Lady Jane Music), p. 142-143. 2 pp.
- “The Candy Man.” Words and music by Leslie Bricusse and Anthony Newley. Facsimile of published piano vocal score, from unidentified source, p. 164. 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.
- “Bless the Beasts and Children.” Words and music by Barry De Vorzon and Perry Botkin, Jr. Facsimile of published piano vocal score, from unidentified source, pp. 214-215. 2 pp.

- “We’ve Only Just Begun.” Music by Roger Nichols. Lyrics by Paul Williams. Facsimile of published piano vocal score, from unidentified source, pp. 224-225. 2 pp.
- “Speak Softly Love (Love Theme from *The Godfather*).” Music by Nino Rota. Words by Larry Kusik. Facsimile of published piano vocal score, from unidentified source, p. 256. 1 p.
- “Superstar.” Words and music by Leon Russell and Bonnie Bramlett. Facsimile of published piano vocal score, from unidentified source (copyright 1976, Skyhill Publishing Co.), p. 257. 1 p.
- “(Where Do I Begin) Love Story.” Music by Francis Lai. Lyric by Sid Wayne. Facsimile of published piano vocal score, from unidentified source (copyright 1975, Famous Music Corp.), pp. 284-285. 2 pp.
- “Put Your Hand in the Hand.” Words and music by Gene MacLellan. Facsimile of published piano vocal score, from unidentified source (copyright 1973, Beechwood Music Corp.), p. 303. 1 p.
- “Come Saturday Morning.” Music by Fred Karlin. Words by Dory Previn. Facsimile of published piano vocal score, from unidentified source (copyright 1975, Famous Music Corp.), pp. 314-315. 2 pp.
- “Something.” Words and music by George Harrison. Facsimile of published piano vocal score, from unidentified source, pp. 324-325. 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.
- “It’s Going to Take Some Time.” Words and music by Carole King and Toni Stern. Facsimile of published piano vocal score, from unidentified source (copyright 1976, Colgems-EMI Music), pp. 342-343. 2 pp.
- “The Entertainer.” By Scott Joplin. Facsimile of published score, from unidentified source (copyright 1974, Columbia Pictures), pp. 366-367. 2 pp.
- “(I Can’t Get No) Satisfaction.” Words and music by Mick Jagger and Keith Richard. Facsimile of published piano vocal score, from unidentified source (copyright 1976, Abkco Music), pp. 396-397. 2 pp.
- “The Way We Were.” Music by Marvin Hamlisch. Lyric by Alan and Marilyn Bergman. Facsimile of published piano vocal score, from unidentified source (copyright 1974, Colgems-EMI Music), pp. 404-405. 2 pp.
- “Whistling Away the Dark.” Music by Henry Mancini. Lyric by Johnny Mercer. Facsimile of published piano vocal score, from unidentified source, pp. 2-4. 3 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.

- "Bewitched." Music by Richard Rodgers. Words by Lorenz Hart. Facsimile of published piano vocal score, from unidentified source (C-1097-4; copyright 1941, Chappell & Co.), pp. 2-5. 4 pp.
- "My Funny Valentine." Music by Richard Rodgers. Words by Lorenz Hart. Facsimile of published piano vocal score, from unidentified source (C-713-4; copyright 1937, Chappell & Co.), pp. 16-19. 4 pp.
- "I Could Write a Book." Music by Richard Rodgers. Words by Lorenz Hart. Facsimile of published piano vocal score, from unidentified source (C-1082-4; copyright 1940, Chappell & Co.), pp. 20-23. 4 pp.
- "The Lady Is a Tramp." Music by Richard Rodgers. Words by Lorenz Hart. Facsimile of published piano vocal score, from unidentified source (incomplete), pp. 26-28. 3 pp.
- "A Taste of Honey." Chords for guitar. Manuscript facsimile. 2 pp.

Folder 5 "Folk Song Arrangements (Not Catalogued)."  
 Povereta Muchachica (Pauvre petite fille). Lead sheet. Typescript, on thermal fax paper. 1 p. Copy 2 (facsimile).

Folder 6 Loose Parts. 3 items.  
 Harris, Ron, and Claire Cloninger. "For What It's Worth (I Really Love You)." Lead sheet (1980). Manuscript facsimile. 2 pp.  
 Ho, Ting. *MQ Foldout II*. For 17 keyboard instruments. Score (1973). Manuscript facsimile. 1 p.  
*Star Spangled Banner*. Oboe I part. 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. Score (TCL 232-5). New York: Transcontinental Music Corporation, 1946. 6 pp.
- Rosenbaum, Samuel. *Yerushalayim*. Arranged for three voices. Score. Manuscript facsimile. 2 pp.
- Secunda, Sholom. *Kiddush L'sholosh R'golim*. From *Passover Seder Festival*. For cantor and SATB chorus with piano or organ. Score. New York: Mills Music, 1962. 12 pp.
- Secunda, Sholom. *Pis'chu Li*. For SATB chorus with piano. Score. New York: Mills, 1951. 9 pp.
- "Adir Hu." For SATB voices. Score. Manuscript facsimile. 1 p.
- "Chad Gadya." For SATB voices. Score. Manuscript facsimile. 1 p.
- "Eliyahu HaNavi." For SATB voices. Score. Manuscript facsimile. 1 p. 2 copies.
- "Ha Lachma." For solo voice. Lead sheet. Manuscript facsimile. 1 p.
- "Mah Nishtana." For soprano and SATB chorus. 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. Typescript, 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.
- 4. *Kol Nidre*. For cantor, SATB chorus, cello, and organ. Score, from unidentified source, pp. 20-30. 11 pp.
- No. 2. *V'nishlach*. For SATB chorus and keyboard. Score, from unidentified source. 1 p.
- *S'lach-na*. For cantor and keyboard. Score (September 1969). Manuscript facsimile. 1 p.
- 6. *Vayomer Adonai*. For cantor, SATB chorus, and organ. Score, from unidentified source (TCL 876), pp. 33-34. 2 pp.
- 5. *Shehecheyanu*. For solo, SATB chorus, and organ. Score, from unidentified source (TCL 876), pp. 30-32. 3 pp.
- 7. *Bar'chu*. For cantor, SATB chorus, and organ. Score, from unidentified source (TCL 876), pp. 34-35. 2 pp.
- 11. *Sh'ma Yisrael*; 12. *V'ahavta*. For cantor, SATB chorus, and keyboard. Score, from unidentified source (TCL 876), pp. 40-44. 5 pp.
- 10. *Mi Chamocha*. For solo, SATB chorus, and organ. Score, from unidentified source (TCL 877), pp. 40-42. 3 pp.
- 16. *Ki Vayom Hazeh*. For cantor, SATB chorus, and organ. Score, from unidentified source (TCL 876), pp. 58-59. 2 pp.
- 18. *Avot—Zachrenu Lachayim*. For cantor, SATB chorus, and organ. Score, from unidentified source (TCL 876), pp. 70-74. 5 pp.
- Tzur-Federlein. "Amen." SATB harmonizations. Manuscript facsimile. 1 p.
- 22. *V'al Kulam II*. For SATB chorus and organ. Score, from unidentified source (TCL 876), pp. 85-86. 2 pp.
- 23. *Yaaleh*. For cantor, SATB chorus, and organ. Score, from unidentified source (TCL 876), pp. 87-90. 4 pp.

- 26. *Ki Anu Amecha*. For cantor, SATB chorus, and organ (ad lib.). Score, from unidentified source (TCL 876), pp. 95-97. 3 pp.
- 28. *Silent Devotion and May the Words*. For SATB chorus and organ. Score, from unidentified source (TCL 876), pp. 99-101. 3 pp.
- 29. *Avinu Malkenu*. For solo, cantor, SATB chorus, and keyboard. Score, from unidentified source (TCL 876), pp. 102-107. 6 pp.
- 33. *All the World Shall Come to Serve Thee*. For unison congregation and organ. Score, from unidentified source (TCL 876), pp. 123-124. 2 pp.
- 32b. *Adoration II*. For cantor, SATB chorus, and keyboard. Score, from unidentified source (TCL 876), pp. 118-119. 2 pp.
- Excerpt from unidentified score (“Amen”). For SATB chorus and keyboard. Score, from unidentified source (TCL 877), p. 154. 1 p.
- Ernest Bloch. Excerpt from *Avodath Hakodesh (Sacred Service)*. For cantor, SATB chorus, and keyboard. English text by David Stevens. Score (New York: Broude Brothers, 1962), pp. 1-5. 6 pp.
- 18. *Adon Olam*. For unison congregation and organ. Score, from unidentified source (TCL 877), pp. 84-85. 2 pp.
- David Goodling. *Early Will I Seek Thee*. For SATB chorus and organ. Score (September 6, 1962). Manuscript facsimile. 1 p.
- *May the Words (Y. K. Responses)*. For baritone, SATB chorus, and keyboard. Score. Manuscript facsimile. 1 p.
- Herbert Fromm, *Responses for Atonement Morning*. For SATB chorus and keyboard. Score, from unidentified source, pp. 37-38. 2 pp.
- 7. *Bar’chu*. For cantor, SATB chorus, and organ. Score, from unidentified source (TCL 876), pp. 34-35. 2 pp.
- 11. *Sh’ma Yisrael*. For cantor, SATB chorus, and keyboard. Score, from unidentified source (TCL 876), pp. 40-42. 3 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.
- 11. *K’dushah*. For cantor, unison chorus and congregation, and organ. Score, from unidentified source (TCL 877), pp. 44-46. 3 pp.
- Tzur-Federlein. “Amen.” SATB harmonizations. Manuscript facsimile. 1 p.
- Herbert Fromm. *I, the Lord, Search the Heart*. For SATB chorus and keyboard. Score, from unidentified source, p. 39. 1 p.
- David Gooding. *Tavoh and Chatanu*. For contralto, SATB chorus, and organ. Score (September 6, 1962). Manuscript facsimile. 1 p.
- 22. *V’al Kulam II*. For SATB chorus and organ. Score, from unidentified source (TCL 876), pp. 85-86. 2 pp.
- Herbert Fromm. *Ki Anu Amecha*. For cantor, SATB chorus, and organ (ad lib.). Score, from unidentified source, pp. 34-36. 3 pp.
- David Gooding. *Baruch.....Melech Mochël*. For cantor and SATB chorus. Score. Manuscript facsimile. 1 p.

- Lazar Weiner. *Yevarechecha (Benediction)*. From *Shiro Chadosho: A Sabbath Morning Service*. For cantor, SATB chorus, and piano or organ. English version by Ario S. Hyams. Score (New York: Mills Music, 1956), pp. 2-4. 3 pp.
- Tzur-Federlein. "Amens." SATB harmonizations. Manuscript facsimile. 1 p.
- 28. *Silent Devotion and May the Words*. For SATB chorus and organ. Score, from unidentified source (TCL 876), pp. 99-101. 3 pp.
- Torah Service. 16a. *S'u Sh'arim*. For SATB chorus and organ. Score, from unidentified source (TCL 877), pp. 60-62. 3 pp.
- 16b. *Adonai, Adonai*. For cantor, SATB chorus, and organ. Score, from unidentified source (TCL 877), pp. 62-64. 3 pp.
- 30. *Avinu Malkenu Chanenu*. For cantor, SATB chorus, and organ. Score, from unidentified source (TCL 876), pp. 107-110. 4 pp.
- 16c. *Baruch Shenatan Torah*; 16d. *Sh'ma Yisrael*; 16e. *L'cha Adonai*; f. *Gad'lu*; g. *Hodo al Erets*. For SATB chorus and organ. Score, from unidentified source (TCL 877), pp. 65-68. 4 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.

#### 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. Typescript, bound, with annotations in ink. 17 pp.

Facsimiles of published and unpublished music, with annotations in pencil and ink. 115 pp. Includes:

- 4. *Kol Nidre*. For cantor, SATB chorus, cello, and organ. Score, from unidentified source, pp. 20-30. 11 pp.
- 7. *Bar'chu*. For cantor, SATB chorus, and organ. Score, from unidentified source (TCL 876), pp. 34-35. 2 pp.
- 11. *Sh'ma Yisrael*. For cantor, SATB chorus, and keyboard. Score (incomplete), from unidentified source (TCL 876), pp. 40-41. 2 pp.
- 12. *V'ahavta*. For cantor, SATB chorus, and keyboard. Score, from unidentified source (TCL 876), pp. 42-44. 3 pp.
- No. 60 [Morris Goldstein. *Adir V'na-or.*] For solo, SATB chorus, and keyboard. Score, from unidentified source. 3 pp.
- 21. *V'al Kulam I*. For cantor or baritone solo and organ. Score, from unidentified source (TCL 876), pp. 83-85. 3 pp.
- 28. *Silent Devotion and May the Words*. For SATB chorus and organ. Score, from unidentified source (TCL 876), pp. 99-101. 3 pp.
- Herbert Fromm. *Ki Anu Amecha*. For cantor, SATB chorus, and organ (ad lib.). Score, from unidentified source, pp. 34-36. 3 pp.

- Torah Service. 16a. *S'u Sh'arim*; 16b. *Adonai, Adonai*. For cantor, SATB chorus and organ. Score, from unidentified source (TCL 877), pp. 60-64. 5 pp.
- 16d. *Sh'ma Yisrael*; 16e. *L'cha Adonai*; f. *Gad'lu*; g. *Hodo al Erets*. For SATB chorus and organ. Score, from unidentified source (TCL 877), pp. 65-68. 4 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.
- 32b. *Adoration II*. For cantor, SATB chorus, and keyboard. Score, from unidentified source (TCL 876), pp. 118-119. 2 pp.
- b) *Sh'ma 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.
- Tzur-Federlein. "Amens." SATB harmonizations. Manuscript facsimile. 1 p.
- A. W. Binder. "A Servant Unto Thee" and "They Shall Not Hurt" from *Afternoon Service for the Day of Atonement*. For cantor, SATB voices, and organ. Score (New York: Transcontinental Music Publications, 1956), pp. 3-5, 18. 4 pp.
- David Gooding. *Ana Adonay—I*. For cantor, SATB chorus, and organ. Score (October 1965). Manuscript facsimile. 1 p.
- David Gooding. *Ana Adonai—II*. For SATB chorus and organ. Score (October 1965). Manuscript facsimile. 1 p.
- David Gooding. *Baruch Shem; Yimloch Adonai*. For SATB chorus and organ. Score (October 1965). Manuscript facsimile. 1 p.
- A. W. Binder. *Un'saneh Tokef (Let Us Affirm the Majesty and Holiness)*. For SATB chorus and keyboard. Score, from unidentified source (TCL 810-37). 6 pp.
- *Ochilah La-Ël*. For cantor, SATB chorus, and keyboard. Score, from unidentified source. 2 pp.
- 32b. *Adoration II*. For cantor, SATB chorus, and keyboard. Score, from unidentified source (TCL 876), pp. 118-119. 2 pp.
- Tzur-Federlein. "Amens." SATB harmonizations. Manuscript facsimile. 1 p.
- *The Sacrifices of God: Response*. For SATB chorus and keyboard. Score, from unidentified source (TCL 810-37), p. 30. 1 p.
- 31. *V'atem Hadvekim*. For SATB chorus and organ. Score, from unidentified source (TCL 877), p. 118. 1 p.
- No. 60 [Morris Goldstein. *Adir V'na-or.*] For solo, SATB chorus, and keyboard. Score, from unidentified source. 3 pp.
- 32. *Hayom T'amsenu*. For cantor, SATB chorus, and organ. Score, from unidentified source (TCL 877), pp. 119-120. 2 pp.
- 16j. *Eyn Kamocha*. For cantor, SATB chorus, and organ. Score, from unidentified source (TCL 877), pp. 72-73. 2 pp.

- 16d. *Sh'ma Yisrael*; 16e. *L'cha Adonai*; f. *Gad'lu*; g. *Hodo al Erets*. For SATB chorus and organ. Score, from unidentified source (TCL 877), pp. 65-68. 4 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.
- 33. *O Lord! What Is Man?* For SATB chorus and organ. Score, from unidentified source (TCL 877), pp. 121-126. 6 pp.
- *Y. K. Responses: Oh, What Is Man?* For SATB chorus and keyboard. Score. Manuscript facsimile. 1 p.
- 34. *O, What Is Man?* For SATB chorus and organ. Score, from unidentified source (TCL 877), p. 127. 1 p.
- Trad./Singer. *El Mole Rachamim*. For cantor, SATB chorus, and keyboard. Score. Manuscript facsimile. 2 pp.
- Louis Lewandowski. *Shiviti Adonay*. For SATB chorus and organ. Arranged by Janet S. Roskin. Score (New York: Hatikvah Music Publishing, 1946). 3 pp.
- Tzur-Federlein. "Amens." SATB harmonizations. Manuscript facsimile. 1 p.
- 39. *Bless The Lord*. For SATB chorus and keyboard. Score, from unidentified source (TCL 877), pp. 141-142. 2 pp.
- S. Sulzer. *K'dushah Responses*. For unison voices and keyboard. Score, from unidentified source (TCL 877), p. 47. 1 p.
- 22. *V'al Kulam II*. For SATB chorus and organ. Score, from unidentified source (TCL 876), pp. 85-86. 2 pp.
- 26. *Ki Anu Amecha*. For cantor, SATB chorus, and organ (ad lib.). Score, from unidentified source (TCL 876), pp. 95-97. 3 pp.
- 41. *P'tach Lanu Shaar*; 42. *S'u Sh'arim*. For cantor, SATB chorus, and organ. Score, from unidentified source (TCL 877), pp. 144-147. 4 pp.
- 43. *Concluding Responses*. For cantor, SATB chorus, and organ. Score, from unidentified source (TCL 877), pp. 148-151. 4 pp.
- 44. *Amens—For He Will Give His Angels*. For rabbi, SATB chorus, and organ. Score, from unidentified source (TCL 877), pp. 151-154. 4 pp.

#### Folder 10

#### Conductor's Binder: Temple Branch 1975-76

Order of music for services. Typescript, with annotations in pencil. 1 p.

Facsimiles of published and unpublished music. 106 pp. Includes:

- Bill Sharlin. *Shalom Round*. For woodwind quintet. Full score. Manuscript facsimile. 4 pp.
- Michael Isaacson, arr. *Hineh Ma Tov*. For voice and woodwind quintet. Full score. Manuscript, pencil. 2 pp.
- Ernest Bloch. Excerpt from *Avodath Hakodesh (Sacred Service)*. For cantor, SATB chorus, and keyboard. English text by David Stevens. Score (New York: Broude Brothers, 1962), pp. 1-6. 6 pp.

- "Isaacson Amens for All Occasions." Includes parts for woodwind quintet and SATB chorus. Manuscript, ink. 1 p.
- Michael Isaacson. *Samachti*. For solo voice, SATB chorus, and woodwind quintet. Piano vocal score. Manuscript, pencil. 5 pp.
- Michael Isaacson. *Amarai (Psalm V)*. For soprano and flute. Score. Manuscript, pencil. 2 pp.
- Michael Isaacson. *Ma Yakar*. For alto and alto flute. Score (February 1976). Manuscript, pencil. 2 pp.
- Samuel Adler. Excerpt from *How Precious Is Thy Lovingkindness*. For solo, SATB chorus, and organ. Facsimile of published score (New York: Oxford University Press, 1960), pp. 3-9. 7 pp.
- Michael Isaacson. *Bar'chu*. For woodwind quintet. Score. Manuscript facsimile. 2 pp.
- Isadore Freed. *Sh'ma*. For solo and SATB chorus. Score (transcribed). Manuscript, pencil. 1 p.
- Michael Isaacson. [*Sh'ma*]. For cantor and woodwind quintet. Score. Manuscript facsimile. 4 pp.
- Michael Isaacson. Intro for *Mi Chamocha*. For woodwind quintet. Score. Manuscript facsimile. 1 p.
- *Mi Chamocha*. For SATB chorus and keyboard. Score, from unidentified source. 1 p.
- Michael Isaacson. [*Shira Chadasha*]. For cantor and keyboard. Score. Manuscript facsimile. 1 p.
- Unknown score excerpt. For SATB chorus and keyboard. Score, from unidentified source. 1 p.
- Michael Isaacson. *Avot*. Lead sheet. Manuscript, pencil. 1 p.
- Michael Isaacson. *K'dusha*. For voice and woodwind quintet. Piano vocal reduction. Manuscript facsimile. 7 pp.
- Unknown score excerpt: "Part III." For SATB chorus and organ. Score, from unidentified source, pp. 37-40. 4 pp.
- Sulzer-Saminsky. *Ėin Kamocha*. For cantor, SATB chorus, and organ (ad lib.). Score, from unidentified source, pp. 48-50. 3 pp.
- *Kimitzion Tetze Torah; V'atem Had'vekim*. For SATB chorus and organ. Score. Manuscript facsimile. 1 p.
- *Level Sh'ma*; 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.
- "Sunday Morning Torah Service." Text for service, in Hebrew and English. Facsimile of typescript page from unidentified source, with annotations. 1 p.
- Lewandowski, arr. *Etz Chayim*. For SATB chorus and keyboard. Score. Manuscript facsimile. 1 p.
- Michael Isaacson, *R'tsei*. For SATB chorus and woodwind quintet. Score. Manuscript, pencil. 4 pp.
- Ben Steinberg. *Shalom Rav*. For cantor, SATB chorus, and organ. Score, from unidentified source (TCL 869), pp. 35-39. 5 pp.

- Michael Isaacson. *Adoration*. For voice and woodwind quintet. Score. Manuscript facsimile. 9 pp.
- Michael Isaacson. *Bayom Hahu*. For voice and woodwind quintet. Score. Manuscript, pencil. 3 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. Typescript brochure. 1 item.
- Darius Milhaud. *La cheminée du roi René (The Chimney of King René)*. Suite for woodwind quintet. Score (San Antonio, TX: Southern Music Co., 1942). 19 pp.

Folder 11 Conductor's Binder: [Music for Passover, April 1984?].

Music for service. 94 pp. Includes:

- "Evening Service for Passover." Vocal score, for cantor and SATB chorus. Manuscript facsimile, with performance markings in pencil. 20 pp.
- "Seder Service for Passover." Vocal score, for cantor and SATB chorus. Manuscript facsimile, with performance markings in pencil. 24 pp.
- "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 16, 1989. Typescript, with annotations in ink. 1 p.

Order of music for concert, December 18, 1989. Typescript, with annotation in ink. 1 p.

Facsimiles of published and unpublished music, with performance markings in ink. 84 pp. Includes:

- L. Lewandowski. 2. *Ma Tovv, No. 2*. For SATB chorus and organ. Score, from unidentified source (E. S.), pp. 7-10. 4 pp.
- Leo Kopf. *R'tseih Vim'nuchoseinu*. For cantor, SATB chorus, organ, and harp. Score, from unidentified source, pp. 11-14. 4 pp.
- R. Goldstein and A. Lubin, arr. *Veal Yedey*. Music by Joshua Lind. For cantor and SATB chorus. Score. Manuscript facsimile. 10 pp.
- Zavel Zilberts. *Havdolo*. For solo voice, SATB chorus, and piano. Score, from unidentified source, pp. 43-54. 12 pp.
- Moshe Ganchoff. *Hashkiveynu*. For cantor, SATB chorus, and organ. Arranged by Jerome B. Kopmar. Score (August 1989). Manuscript facsimile. 22 pp.

- Maurice Goldman. *The Rich and the Poor: Paraphrase on a Humorous Jewish Folk Song*. For solo mixed voices and piano. Score (New York: Transcontinental Music Corporation, 1947). 15 pp.
- Erwin Jospe. *A Din Toire Mit Gott (A Judgment Against God)*. For tenor, SATB chorus, and piano. English translation freely adapted by H. C. Score (New York: Board of Jewish Education, Inc., 1951). 12 pp.
- I. R. Meisels. *Sheyibone beis hamikdosh (May the Temple Be Rebuilt in Our Day)*. Arrangement for two voices, to be used with setting by Abe Ellstein for solo voice and piano (published by S. Lefkowitz, NY). Score (1974). Manuscript facsimile. 4 pp.

Manuscript notes, ink. 1 p.

Facsimile of concert program (“Art and Soul: A Concert with Seven of North America’s Greatest Cantors,” December 18, 1989). Typescript, with annotations in ink. 1 p.

Personnel list and contact information for “The Michael Isaacson Chorale.” Typescript, with annotations in ink and pencil. 1 p.

## **Box 40**

### Folder 1

Conductor’s Binder: Ahavat Yisrael, October 14, 1994.

Order of music for service. Typescript. 1 p.

Facsimiles of movements from *Ahavat Yisrael* by Michael Isaacson. Scores (New York: Transcontinental Music Publications, 1994-1995). 86 pp.

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.
- *L’cha Dodi*. From *Shir Ari*. For two-part choir and keyboard. 6 pp.
- *How Can I Sing*. From *Nishmat Chayim*. For two-part choir and keyboard with flute obbligato. 13 pp.
- *How Shall I Stand Before God?* For two-part choir and keyboard with flute obbligato. 8 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.

Order of music for performance, October 14, 1994. Typescript. 1 p.

Facsimiles of movements from *Ahavat Yisrael* by Michael Isaacson. Flute parts (New York: Transcontinental Music Publications, 1994-1995). 14 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

Conductor's Binder: Selichot Service, September 4, 1999.

Order of music for service. Typescript. 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.
- Aminadav Aloni. *Hal'luyah*. Vocal score, for SATB chorus (1990). Typescript. 4 pp.
- *K'vakarat Roeh Edro*. Lead sheet. Manuscript facsimile. 1 p.
- *Hin'ni*. Vocal score, for SATB chorus. Manuscript facsimile. 1 p.
- Aloni. *Hashkivenu*. Vocal score, for two-part voices. Manuscript facsimile. 3 pp.
- A. Aloni. *Pitchu Li*. Vocal score, for SATB chorus (1991). Typescript. 2 pp.

Rehearsal schedule for VBS High Holy Days, 1999. Typescript. 2 pp.

Binder tab #1: "Slichot." 1 p. Section includes facsimiles of published and unpublished music, with performance markings in ink and pencil. 38 pp. Includes:

- Ami Aloni. *Mah Tov* (*Chassidic*). Vocal score, for cantor and SATB choir. Manuscript facsimile. 3 pp.
- Schulweis-Aloni. *Havdalah*. Vocal part (1990). Typescript. 2 pp.
- *V'taher Libeinu*. Lead sheet. Manuscript facsimile. 1 p.
- *Or Zarua Latsadik*. For S'lichot Service. Lead sheet. Typescript. 1 p.
- *Ashrey Yashvey Veytehcha*. Vocal part, for cantor and SATB chorus. Typescript. 2 pp.
- *Chatzi-Kaddish*. Half Kaddish for Slichot and Musaf (High Holy Days). Vocal score, for cantor and SATB chorus. Manuscript facsimile. 4 pp.
- Ami Aloni. *L'chu N'ranena*. Vocal score, for cantor and SATB chorus. Manuscript facsimile. 4 pp.
- Zavel Zilberts. *El Melech Yoshev*. For SATB chorus and organ. Score, from unidentified source, pp. 94-101. 8 pp.
- *Adoni Adonai*. Vocal score, for cantor and SATB chorus. Manuscript facsimile. 3 pp.

- Aloni. *B'motsaei M'nuchah*. For SATB chorus and organ. Score (1988). Manuscript facsimile. 4 pp.
  - Fordis. *Oveenu Malkeinu*. Vocal score, for SATB chorus. Manuscript facsimile. 1 p.
  - *Yigdal*. Vocal part, for cantor. Manuscript facsimile. 1 p.
- Binder tab #2: "Evening." 1 p. Section includes facsimiles of published and unpublished music, with performance markings in ink and pencil. 108 pp.
- Includes:
- *Rosh Hashanah Nigun*. Lead sheet. Manuscript facsimile. 1 p.
  - *Or Zarua*. Vocal part, for solo and SATB chorus. Typescript. 1 p.
  - Henry A. Russotto, arr. *Kol Nidre*. For cantor, SATB chorus, and organ. Score, from unidentified source, pp. 6-12. 7 pp.
  - Henry [Illegible]. *Kol [Nidre]*. Vocal score, for cantor and SATB chorus. Manuscript facsimile. 4 pp.
  - "After Kol Nidre." Vocal score, for cantor and congregation. Manuscript facsimile. 1 p.
  - S. Sulzer. *V'nishlach*. Vocal score, for SATB chorus. Manuscript facsimile. 1 p.
  - *Vayomer Adonai*. Vocal score, for SATB chorus, from unidentified source. 1 p.
  - *Vayomer Adonai*. Vocal score, for SATB chorus. Typescript. 1 p.
  - *Bor'chu; Sh'ma*. Vocal score, for cantor and SATB chorus. Manuscript facsimile. 1 p.
  - Amidav Aloni. *Ahavat Olam*. Arranged by N. Green. Vocal score, for solo and SATB chorus. Typescript. 3 pp.
  - 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.
  - *V'ahavta*. Lead sheet. Manuscript facsimile. 1 p.
  - *L'maan Tizk'ru*. Torah cantillation. Lead sheet. Manuscript facsimile. 1 p.
  - *Mi Chomocho (High Holiday)*. Vocal score, for SATB chorus. Manuscript facsimile. 1 p.
  - Aloni. *Hashkivenu*. Vocal score, for solo and SATB chorus. Manuscript facsimile. 3 pp.
  - Aminadav Aloni. *V'shamru*. Vocal score, for SAB chorus (Laguna Beach, CA: Eriel Music, 1993), pp. 6-9. 4 pp.
  - [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.
  - *[Ushmor Tzetenu]*. Lead sheet. Manuscript facsimile. 1 p.
  - *[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. Typescript. 3 pp.
  - Aminadav Aloni. *May the Words*. For SATB chorus and keyboard. Score. Manuscript facsimile. 6 pp.
  - M. Forster-Foran. *Kiddush L'rosh Hashonoh*. Vocal score, for cantor and SATB chorus. Manuscript facsimile. 2 pp.
  - Aloni. *Shehecheyanu*. Lead sheet (1987). Manuscript facsimile. 1 p.
  - *Shehechianu*. Lead sheet. Manuscript facsimile. 1 p.
  - *Kiddush Responses*. Vocal score, for SATB chorus. Typescript. 1 p.
  - *Shehechianu*. Vocal part, for unison choir. Manuscript facsimile. 1 p.
  - Michaelson. *Ya'aleh*. Lead sheet. Manuscript facsimile. 1 p.
  - *Sh'makolenu*. Vocal score, for SATB chorus. Typescript. 2 pp.
  - *V'al Kulom*. Vocal score, for cantor and congregation. Manuscript facsimile. 1 p.
  - Fordis. *Aveenu Malkeinu*. Vocal score, for SATB chorus. Manuscript facsimile. 1 p.
  - *Kaddish Shalem (or Reader's Kaddish)*. Lead sheet. Manuscript facsimile. 2 pp.
  - Shabbos. *Oleinu*. Vocal score, for cantor and SATB chorus. Manuscript facsimile. 1 p.
  - *Kol Hanishama*. Vocal score, for SATB chorus. Typescript. 8 pp.
  - *Yigdal*. Vocal part, for cantor. Manuscript facsimile. 1 p.
- Binder tab #3: "Day." 1 p. Section includes facsimiles of published and unpublished music, with performance markings in ink and pencil. 158 pp.
- Includes:
- Aloni. *Torah Service*. Vocal score, for cantor and SATB chorus. Manuscript facsimile, pp. 1-9A. 10 pp.
  - Aminadav Aloni. *Va'ani T'eilata*. From *Torah Service*. Vocal score, for solo and SATB chorus. Manuscript facsimile. 2 pp.
  - *Va'ani T'filati*. Vocal score, for SATB chorus. Manuscript facsimile. 2 pp.
  - *Sh'ma Yisraeyl (High Holidays Only)*. For cantor, SATB chorus, and organ. Score. Manuscript facsimile. 1 p.
  - *Echad Eloheinu*. For cantor, SATB chorus, and organ. Score. Manuscript facsimile. 1 p.
  - Aloni. *Torah Service*. Vocal score. Manuscript facsimile, pp. 9B-15. 7 pp.
  - A. Aloni. *S'u Sh'arim*. From *Torah Service*. Vocal score, for SATB chorus. Manuscript facsimile. 3 pp.
  - Janowski. *S'u Sh'arim*. For SATB chorus and keyboard. Score, from unidentified source ("File No. 263"), pp. 1-3. 3 pp.
  - Aloni. *Torah Service*. Vocal score. Manuscript facsimile, pp. 16-17. 2 pp.

- *Etz Chayim*. Vocal score, for SATB chorus. Manuscript facsimile. 1 p.
- *Ashrei Haom*. For cantor, SATB chorus, and keyboard. Manuscript facsimile. 1 p.
- Israel Reich. *Hin'ni*. Arranged by Stephen Saxon. Vocal score, for cantor and SATB chorus (1998). Typescript. 3 pp.
- *Hin'ni*. Vocal score, for SATB chorus. Manuscript facsimile. 1 p.
- *Chatzi-Kaddish*. Half Kaddish for Slichot and Musaf (High Holy Days). Vocal score, for cantor and SATB chorus. Manuscript facsimile. 4 pp.
- Israel Reich, arr. *Chatzi Kaddish*. Choral responses. Vocal score, for SATB chorus. Edited by Stephen Saxon. Typescript. 2 pp.
- B. Schorr. *Avot*. Vocal score, for cantor and SATB chorus. Typescript. 3 pp.
- Israel Reich, arr. (*High Holydays*) *Avot*. Choral responses. Vocal score, for SATB chorus. Edited by Stephen Saxon. Typescript. 4 pp.
- *Zachrenu*. Lead sheet. Manuscript facsimile. 1 p.
- *M'chalkel Cha'im*. Lead sheet. Manuscript facsimile. 1 p.
- Paul Discount. *Un'sane Tokef*. For SATB chorus and keyboard. Score (incomplete), from unidentified source, pp. 75-77, 86-87. 5 pp.
- *K'vakarat Roeh Edro*. Lead sheet. Manuscript facsimile. 1 p.
- *B'rosh Hashanah*. Lead sheet. Manuscript facsimile. 1 p.
- N. Green, arr. *Ut'shuva*. Vocal score, for SATB chorus (August 1989). Typescript. 1 p.
- Baruch Schorr. *Ut'shuva*. Vocal score, for SATB chorus. Manuscript facsimile. 1 p.
- *K'dushah*. Vocal score, for SATB chorus. Manuscript facsimile. 1 p.
- *Echad Hu Eloheinu (K'dushah)*. Lead sheet. Manuscript facsimile. 1 p.
- *K'dushah*. Vocal score, for SATB chorus. Manuscript facsimile. 1 p.
- Sol Zim. *L'dor Vador*. Vocal score, for solo and two-part chorus, from unidentified source, pp. 52-53. 2 pp.
- *V'chol Maaminim*. Lead sheet. Manuscript facsimile. 1 p.
- Aminadav Aloni. *Uvchen Ten Kavod*. Vocal score, for cantor and SATB chorus. Manuscript facsimile. 3 pp.
- *V'karev P'zurenu*. Lead sheet. Manuscript facsimile. 1 p.
- *Olaynu*. Vocal score, for cantor and SATB chorus. Manuscript facsimile. 2 pp.
- *Aleynu*. Vocal part, for cantor. Manuscript facsimile. 1 p.
- "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.
- Louis Lewandowski. *Hallelujah (Psalm 150)*. For SATB chorus and organ. Score (New York: Transcontinental Music Publications, 1957). 12 pp.
- Aminadav Aloni. *Hal'huyah*. Vocal score, for SATB chorus (1990). Typescript. 4 pp.
- *V'karev P'zurenu*. 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.
- *V'al Kulom*. Lead sheet. Manuscript facsimile. 1 p.
- *Sim Shalom*. Lead sheet. Manuscript facsimile. 1 p.
- Alan Michelson. *Sim Shalom*. Arranged by Stephen Saxon. Vocal part (1998). Typescript. 1 p.
- *B'sefer Chayim*. Lead sheet. Manuscript facsimile. 1 p.
- *Hayom T'amtzenu*. Lead sheet. Manuscript facsimile. 2 pp.
- W. Sharli, arr. *Ose Shalom*. Lead sheet. Manuscript facsimile. 1 p.
- S. Secunda. *Ein Keloheinu*. Lead sheet. Manuscript facsimile. 1 p.
- 11) *Ein Ke'loheinu*. Lead sheet. Manuscript facsimile. 1 p.
- *Melech al kol ha'aretz; Ein k'eloheinu*. Lead sheet. Transcribed by S. Richter. Typescript. 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:

- Ephros. *O What Is Man*. Vocal score, for SATB chorus. Manuscript facsimile. 1 p.
- Aminadav Aloni. *Ahiviti*. For SAB chorus. Score (Laguna Beach, CA: Eriel Music, 1993), pp. 62-64. 3 pp.
- H. Schalit. *The Lord Is My Shepherd (Psalm 23)*. For SATB chorus and organ. Score, copied and edited by Sam Fortas. Manuscript facsimile. 5 pp.
- *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.
- *Zachrenu*. Lead sheet. Manuscript facsimile. 1 p.
- *M'chalkel Chaim*. Lead sheet. Manuscript facsimile. 1 p.
- *K'dushah*. Vocal score, for SATB chorus. Manuscript facsimile. 1 p.
- *Echad Hu Eloheinu (K'dushah)*. Lead sheet. Manuscript facsimile. 1 p.
- *K'dushah*. Vocal score, for SATB chorus. Manuscript facsimile. 1 p.
- Aminadav Aloni. *Uvchen Ten Kavod*. Vocal score, for cantor and SATB chorus (1977). Manuscript facsimile. 3 pp.

- Zavel Zilberts. *El Melech Yoshev*. For SATB chorus and organ. Score, from unidentified source, pp. 94-101. 8 pp.
- *Adonai Adonai*. Vocal score, for solo and SATB chorus. Manuscript facsimile. 3 pp.
- *B'sefer Chayim*. Lead sheet. Manuscript facsimile. 1 p.
- Fordis. *Oveenu Malkeinu*. Vocal score, for SATB chorus. Manuscript facsimile. 1 p.
- Baruch Schorr, arr. *N'ilo*. Vocal score, for cantor and SATB chorus. Score, from unidentified source, pp. 297-299. 3 pp.
- *L'shana Haba'a*. For voice and keyboard. Score, from unidentified source, p. 187. 1 p.

Folder 3

Conductor's Binder: Unlabeled [First page: "High Holiday Candlelighting"], Part I.

Music for service. 92 pp. Includes:

- *High Holiday Candlelighting*. Harmonization by Michael Isaacson. For soprano and organ. Manuscript facsimile. 2 pp.
- Salamone Rossi. *Psalm 92*. Transcribed for orchestral brass section (12 parts) by Samuel Adler. Score. Manuscript facsimile. 26 pp.
- A. W. Binder. "Benediction (Preceding Shofar Service)." Vocal score, for cantor and SATB chorus. Manuscript facsimile. 1 p.
- Samuel Adler. "Hinay Harat Olam." From *Hinay Yom Hadin (Behold the Day of Judgment)*. For SATB chorus with tenor solo (cantor). Published score (New York: G. Schirmer, 1972). 6 pp.
- Tzur-Federlein. "Amens." SATB harmonizations. Manuscript facsimile. 1 p.
- 7. *Bar'chu*. For cantor, SATB chorus, and organ. Score, from unidentified source (TCL 876), pp. 34-35. 2 pp.
- 11. *Sh'ma Yisrael*. For cantor, SATB chorus, and keyboard. Score, from unidentified source (TCL 876), pp. 40-41. 2 pp.
- 12. *V'ahavta*; 13a. *Mi Chamocha*. For cantor, SATB chorus, and keyboard. Score, from unidentified source (TCL 876), pp. 42-46. 5 pp.
- David Gooding. *V'ne-emar*. For cantor, SATB chorus, and organ. Manuscript facsimile. 1 p.
- 14. *Harninu*. For solo, SATB chorus, and organ. Score, from unidentified source (TCL 876), pp. 50-53. 4 pp.
- 18. *Avot—Zachrenu Lachayim*. For cantor, SATB chorus, and organ. Score, from unidentified source (TCL 876), pp. 70-74. 5 pp.
- *Ovinu Malkenu*. For cantor and organ. Score, from unidentified source, pp. 25-27. 3 pp.
- Tzur-Federlein. "Amens." SATB harmonizations. Manuscript facsimile. 1 p.
- 28. *Silent Devotion and May the Words*. For SATB chorus and organ. Score, from unidentified source (TCL 876), pp. 99-101. 3 pp.
- 29. *Avinu Malkenu*. For solo, cantor, SATB chorus, and keyboard. Score, from unidentified source (TCL 876), pp. 102-107. 6 pp.

- 32b. *Adoration II*. For cantor, SATB chorus, and keyboard. Score, from unidentified source (TCL 876), pp. 118-119. 2 pp.
- 31. *Kiddush*. For cantor, SATB chorus, and keyboard. Score, from unidentified source (TCL 876), pp. 111-116. 6 pp.
- Tzur-Federlein. “Amens.” SATB harmonizations. Manuscript facsimile. 1 p.
- “Hariu Ladonai.” From *Yamim Noraim (Days of Awe)*. Compiled and edited by Samuel Adler. For SATB chorus and organ. Score (TCL 877; New York: Transcontinental Music Publications, 1972), pp. 8-11. 4 pp.
- 7. *Bar’chu*. For cantor, SATB chorus, and organ. Score, from unidentified source (TCL 876), pp. 34-35. 2 pp.
- 11. *Sh’ma Yisrael*. For cantor, SATB chorus, and keyboard. Score, from unidentified source (TCL 876), pp. 40-41. 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:

- “Tzur Yisroel.” For cantor, SATB chorus, and organ. Score, from unidentified source, pp. 21-22. 2 pp.
- 18. *Avot—Zachrenu Lachayim*. For cantor, SATB chorus, and organ. Score, from unidentified source (TCL 876), pp. 70-74. 5 pp.
- 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.
- 28. *Silent Devotion and May the Words*. For SATB chorus and organ. Score, from unidentified source (TCL 876), pp. 99-101. 3 pp.
- 29. *Avinu Malkenu*. For solo, cantor, SATB chorus, and keyboard. Score, from unidentified source (TCL 876), pp. 102-107. 6 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.
- 16c. *Baruch Shenatan Torah*; 16d. *Sh’ma Yisrael*; 16e. *L’cha Adonai*. For SATB chorus and organ. Score, from unidentified source (TCL 877), pp. 65-66. 2 pp.
- Isadore Freed. *Happy Is the People*. For SATB chorus and keyboard. Manuscript facsimile. 1 p.
- A. W. Binder. “Benediction (Preceding Shofar Service).” Vocal score, for cantor and SATB chorus. Manuscript facsimile. 1 p.

- Untitled. For trumpet, SATB chorus, and organ. Score, from unidentified source (TCL 877), pp. 78-84. 7 pp.
- [16]f. *Gad'lu; g. Hodo al Erets*. For SATB chorus and organ. Score, from unidentified source (TCL 877), pp. 67-68. 2 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.
- Ben Steinberg. *Shalom Rav*. For cantor, SATB chorus, and organ. Score, from unidentified source (TCL 869), pp. 35-39. 5 pp.
- 32b. *Adoration II*. For cantor, SATB chorus, and keyboard. Score, from unidentified source (TCL 876), pp. 118-119. 2 pp.
- "A) Single Amen During Services." For SATB chorus and organ. Score, from unidentified source, [TCL 876], p. 122. 1 p.
- 33. *All the World Shall Come to Serve Thee*. For unison congregation and organ. Score, from unidentified source (TCL 876), pp. 123-124. 2 pp.
- "B) 3-Fold Amen After the Final Benediction." For SATB chorus and organ. Score, from unidentified source (TCL 876). 1 p.
- "Hariu Ladonai." From *Yamim Noraim (Days of Awe)*. Compiled and edited by Samuel Adler. For SATB chorus and organ. Score (TCL 877; New York: Transcontinental Music Publications, 1972), pp. 8-11. 4 pp.
- 7. *Bar'chu*. For cantor, SATB chorus, and organ. Score, from unidentified source (TCL 876), pp. 34-35. 2 pp.
- 11. *Sh'ma Yisrael*. For cantor, SATB chorus, and keyboard. Score, from unidentified source (TCL 876), pp. 40-42. 3 pp.
- 12. *V'ahavta*. For cantor, SATB chorus, and keyboard. Score, from unidentified source (TCL 876), pp. 42-44. 3 pp.
- 29. *Avinu Malkenu*. For solo, cantor, SATB chorus, and keyboard. Score, from unidentified source (TCL 876), pp. 102-107. 6 pp.
- 28. *Silent Devotion and May the Words*. For SATB chorus and organ. Score, from unidentified source (TCL 876), pp. 99-101. 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.
- 16d. *Sh'ma Yisrael*; 16e. *L'cha Adonai*. For SATB chorus and organ. Score, from unidentified source (TCL 877), pp. 65-66. 2 pp.
- A. W. Binder. "Benediction (Preceding Shofar Service)." Vocal score, for cantor and SATB chorus. Manuscript facsimile. 1 p.
- [16]f. *Gad'lu; g. Hodo al Erets*. For SATB chorus and organ. Score, from unidentified source (TCL 877), pp. 67-68. 2 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.

- Ben Steinberg. *Shalom Rav*. For cantor, SATB chorus, and organ. Score, from unidentified source (TCL 869), pp. 35-39. 5 pp.
- 32b. *Adoration II*. For cantor, SATB chorus, and keyboard. Score, from unidentified source (TCL 876), pp. 118-119. 2 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 5 Benson, Warren. *Creative Projects in Musicianship*. Washington, DC: Contemporary Music Project/Music Educators National Conference, 1967. 55 pp.
- Folder 6 Freed, Isadore. *Harmonizing the Jewish Modes*. Facsimile of book (New York: Hebrew Union College/Jewish Institute of Religion, 1958). 70 pp.
- Folder 7 Jacobs, Michael. *Counting the Omer and Making the Omer Count*. Designed and edited by Eve B. Greenfield. [n.p.]: Michael Jacobs Fine Arts, 2000. 41 pp.
- Folder 8 Planer, John H., and Howard M. Stahl, eds. *Koleinu B'yachad: Our Voices as One*. A Publication of the American Conference of Cantors and the Guild of Temple Musicians, 1999. 32 pp.  
(Collection of essays about the direction of Jewish music in the 21st century.)
- Folder 9 Strassburg, Robert. “*Leaves of Grass*”: *An Introduction to the Poetry and Word-Music of America’s Poet of Hope*. Los Angeles, CA: University Square Press, 1992. 76 pp. Inscription on title page: “For My Dear Friend Michael ... Robert (nee Bob) Strassburg / August 25/1992.”
- Folder 10 Strassburg, Robert. *Music, Art, and You*. Minneapolis, MN: Burgess, 1980. 215 pp.  
Inscription on title page: “For Michael and Susan ... Bob & Katie / Oct 10/80.”
- Folder 11 *Filmmusic Notebook*.  
10 issues. Includes:
  - Vol. 1 (Autumn 1974; Winter 1974-1975; Summer 1975). 3 issues.
  - Vol. 2, Nos. 1-4 (1976). 4 issues.
  - Vol. 3, Nos. 1, 3 (1977). 2 issues.
  - Vol. 4, No. 1 (1978). 1 issue.
- 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).  
*Hawaii Five-O*, episode "Voice of Terror," #0916. Recorded at CBS Studio City; dated November 19, 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      *Little Women* [2]. 7" audio reel (1979).  
 Affixed to box: Sound Report (SI), Universal Studios. Typescript form with carbon copy, completed in pencil and ink; dated March 1, 1979.
- 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.).  
 Music by Susan Nurenberg and Michael Isaacson (1976). Lyrics by Susan Nurenberg.  
*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      *Rich Man, Poor Man* [2]. 7" audio reel (1976).  
 Music from production #45712.  
 Affixed to box: Sound Report (SI), Universal Studios. Typescript form with carbon copy, completed in ink; dated December 16, 1976.
- Item 3      *Rich Man, Poor Man* [3]. 7" audio reel (n.d.).  
 Music from production #45717.  
 Affixed to box: [Sound Report (SI), Universal Studios]. Typescript 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      "Music from Composers' Forum, Eastman School." 7" audio reel (1970).  
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 Roi." 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*.  
              Michael Isaacson, *Evening Prayer*.
- 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).  
          Poems by Jack Prelutsky. Vocals performed by Jack Prelutsky, Patti Linsky, Ari Isaacson, and Andy Isaacson. Synthesis by Scott Lavender.  
          Engineered by Bob Smith. Recorded October 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 Tumble 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]*

- Item 3      *Emil Ascher Library, EA 117*. Music by Michael Isaacson. EA 117, n.d. 12" audio disc (33 1/3 RPM).  
          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** *Emil Ascher Library, EA 119.* Music by Michael Isaacson. Electronics produced  
by Chris Stone at EFX Studios. EA 119, n.d. 12" audio disc (33 1/3 RPM).

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** *Songs NFTY Sings with the NFTY Folk Service.* Guitar and vocals by Dave  
Nelson, Jeff Klepper, and Loui Dobin. Narration by Paul Saiger. North American  
Federation of Temple Youth, CO-6051 AB, 1972. 12" audio disc (33 1/3 RPM).

Contents:

Side 1. Al shlosa 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]*

**Item 4** *Norman Granz' Jam Session #6*. Clef Records, EP C-4006-3, n.d. 3 7" audio discs (45 RPM).

Rhythm section: Oscar Peterson, piano; Herb Ellis, guitar; Ray Brown, bass; and Louis Bellson, drums. Supervised by Norman Granz.

Contents:

Side 1. Stompin' at the Savoy (Part I) / Soloist: Flip Phillips, tenor saxophone.

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.

Side 6. Stompin' at the Savoy (Part VI) / Soloist: Roy Eldridge, 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 2** *Always by My Side*. Lyrics by Doug Thiele. Cassette tape (CrO<sub>2</sub>) (1990).

**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.).

**Item 6** *Cradle of Fire* [1]. Cassette tape (n.d.).

Performed by the Crossroads School Singers and Speakers; Carol Keiser, conductor.

Contents:

Side A (Holocaust songs, choral version). Shtiler, Shtiler ; S'brent ; Zog Nit Kayn Mol ; Babi Yar ; Ani Maamin --

Side B (Instrumental version, without voices). Holocaust poetry and readings.

- Item 7      *Cradle of Fire* [2]. Cassette tape (CrO<sub>2</sub>) (n.d.).  
Annotation on cassette tape: "Master 'Cradle of Fire' Instrumentals ; Wild."
- Item 8      *Cradle of Fire* [3]. Cassette tape (CrO<sub>2</sub>) (n.d.).  
Annotation on case: "Cradle of Fire Edited Poetry w/ Dolby."
- Item 9      *Cradle of Fire* [4]. Cassette tape (n.d.).  
Recording produced by Amber Sky Music Production.  
Annotation on cassette tape: "King Sings Isaacson A.) Cassette #2.) Cradle of Fire."
- Item 10      Excerpts from *Crossing Delancey: The Musical*. Music and lyrics by Isaacson and Hamilton. Cassette tape (CrO<sub>2</sub>) (n.d.).  
Contents: Pickles ; My Novel Man ; Believe Me, I Know What I'm Doing!
- Item 11      *Deep Dish Theme*. Music by Michael Isaacson and Scott Lavender. Cassette tape (n.d.).
- Item 12      Duet for Trumpet and Signal Processor. Music by Michael Isaacson and Christopher L. Stone. Cassette tape (n.d.).  
Performed by Al Vizzuti, trumpet.  
Contents: Version 1 (unprocessed trumpet) ; Version 2 (duet).
- Item 13      "Electric Cues." Cassette tape (n.d.).  
Annotation on case: "Michael Isaacson; 15 electric cues; 343 6450."
- Item 14      *Esah Enai*. Cassette tape (n.d.).  
Recording produced by Amber Sky Music Production.  
Annotation on cassette tape: "For Aminadav Aloni; Esah Enai—Michael Isaacson."
- Item 15      *Fidgety Didgety Mouse*. Lyric by Doug Thiele. Cassette tape (1999).  
Contents: Song version ; Extended concert version.
- Item 16      *Four: A New Musical Revue*. Lyric by A. Hamilton. Cassette tape (n.d.).  
Contents: Remember My Hair ; Some Summer ; Prozac Moment ; Novel Man.
- Items 17-18      *Friendship Park*. Cassette tape (CrO<sub>2</sub>) (n.d.). 2 copies.  
Contents: Opening ; 2:41 ; 3:15 ; Closing ; Piano version, 3:14.
- Item 19      *Funnymen*. Cassette tape (n.d.).  
Contents: Be a Clown ; Ku-Ku ; Hooray for Capt. Spanlding ; Thanks for the Memory.

- Items 20-21 *Hegyon Libi*. 2 cassette tapes (1989).  
 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."
- Item 22 *Hope for the Future: Han'viim: The Prophets*. Text by Jay Frailich based on prophetic texts. University Synagogue, US 102, 1990. Cassette tape.  
 Performed by Rosalyn Kind and Cantor Jay Frailich. Narration by Rabbi Allen Freehling.  
 Contents: 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'ayrastich 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 (CrO<sub>2</sub>) (n.d.).  
 Contents: 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 (CrO<sub>2</sub>) (n.d.).
- Item 26 *A Joyful [Light]* [2]. Cassette tape (n.d.).
- Item 27 *K'dusha*. Cassette tape (n.d.).  
 Annotation on cassette tape: "K'dusha – Isaacson; Gail Hirschenfang; Dolby."
- Item 28 *Keeper of the Dream*. Lyric by Doug Thiele. Cassette tape (n.d.).  
 Performed by Veda Vaughn.
- Item 29 *Kol Simcha: A Complete Wedding Service*. Cassette tape (CrO<sub>2</sub>) (1989).  
 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.
- Item 30 *Kol Trua* [sic]. Cassette tape (1977).  
 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<sub>2</sub>) (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<sub>2</sub>) (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     *Little Bit More of Your Love*. Lyric by Doug Thiele. Cassette tape (1987).
- Item 34     *Little Women*. Music by Elmer Bernstein and Michael Isaacson. Cassette tape (n.d.).  
Annotation on cassette tape: “Little Women #52307 / Bernstein–Isaacson.”
- Item 35     *L’maaseih V’reisheet – To Recreate the World*. Cassette tape (CrO<sub>2</sub>) (n.d.).  
Accompaniment track.  
Annotation on cassette tape: “Accomp CD of M. Isaacson’s ‘L’maaseith V’reisheet – To Recreate the World’ / Sing Along w/ piano score.”
- Item 36     *Made in America*. Cassette tape (CrO<sub>2</sub>) (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     *A New Way of Feeling* [2]. Lyric by Doug Thiele. Cassette tape (n.d.).  
Annotation on cassette tape: “A New Way of Feeling Demo.”
- Item 2     *Nobody’s Home*. From *Rich Man, Poor Man*. Lyric by Millard Lampell. Cassette tape (n.d.).  
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. 1992 ; Le’ Michael Issacson [sic] Mix/Version.”
- Item 4     *The Oppenheim Diary*. Poetry by Myrna Jean Oppenheim. Cassette tape (1976).  
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 (CrO<sub>2</sub>) (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 (CrO<sub>2</sub>) (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.”
- Item 12     *Ride a Purple Pelican*. Rhymes by Jack Prelutsky. Cassette tape (Listening Library, Inc., FTR 131C, 1988).  
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).
- Item 13     *Shir Ari*. Cassette tape (1991).  
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<sub>2</sub>) (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<sub>2</sub>) (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<sub>2</sub>) (n.d.).  
Annotation on cassette tape: “Thank Goodness – Score.”
- Item 19 *That’s What I Love About Christmas*. Cassette tape (n.d.).  
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.’”
- Item 22 *The Treasure Chest*. Lyric by Marcia Hain. Cassette tape (1990).  
Contains vocal and instrumental versions.  
Annotation on case: “8-11-90 for Sam + Rose’s 50th Anniversary.”
- Items 23-24 *We Are Maccabees*. Official musical theme of the L. A. 1995 J. C. C. Maccabi Youth Games. Souvenir cassette tape (CrO<sub>2</sub>) (Egg Cream Music, LAMG-01, 1995).  
Performed by Cantor Chayim Frankel.  
2 copies. Copy 2 in shrink wrap.
- Item 25 *Who Needs the Holidays*. Cassette tape (n.d.).  
Annotation on cassette tape: “Who Needs the Holidays (Tracks) w/ tag.”
- Item 26 *Xmasworld* [1]. A new motion picture musical. Music and lyrics by Michael Isaacson and Jeff Rake. Cassette tape (1997).  
Contents:  
Side 1. 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 ; 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 (CrO<sub>2</sub>) (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 (CrO<sub>2</sub>) (n.d.).  
Performed by Michael Russ, cantor.
- Item 32      *Butterfly Kisses / Mend a Broken Heart / Can't Take My Eyes*. Cassette tape  
(CrO<sub>2</sub>) (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 (CrO<sub>2</sub>) (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 (CrO<sub>2</sub>) (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 (CrO<sub>2</sub>) (n.d.).
- Item 4      *Shiru L'adonai / Yom Zeh L'Yisrael / etc.* Cassette tape (CrO<sub>2</sub>) (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 (CrO<sub>2</sub>) (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      *Halcyon: Michael Isaacson and the Hollywood Pops*. Cassette tape (Los Angeles, CA, Halcyon Records Ltd., 1992).  
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    Copies of *Halcyon: Michael Isaacson and the Hollywood Pops*. Cassette tape (n.d.).  
Copy 1: dubbed cassette; produced by Abbey Tape Duplicators.  
Copy 2: dubbed cassette. Annotation on case: "Michael Isaacson + The Hollywood Pops."
- Item 16      *Tower Air 3: Michael Isaacson and the Israeli Pops*. Cassette tape (AEI Music, n.d.).
- Item 17      *Michael Isaacson and the Israel Pops: Opening Night!* Cassette tape (1998).  
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      "Israel Pops." Cassette tape (1996).  
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      "Israel Pops: S. Wise Concert." Cassette tape (1988).  
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 (CrO<sub>2</sub>) (n.d.).  
Annotation on cassette tape: "The National Symphony of Israel, Michael Isaacson, music dir. ; 1. Charles Fox ; 2. Michael Isaacson."
- Item 21      *A Test of Faith* by Lawrence Goldberg. Cassette tape (n.d.).  
Annotation on cassette tape: "Conducted by Michael Isaacson ; Valley Beth Shalom."

- Item 22      *The Tree Still Stands* by Walter Scharf. Cassette tape (1989).  
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]*

- Item 23      Adler, Samuel. *Elegy for String Orchestra / Canto III*. Cassette tape (n.d.).  
*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 (CrO<sub>2</sub>) (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.*
- Item 25      Adler, Samuel. "Music of Sam Adler." Cassette tape (n.d.).
- Item 26      Adler, Samuel. *To Celebrate a Miracle*. Cassette tape (1991).  
Performed by the Springfield Symphony Orchestra; December 14, 1991.
- Item 27      Adler, Samuel. *We Live, Eine Engeberg Fuge*. Cassette tape (n.d.).
- Item 28      Adler, Yefim. *Jewish Dances for Violin, Cello, and Piano*. 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.
- Item 30      Bernstein, Leonard. *Music of Leonard Bernstein*. Cassette tape (Eastman School  
of Music, 1993).  
Contents:  
Side A. Oif Mayn Khasseneh ; Three Wedding Dances (from *Bridal Suite*)  
; Vayomer Elohim ; Yevarecheche ; 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.
- Item 31      Bikel, Theodore. *Classic Jewish Holiday Songs*. Cassette tape (Van Nuys, CA;  
Nimmer Productions, 1987).  
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 ; Pharaonu  
; 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 (CrO<sub>2</sub>) (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.*
- Item 35 Scharf, Walter. "Walter Scharf." Cassette tape (CrO<sub>2</sub>) (n.d.).
- 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 (CrO<sub>2</sub>)  
(n.d.).  
Annotation on cassette tape, side A: "Benedict Silberman 'Jewish Music'  
Capitol."  
Contents, Side B: *To Speed Them All* / Steve Bernstein.
- Item 3 Starer, Robert. *Nishmat Adam*. Cassette tape (1992).  
Annotation on cassette tape: "Chamber version ; Nov. 11, 1992."
- Item 4 Starer, Robert; and other composers. "Archive Sampler." Cassette tape (CrO<sub>2</sub>)  
(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
4. German Emigre – Chates – [illegible] Malach
5. 4th Mvmt Tree Still Stands
6. Adler – Ahavat Olam – Barak
7. Klein Adoration / Kingsley S'u Sh'arim

- Item 5 Starer, Robert. "Klezemer." Cassette tape (1989).  
Annotation on cassette tape : "Klezemer Robert Starer ; 2/5/89."
- Item 6 Starer, Robert. *Mizmor L'David*. Cassette tape (MMB Music, n.d.).
- Item 7 Starer, Robert. "Starer." Cassette tape (n.d.).
- Item 8 Thiele, Doug (lyricist). *I Never Gave In*. Cassette tape (1996).
- 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 Thiele, Doug (lyricist). *Letter by Moonlight / Jailbait / Going Home*. Cassette tape (1983).
- Item 11 Upshaw, Dawn, soprano, with the Orchestra of St. Luke's; David Zinman, conductor. Cassette tape (Elektra/Asylum/Nonesuch Records, 79187-4, 1989).  
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 (CrO<sub>2</sub>) (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
  4. Kindling of the Lights – A. W. Binder

5. Sh'mal Kolienu – Max Helfman
6. Adoration – Julius Chajes
7. R'tsei + Mi Y'mallel Herbert Fromm  
AMEISSELE
8. Shtile Licht – Lazare [sic] Weiner – Art Song
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 (CrO<sub>2</sub>) (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]*

Item 15 “How to Survive in Music – Eastman Talk.” Cassette tape (1991).  
*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
3. Mission Impossible – Jazz – sus – chase ; 2’50”
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 16 “Interview w/ John Cacavas ; 9/24/86 ; for book.” Cassette tape (1986).

Item 17 “JNF: 90th Anniv. Conc. 60 sec spot.” Cassette tape (CrO<sub>2</sub>) (n.d. [1992]).

Item 18 “Isaacson: L’chayim Radio ; 12/86.” Cassette tape (1986).

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.”

- Items 19-20 “L’chayim—Michael Isaacson 4/21/96.” 2 cassette tapes (1996).  
Recording of radio broadcast, including interview with Michael Isaacson and broadcast of select compositions, [KCSN 88.5 FM; April 21, 1996].
- Items 21-22 “L’chayim—Michael Isaacson 1/19/97.” 2 cassette tapes (1997).  
Recording of radio broadcast, including interview with Michael Isaacson and broadcast of select compositions, [KCSN 88.5 FM; January 19, 1997].
- Item 23 “L’chayim—Michael Isaacson 3/30/97.” Cassette tape (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 (CrO<sub>2</sub>) (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 (CrO<sub>2</sub>) (n.d.).  
Annotation on cassette tape: “Lect. III – Doubling Brainpower ; Lect. IV – Theatre of the Spirit.”
- Item 26 “Lecture V – Survival/Diversity.” Cassette tape (CrO<sub>2</sub>) (n.d.).
- Item 27 “On Stage WJW Michael Isaacson, Reuben Silver Host ; ARTSRAP WCLV.” Cassette tape (1981).  
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.]**

- Item 6 *Sparks of Light: Revealing the Secrets of Kabbalah*. Taught by Rabbi Stephen Robbins. Produced by Michael Isaacson. Drive-Time Judaism/Shneyhem Productions, 501-001, 1997. 5 cassette tapes.

Accompanied by handout of diagrams (“Tree of Life” / “Unified Field of Being”). Typescript. 2 pp.

**Box 48**

*[Additional recordings]*

- Item 28 “Amber Sky Music Productions.” Cassette tape (n.d.).  
Unlabeled cassette tape; produced by Amber Sky Music Productions.
- Item 29 “Bulg. Mus. Terms.” Cassette tape (n.d.).
- 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 (CrO<sub>2</sub>) (n.d.).
- Item 33 “Master – Languid Aft. / Wood Romp.” Cassette tape (CrO<sub>2</sub>) (n.d.).
- Item 34 “Maccabbi Theme.” Cassette tape (CrO<sub>2</sub>) (n.d.).
- Item 35 “Transcontinental Organ Music Sampler.” Cassette tape (CrO<sub>2</sub>) (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.).
- Item 2 *A Covenant of Wonders: A Concert Musical*. Lyrics by Marcia Hain Engle. Commercially produced CD, in shrink-wrap (Eggcream Music, 2002). 18 tracks (57 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 3      *A Covenant of Wonders: A Concert Musical*. Lyrics by Marcia Hain Engle. Commercially produced CD, version 2 (Eggcream Music, 2002). 18 tracks (57 min.).
- 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."

- Item 11 *L'maaseih V'reisheet – To Recreate the World*. Millennium Collector's edition. Eggcream Music, ECM-2000-2, 1999. 20 tracks (56 min).  
 Subtitle on album cover: "A musical setting of the Shabbat evening worship service for cantor and unison children's chorus 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'hodot / 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'maaseih 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, typescript; dated June 23, 1999.
- Items 13-14 *L'maaseih 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 typescript 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'Hodat (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 Olem (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 Isiah Zeldin. Stephen S. Wise Temple, SWCD 5741, 2000. 14 tracks (39 min.).  
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 Aleichem (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).
- Item 30      *Halcyon: Michael Isaacson and the Hollywood Pops*. Halcyon Records, 1993. 10 tracks (61 min.).  
 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      *Kol Simcha: Jewish Wedding Music by Michael Isaacson*. Commercial recording. Eggcream Music, 2000. 25 tracks (63 min.).  
 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'neibem (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 *Made in America 1970-1995: The Jewish Music of Michael Isaacson*. Performed  
by Faith Gurney 23 tracks (63 min.).  
Annotation on CD: "M. I. ; 3/11/96."  
Insert in back of case with typescript track list.  
Tracks: Hin'ni (3:57) ; Eishet Chayil (2:39) ; Kiddush (2:31) ; L'cha Dodi  
(3:11) ; N'shama 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 *The Michael Isaacson Songbook, Vol. II*. Commercial recording. Eggcream  
Music, 2005. 27 tracks (63 min.).  
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'ma (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'eitz 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: Hesyon 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]*

- Item 9 *The American Conference of Cantors at 50: A Celebration*. American Conference of Cantors, ACC 2003-1, 2003. 2 CDs. 40 tracks.

CD sealed in shrink-wrap.

Tracks:

Disc I. 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) ; Avinu Malkeinu / Max Janowski (Edward Fogel) (2:47) ; B'ni / Michael Isaacson (Barbara Ostfeld) (3:21) ; Mah Tov / Frederick Piket (Steven Pearlson) (2:23) ; Shir Hashirim / William Sharlin (Helen Reys) (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 Isabella / 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 júbilo / 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      *Cradle of Fire: A Tribute to the Women of World War II*. Indianapolis Women's Chorus. Softsound, 943-11204, 2004.

Recorded live at the Indiana History Center, June 26-27, 2004.

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.).

Tracks: Sugarplums & Mistletoe / Isaacson (3:59) ; Dance of Mirlitons / Tchaikovsky, arr. Axtell (2:13).

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.

Tracks: Klezmer I / arr. Zinovy Goro (2:53) ; Introduction / Richard Braun (3:40) ; Gilgul Shel Kaddish / Aminadav Aloni (11:09) ; Tercentary Suite for Viola and Piano / Robert Strassburg (12:40) ; The Shul in My Right Hand / Michael Isaacson (27:45).

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 *Roslyn Kind: The Promise of Time*. Eggcream Music, 2003. 12 tracks (53 min.). 2 copies. Copy 1 sealed in shrink-wrap. Copy 2 missing album covers and inserts.

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      *Shabbat Anthology, Vol. III*. Transcontinental, TMP 950118, 2005. 30 tracks.  
CD sealed in shrink-wrap.  
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 / Edit ; 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      Adler, Samuel. *B'shaarey T'filzh*. Part I. For cantor, SATB chorus, and orchestra. 1 track (41 min.).  
Accompanied by (in case) note from Samuel Adler to Michael Isaacson. Ink; undated. 1 p.
- 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 Iznola, 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.
- Item 29 Armstrong, Craig. *Ray*. Selections of music from the motion picture. Universal, 2004. 28 tracks (41 min.).  
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.).  
Recording of 2015-2016 BNY Mellon Grand Classics Program 20, June 18, 2016.
- 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 geneyve (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 pearls (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 Fox, Charles. *A Song for Dead Warriors*. National Philharmonic Orchestra of London; Jean-Louis LeRoux, conductor. Smuin Ballet, CFCD 02, 2003.  
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 goes 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."  
Tracks: "1." (5:11) ; "2. F S" (0:11) ; "3. More [illegible]" (5:08).

- Item 4 Richards, Stephen. *The Ballad of Ruth*. An opera in one act. Libretto by Michael Laurence. Cory Winter; Rachel Michelberg; Faith Steinsnyder; Teri Bibb; Mark Childs; The Michael Isaacson Singers; Members of the Israel Philharmonic Orchestra; Michael Isaacson, conductor. Richards Music Recording, RMR2006, 2006. 13 tracks.  
 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 rav (3:42) ; Shir hamalot (2:27) ; Mitzvah goreret mitzvah (2:17) ; 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 "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 Orchestra / Richard Dickey (17:55) ; Das Bild der Rose / Johann Friedrich Reichardt (3:50) ; Chant du Menestrel, op. 71 / Alexander Glazunov (4:32) ; Abendgesang, op. 10 / C. D. Lorenz (7:07).
- 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 Jüngling 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 éternelle (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 brivele 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.*
- Item 20 "To Celebrate a Miracle: Live Production." Annotation on tape: "Live Production Tracks for Performance Accompaniment." DAT (n.d.).  
*Separated from Series 1 (Manuscripts and Sketches), Box 2, Folder 19.*
- Item 21 "To Celebrate a Miracle: Tova Feldshuh (M. Isaacson), 5/29/96." DAT (1996).

*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.”

Item 22 “[To Celebrate a Miracle] Feldshuh Voiceovers Compilation, 5/21/96.” DAT (1996).

*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 ;
- 10. Page 9, take 3.

Item 23 “[To Celebrate a Miracle] Feldshuh Voiceovers Compilation, 5/21/96.” DAT (1996).

*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) ;
- 10. Page 9, take 3 (7:43).

*[Compilation recordings]*

Item 24 “King Sings Isaacson, 9/10/95.” DAT (1995).

Annotation on case: “digital glitches, mutes, errors, will not play.”

*[Other recordings]*

Item 25 “Ed Feinstein Lessons 1-4, 12/8/89.” DAT (1998).

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      “Ed Feinstein Lessons 5-8, 12/11/89.” DAT (1998).  
 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      “Ed Feinstein Lessons 9-10, 12/29/89.” DAT (1998).  
 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      “A Promise of Time ; BG Vocals 12-19-02.” VHS tape (2002).

Item 4      “*There Are Stars*, Premiere Performance.” VHS tape (2001).  
 Performed by The American Boychoir, The Jewish Center, Princeton, NJ;  
 April 22, 2001.

Item 5      *To Celebrate a Miracle: Images of Jerusalem.* VHS tape (n.d.).

Item 6      “*To Recreate the World*, Tape #1.) Tracks 1-8.” VHS tape (1998).  
 Recorded at Amber Sky Music Production; July 6, 1998.  
*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.).

Item 8      “*To Recreate the World*, Tape #1.) Tracks 9-16.” VHS tape (n.d. [1998]).  
 Recorded at Amber Sky Music Production; July 6, 1998.

### **Box 53**

- Item 1 “[*To Recreate the World*]. Backup. Tape #1.) Set 1. Tracks 9-16.” VHS tape (n.d.).
- Item 2 “*To Recreate the World*, Tape #2.) Tracks 1-8.” VHS tape (1998).  
Recorded at Amber Sky Music Production; July 6, 1998.  
*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 4 “*To Recreate the World*, Tape #2.) 9-16.” VHS tape (1998).  
Recorded at Amber Sky Music Production; July 6, 1998.
- 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 Roi (Psalm 23) ; Eil Maalei Rachamim.  
*Accompanying documents (shot logs) separated; see Box 30, Folder 1.*

#### *[Recordings of concerts and/or multiple compositions]*

- Item 7 “Candles, Cantors, and Clarinets: A Concert for Chanukah.” VHS tape (2000).  
Concert by the Westminster Conservatory Youth Chorale; December 14, 2000.
- Item 8 “Cantor’s Concert ; Tuesday Oct. 30, 1990 ; Stereo Dub.” VHS tape (1990).

### **Box 54**

- Item 1 “A Great Miracle Happened There.” VHS tape (1999).  
Concert by the Westminster Conservatory Youth Chorale; December 2, 1999.
- Item 2 “Michael Isaacson at the Temple.” VHS tape (1999).  
Concert by the Atlanta Reform Community Chorus; January 31, 1999.
- Item 3 “Michael Isaacson: Holiday Pops ; 9/21/99 ; 1-8.” VHS tape (1999).  
Annotation on case: “Michael Isaacson Tape 4B.”  
*Accompanying documents (shot logs) separated; see Box 30, Folder 1.*

Item 4 "Music and the Spoken Word #1614 ; 12/08/91." VHS tape (1991).  
Program for broadcast affixed to case. Typescript. 1 p. Included in broadcast:  
*Light the Legend*, by Michael Isaacson, with lyrics by Susan Nurenberg.

Item 5 "Opening Night: Michael Isaacson and the Israel Pops ; 10-88." Betamax tape (1988).  
*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 Telemidia 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 FI."

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.]**

Item 7      *The Art of Conducting: Great Conductors of the Past*. Based on the television programs *The Art of Conducting*. Teldec Video, 1994. Copied to personal DVD-R. 1 title (117 min.).

Items 8-10    Interview with Sam Adler. Las Vegas, NV; November 16, 2010. 3 DVDs.

- DVD 1 labeled “Part 1 of 3 ; TRT 00:55:30:21 ; Interview TRT 02:26:32:13 Timecode Burn.” Annotation on case: “Present – Early Life – Worcester.” 1 title (55 min.).
- 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).

Item 32      “Higher Love (Flute) – There Are Stars ; 12/24/02.” CD (2002).  
Contents.

Item 33      “Isaacson CD files – Art ; Songbook I.” CD (2002).

Contains 9 files (3.63 MB): fonts and images pertaining to *The Michael Isaacson Songbook, Vol. I*.

- Item 34 “May 9 2003 – Michael Isaacson.” CD (2003).  
Contains 1 psd file, 1 pdf document, and 1 tiff file (41.8 MB).
- Item 35 “Michael Isaacson: A Magnificent Nothing ; You Belong Together ; Finale PDFs.” CD (2003).  
Contains 18 mus files and 17 pdf documents (3.57 MB).
- Item 36 “Music as Midrash ; 18 sections PDFs plus cover ; 11/8/07.” CD (2007).  
Contains 18 pdf documents (3.73 MB): cover, front matter, and chapters of book *Jewish Music as Midrash: What Makes Music Jewish?*
- Item 37 “Promise of Time ; Work Tracks 12/02/02 ; Pro Tools Format.” CD (2002).
- Item 38 “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.
- Item 39 “Promise of Time Disk 2 ; Individual Tracks from Chris ; 12/17/02.” CD (2002).  
Annotation on CD (contents):  
1) Higher love ;  
2) Laughing matters ;  
3) Promise of time ;  
4) Thank goodness.
- Item 40 “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.
- Item 41 “Rediscover Sinai ; Individual Tracks ; 48/24.” CD (2008).  
Contains 9 aiff files (498 MB).
- Item 42 “The Sacred Dream ; Mike Isaacson ; Exported Tracks 44/24.” CD (2011).  
Contains 3 aiff files (155 MB).
- Item 43 “Sacred Service ; 9/9/04.” CD (2004).  
*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 *[Ladorot Habaim]*. 8 GB memory card (2017).  
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.  
Typescript proofs of lead sheet, with annotations. Printout of fax transmission from Dave Cushman Music to Michael Isaacson; dated August 21, 1997. 3 pp.  
For two-part choir and keyboard with flute obbligato. Facsimile of published score (New York: Transcontinental Music Publications, 1995). 11 pp.
- MI 8. Ahavat Yisrael. For two-part choir and keyboard with flute obbligato. Text by Ofra Dor. 1 item.  
Score (1994). Manuscript, pencil. 2 pp.  
*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.  
For voice and harp. Score. Typescript (copyright Transcontinental Music Publications, 1992), with annotations in pencil and ink. 4 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.  
“The Flute.” For soprano and woodwind quintet. Text by Laurence McKinney. Score (incomplete; only soprano part complete). Manuscript, pencil. 2 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.  
Score (2002). Manuscript, pencil. 2 pp.  
*Separated from Box 1, Folder 17.*

MI 23. Aspects of a Great Miracle. For brass ensemble, harp, piano, and percussion. 2 items.  
“IV. Psalm 150.” Score. Manuscript, pencil. 4 pp.  
For brass ensemble. Typescript 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.  
Score. Manuscript, pencil and ink. 3 pp.  
*Separated from Box 2, Folder 6.*

MI 29. The Awakening. A musical interpretation of The Binding of Isaac for SATB chorus and soloists, accompanied by woodwinds and keyboard. 1 item.

Manuscript sketches (2000), pencil and ink. 1 p. Title on sketches: "The Awakening p. 1."

MI 31. Babi Yar. For solo flute. 1 item.

Score (1994). Manuscript, pencil and ink. 1 p.

Score (1994). Manuscript, pencil. 2 pp.

Score (1994). Typescript. 2 pp.

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. Typescript. 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.

*From file labeled: "Folk Series #1 (2001) / Transcontinental Music / Erev Ba, Lo Yisa Goy, Raisins & Almonds, Shalom Chaverim, You May Laugh."*

"Evening Comes (Erev Ba)." Music by A. Levanon. Arranged for SATB chorus and keyboard. Hebrew lyric by O. Avissar. Score. Manuscript, pencil. 1 p.

"A Greeting for Friends (Shalom Chaverim)." Arranged for SSA chorus and keyboard. Score. Manuscript, pencil. 1 p.

"Lo Yisa Goy El Goy Cherev." Arranged for SATB chorus and keyboard. Score. Manuscript, pencil. 2 pp.

"You May Laugh (Sachki)." Music arranged by Michael Isaacson from T. Shlonsky. For SAA chorus and keyboard. Lyric by Michael Isaacson from a poem by S. Tchernikovsky. Score. Manuscript, pencil. 2 pp.

"Raisins and Almonds." Music by A. Goldfaden. Arranged for SAT chorus and keyboard. Score. Manuscript, pencil. 2 pp.

*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."*

Score (1992). Manuscript, pencil. 6 pp.

*Separated from Box 5, Folder 15.*

MI 88. Hashkiveinu. Duet for soprano and baritone with piano. 1 item.

*From file labeled: "MI 88 / Hashkiveinu (April – 1997) / 3112019."*

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.

"III. Sweet Vapors Ascend." Score (2000). Manuscript, pencil and ink. 2 pp.

"Fragrant Spices." Poem by Stephen Pearce. Score (2000). Manuscript, pencil and ink. 2 pp.

"Sacred Fire." Score (2000). Manuscript, pencil and ink. 2 pp.

*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."*

"How Shall I Stand." Lead sheet. Manuscript, pencil. 1 p.

*Separated from Box 6, Folder 12.*

#### Folder 6

Oversized scores, numbered MI 102-118.

MI 102. Hassidic Hinei 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)."*

For voice and keyboard. Score (1990). Manuscript, pencil. 2 pp.

For two-part voice, flute, and keyboard. Score. Manuscript, pencil. 2 pp.

*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.*

MI 116. Jerusalem Medley. Arranged for voice and instrumental ensemble. 2 items.

*From file labeled: "MI 116 / Jerusalem Medley / Conductor, 2 alto sx, 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.

*From file labeled: "MI 117 / Israeli Trio 1986 / #3142345."*

Score (1986). Manuscript, pencil and ink. 4 pp.

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.

"III. Ma Navu (The Messenger of Good Tidings)." Score. Manuscript, pencil. 1 p.

"V. Siman Tov – Mazel Tov (Congratulations): Recessional." Score. Manuscript, pencil. 1 p.

MI 120. K'doshim Tih'yu. For voice, flute, harp, and cello. 2 items.

*From file labeled: "MI 120 / K'doshim Tih'yu / #3142356."*

Score (1994). Manuscript, pencil and colored pencil. 2 pp.

Lyrics. Typescript, 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 #3142376."*

"K'dusha." Score. Manuscript, pencil and ink. 1 p.

"K'dusha: Echad Hu." Score. Manuscript, pencil and ink. 1 p.

"L'dor Vador." Score. Manuscript, pencil and ink. 1 p.

*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.  
Instrumental parts: violin I, violin II, viola, cello. Manuscript, ink, with performance markings in pencil. 4 pp.

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.  
"I. Processional." Score (1988). Manuscript, pencil. 1 p.  
"II. Baruch Haba." Score. Manuscript, pencil. 2 pp.  
"III. Birchat Erusin." Score. Manuscript, pencil. 1 p.  
"IV. Shev B'rachot." Score. Manuscript, pencil. 4 pp.  
"V. Benediction." Score. Manuscript, pencil. 2 pp.  
"VI. Recessional." Score. Manuscript, pencil. 1 p.  
Full score (1988). Manuscript, ink. 21 pp.

### **Box 57**

Folder 1 MI 150. Miscellaneous. 4 items.  
*From file labeled: "MI 150 / Misc / Hora, Maozsur, Kadash Ur'chats, Eishet Chayil / Al Hanissim, Hashkivenu, K'racheim Av, Candlelighting, D'avavta (for String Quartet), Gershayim, From Heaven's Heights."*  
"Haskiveinu." Lead sheet. Manuscript, pencil. 2 pp.  
"Hashkivenu." Piano vocal score (incomplete). Manuscript, pencil. 1 p.  
"Candlelighting." Vocal score. Manuscript, pencil. 3 pp.  
"V'avavta for String Quartet." Manuscript sketches, pencil. 1 p.  
*Separated from Box 8, Folder 13.*

Folder 2 Oversized scores, numbered MI 151-159.  
MI 151. Mishebeirach. For voice with accompaniment. 2 items.  
For cantor and harp. Score (1990). Manuscript, pencil, with annotations in ink. 2 pp.  
For voice and keyboard. Score. Typescript (copyright Transcontinental Music Publications, 1991). 3 pp. Copy 2 (reduced facsimile, incomplete; consists of pp. 1-2 only). 2 pp.  
  
MI 153. Modim Anachnu Lach Stetch. 1 item.  
"Modim Anachnu Lach: Preliminary Sketch for Dick Allen." Manuscript sketches (1989), pencil. 1 p.  
  
MI 155. Morning Affirmations. For keyboard. 2 items.  
Manuscript sketches, pencil. 2 pp.  
Performance directions. Typescript. 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.  
Organ part. Manuscript facsimile, bound., with performance markings in pencil. 46 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.  
Lead sheet (1998). Manuscript, pencil and ink. 1 p. Manuscript note on score:  
"Eva: How does this fit your voice?"  
Lead sheet (revised). Manuscript, ink. 1 p.  
Score (1998). Manuscript, pencil. 1 p.

MI 167. Poverta Muchachika (Poor Girl!). For SATB chorus and keyboard. 1 item.  
Score. Manuscript, pencil and ink. 2 pp. Annotation on reverse of p. 2: "II – Poverta Muchacika / 993187."

MI 169. Priestly Benediction. For voice and string ensemble. 3 items.  
Score (1984). Manuscript, pencil, bound. 2 pp.  
Score (1984). Manuscript facsimile, bound. 2 pp.  
Reduced score (1984). Manuscript facsimile. 3 pp.  
*Separated from Box 9, Folder 15.*

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.  
Piano vocal score (orchestral reduction) (1989). Manuscript, pencil and colored pencil. 3 pp.  
Full score (1989). Manuscript, pencil, bound. 13 pp. 3 copies. Copy 2: manuscript facsimile, with performance markings in colored pencil. Copy 3: manuscript facsimile, with performance markings in ink.  
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)."*  
Score. Manuscript, pencil. 14 pp.  
"Lam'natseach al Hash'minit (Psalm 12)." Music by Salamone Rossi. For SAT chorus with rehearsal piano. Edited by Michael Isaacson. Score. Manuscript, pencil. 4 pp. Copy 2 (manuscript facsimile).  
*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.*

## **Box 58**

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. Typescript. 3 pp.

“Shabbat Hamalkah.” Music by P. Minkowski. Arranged for cantor, SATB chorus, and keyboard. Lyric by Chaim Nachman Bialik. Score. 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.

“I. Al Tistakeil B’kan-kan.” Score. Manuscript, pencil. 2 pp.

“II. Im Ein Torah Ein Derech Erets.” Score. Manuscript, pencil and ink. 1 p.

“III. B’makom.” Score. Manuscript, pencil and ink. 1 p.

“IV. Y’hi Ch’vod.” Score. Manuscript, pencil. 1 p.

“V. Hayom Katser.” Score. Manuscript, pencil and ink. 2 pp.

Score template for Shirei Avot. Ink. 1 p.

Score. Manuscript facsimile. 7 pp.

*Separated from Box 11, Folder 9.*

MI 207. Shehechyanu (Grateful for the Moment). For SATB chorus and keyboard. 1 item.

Score (2000). Manuscript, pencil. 1 p.

## 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.

“II. Candlelighting.” Piano vocal score. Manuscript, pencil. 1 p.

“IV. Bar’chu.” Piano vocal score. Manuscript, pencil. 1 p.

“VII. Sh’ma.” Piano vocal score. Manuscript, pencil. 1 p.

“VIII. Mi Chamocha.” Piano vocal score. Manuscript, pencil. 1 p.

“VIII-A. V’neemar.” Piano vocal score. Manuscript, pencil. 1 p.

“XIII. Aleinu.” Piano vocal score. Manuscript, pencil. 1 p.

“XIII-A. Bayom Hahu.” Piano vocal score. Manuscript, pencil. 1 p.

“XIV. Yigal.” Piano vocal score. Manuscript, pencil. 2 pp.

“Silent Meditation – May the Words.” Vocal part. Manuscript, pencil. 1 p.

“V’shamru.” Piano vocal score. Manuscript, pencil. 1 p.

“Shalom Rav.” Piano vocal score. Manuscript, pencil. 1 p.

“I. Klezmer Processional.” For violin, clarinet, trumpet, trombone, tuba, and percussion. Score. Manuscript, pencil. 2 pp.

“II. L’chu N’ran’nah.” For cantor, violin, clarinet, trumpet, trombone, tuba, and percussion. Score. Manuscript, pencil. 2 pp.

*Shir Ari.* Conductor’s score. Facsimile of typescript score (Egg Cream Music, 1990), with annotations and performance markings in ink. 104 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.

Score (1986). Manuscript, pencil. 1 p.

Score, medium version (copyright Egg Cream Music 1987). Manuscript facsimile, with annotations in pencil. 3 pp. Copy 2 (facsimile).

*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."*

Duet for soprano and baritone with keyboard. Score. Manuscript, pencil. 2 pp.

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.

"Sim Shalom (With Alternate High Holiday Ending)." For cantor, SATB chorus, and organ. Score. Manuscript, pencil and colored pencil. 3 pp.

"Sim Shalom." For cantor, women's choir, French horn 1-2, strings, and piano. Score. Manuscript facsimile. 3 pp.

"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.

Score. Manuscript, pencil. 3 pp. Copy 2 (facsimile).

*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."

Flute part. Manuscript, pencil. 1 p. Title on part: "On Thanksgiving You."

MI 232. This Quiet Dust. 1 item.

"Yizkor Meditation." For voice and keyboard. Score. Manuscript, pencil. 1 p.

*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.  
Score (1990). Manuscript, pencil. 1 p.

MI 243. V'sham'ru. For solo voice, unison chorus, and keyboard. 1 item.  
Score (1998). Manuscript, pencil. 1 p.

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.

Folder 5

Oversized scores, numbered MI 250-261.

MI 250. When Children Sing to God. For two-part choir with keyboard. Lyric by Doug Thiele. 3 items.

Lead sheet. Manuscript, pencil. 1 p.

Score (1995). Manuscript, pencil. 3 pp.

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.

Score (1993). Manuscript, pencil. 3 pp.

*Separated from Box 14, Folder 14.*

MI 256. Yizkor Prelude. For solo organ. 2 items.

Score. Manuscript, pencil. 1 p.

Score. Typescript, 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.

Lead sheet (1995). Typescript. 3 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 Publications, 1995). Version 2 (enlarged). 5 pp.

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.

Score (1992). Manuscript, pencil and ink. 3 pp.

**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.)."*

Piano vocal score (1991). Manuscript, pencil and ink. 2 pp.

*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.

*From file labeled: "MI 89 / Hashkiveinu / 1982-1983."*

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." For soloist, unison choir, string quartet, and organ. Full score (1989). Manuscript, pencil. 2 pp.

"Hinei Ma Tov – Brothers." English lyric by Arthur Hamilton. Manuscript sketches, pencil. 1 p.

"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.)."*

Orchestral accompaniment. Full score. Manuscript, pencil and ink. 12 pp.

"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 keyboard. Score. Manuscript facsimile. 3 pp. Copy 2 (enlarged).

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.

“Hatikvah: The National Anthem.” Vocal part and lyrics (transliteration and English and Hebrew text). Typescript, from unidentified source. 1 p.  
Manuscript sketches, pencil. 1 p.  
Full score. Manuscript, pencil. 5 pp.  
Full score (1991). Manuscript facsimile, with annotations in colored pencil and ink, bound. 34 pp.

MI 180. Psalm 121: I Lift My Eyes. 1 item.

For voice and keyboard. Score (1999). Manuscript, pencil. 1 p.  
*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.

“Bar’chu.” Full score. Manuscript, pencil. 7 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.

Correspondence: “Arthur” from Michael Isaacson. 1 letter. Pencil; dated May 11, 1982. 1 p.

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.

“Simcha Opener.” By Michael Isaacson and Ina Lewis. For voice and instrumental ensemble. Score. Manuscript, pencil and ink. 5 pp.

*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.  
Full score. Typescript, bound, with performance markings in ink. 42 pp.  
Above title: "Michael Isaacson and the Holiday Pops."  
*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.  
"Rich Man, Poor Man—Chapter III, Book II." Book of music timing; dated September 14-16, 1976. Typescript, bound, with annotations in ink and pencil. 19 pp.  
"M-101. Skeet Shoot." For studio orchestra. Full score. Manuscript facsimile, with performance markings in colored pencil. 11 pp. On first page of score: "Alex North, composer."  
"M-201. On the Lake." For studio orchestra. Full score. Manuscript facsimile, with performance markings in colored pencil. 5 pp. On first page of score: "Alex North, composer."  
"M-202. Kiss and Fall." For studio orchestra. Full score. Manuscript facsimile. 3 pp. On first page of score: "Alex North, composer."  
"M-203. Go on!!" For studio orchestra. Full score. Manuscript facsimile, with performance markings in colored pencil. 2 pp. On first page of score: "Alex North, composer."  
"M-204. Feelin Down." For studio orchestra. Full score. Manuscript facsimile, with performance markings in colored pencil. 2 pp. On first page of score: "Alex North, composer."  
"M-205. Thanks." For studio orchestra. Full score. Manuscript facsimile, with performance markings in colored pencil. 1 p. On first page of score: "Alex North, composer."  
"M-502 M-302. You're Fired Too!!" For studio orchestra. Full score. Manuscript facsimile, with performance markings in colored pencil. 1 p. On first page of score: "Alex North, composer."  
"M-403. You Want to Come?" For studio orchestra. Full score. Manuscript facsimile, with performance markings in colored pencil. 3 pp. On first page of score: "Alex North, composer."

- “M-504. Lookin No Good.” For studio orchestra. Full score. Manuscript facsimile, with performance markings in colored pencil. 16 pp. On first page of score: “Alex North, composer.”
- “M-505. Make Me Nervous.” For studio orchestra. Full score. Manuscript facsimile, with performance markings in colored pencil. 8 pp. On first page of score: “Alex North, composer.”
- “M-505 A. Back to No Good.” For studio orchestra. Full score. Manuscript facsimile. 17 pp. On first page of score: “Alex North, composer.” 2 copies. Copy 2 has performance markings in colored pencil.
- “M-602. A Whisper.” For studio orchestra. Full score. Manuscript facsimile, with performance markings in colored pencil. 8 pp. On first page of score: “Alex North, composer.”
- “M-603. Someone’s Been Here.” For studio orchestra. Full score. Manuscript facsimile, with performance markings in colored pencil. 10 pp. 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.”

Folder 2

*Rich Man, Poor Man.* Prod. #45704; #45705.

Prod. #45704. 13 items.

- “Rich Man, Poor Man—Book II, Chapter IV.” Book of music timing; dated September 28, 1976. Typescript, bound, with annotations in ink and pencil. 24 pp.
- “M-101. Cycle In.” For studio orchestra. Full score. Manuscript facsimile, with performance markings in colored pencil. 17 pp.
- “M-102. My Father’s a Proud Man.” For studio orchestra. Full score. Manuscript facsimile. 12 pp.
- “M-201. Ramona Recalls.” For studio orchestra. Full score. Manuscript facsimile. 5 pp.
- “M-202. Ramona’s Daddy.” For studio orchestra. Full score. Manuscript facsimile. 3 pp.
- “M-202 A. Do Not Fold...” For studio orchestra. Full score. Manuscript facsimile. 2 pp.
- “M-401. Your Check.” For studio orchestra. Full score. Manuscript facsimile, with annotations in colored pencil. 2 pp.
- “M-402. Scab!!” For studio orchestra. Full score. Manuscript facsimile, with performance markings in colored pencil. 2 pp.
- “M-503. Annie Alone.” For studio orchestra. Full score. Manuscript facsimile, with performance markings in colored pencil. 5 pp.
- “M-504. Annie + Billy.” For studio orchestra. Full score. Manuscript facsimile, with performance markings in colored pencil. 13 pp.
- “M-601. Maggie’s Apartment.” For studio orchestra. Full score. Manuscript facsimile. 3 pp.
- “M-602. Rudy + Maggie.” For studio orchestra. Full score. Manuscript facsimile, with performance markings in colored pencil. 20 pp.

"M-601 A. A Freeze Frame." For studio orchestra. Full score. Manuscript facsimile. 1 p.

Prod. #45705. 4 items.

*From file labeled: "Booth / #45705 / Rich Man Poor Man / Michael Isaacson."*

Accompanying paper folder. 1 item.

"M-101. Nocturne." For studio orchestra. Full score. Manuscript facsimile, with performance markings in colored pencil. 19 pp.

"M-201. If You Really Were Your Own Man." For studio orchestra. Full score. Manuscript facsimile, with performance markings in colored pencil. 6 pp.

"M-401. Whitby Bus." For studio orchestra. Full score. Manuscript facsimile, with performance markings in colored pencil. 13 pp.

### Folder 3

*Rich Man, Poor Man.* Prod. #45709; #45710.

Prod. #45709. 16 items.

"Rich Man, Poor Man—Book II, Chapter IX." Book of music timing; dated November 13, 1976. Typescript, bound, with annotations in ink and pencil. 25 pp.

"M-103. Diane." For studio orchestra. Full score. Manuscript facsimile, with performance markings in pencil. 4 pp.

"M-201. Going to Jail." For studio orchestra. Full score. Manuscript facsimile. 3 pp.

"M-202. Three Eyes Meet." For studio orchestra. Full score. Manuscript facsimile. 4 pp.

"M-203. Police Station." For studio orchestra. Full score. Manuscript facsimile. 3 pp.

"M-204. Interior." For studio orchestra. Full score. Manuscript facsimile. 3 pp.

"M-401. Lovers in the Park." For studio orchestra. Full score. Manuscript facsimile. 5 pp.

"M-401 A. Lovers in the Park." For studio orchestra. Full score. Manuscript facsimile, with annotations in colored pencil. 9 pp.

"M-402. Dallas; M-403. In the Mirror." For studio orchestra. Full score. Manuscript facsimile. 4 pp.

"M-403. In the Mirror." For studio orchestra. Full score. Manuscript facsimile. 3 pp.

"M-501. \$60,000 Hide." For studio orchestra. Full score. Manuscript facsimile. 3 pp.

Antonio Carlos Jobim and Newton Mendonca. *Meditação (Meditation)*. Facsimile of published lead sheet (New York: Duchess Music Corporation, 1962), with annotations in pencil. 2 pp.

"M-601. How Ya Makin' Out?" For studio orchestra. Full score. Manuscript facsimile. 2 pp.

"M-602. Where's That Mother?" For studio orchestra. Full score. Manuscript facsimile. 10 pp.

"M-602 A. Freeze Frame." For studio orchestra. Full score. Manuscript facsimile. 1 p.

"M. Library—Bridge I." For studio orchestra. Full score. Manuscript facsimile. 1 p.

Prod. #45710. 4 items.

*From file labeled: "Booth / #45709 45710 / Rich Man Poor Man / Michael Isaacson."*

Accompanying paper folder. 1 item.

"Rich Man, Book II—Chapter X." Music timing; dated November 20, 1976. Typescript, with annotations in pencil and ink. 5 pp.

"M-602. Caught in the Act." For studio orchestra. Full score. Manuscript facsimile, with performance markings in colored pencil. 19 pp.

"M-603. You Owe Me." For studio orchestra. Full score. Manuscript facsimile, with annotations in colored pencil. 9 pp.

Folder 4

*Rich Man, Poor Man.* Prod. #45711; #45712.

Prod. #45711. 8 items.

"Rich Man, Poor Man—Book II, Chap. IX." Book of music timing; dated December 2, 1976. Typescript, bound, with annotations in pencil and ink. 15 pp.

"M-102. The Marina." For studio orchestra. Full score. Manuscript facsimile, with performance markings in ink. 7 pp.

"M-304. Annie in Hollywood." For studio orchestra. Full score. Manuscript facsimile, with performance markings in colored pencil. 4 pp.

"M-305/400. Hotel to Boat." For studio orchestra. Full score. Manuscript facsimile, with performance markings in colored pencil. 8 pp.

"M-502. Beginning of the End." For studio orchestra. Full score. Manuscript facsimile. 9 pp.

"M-502 A/600. Cat and Rat." For studio orchestra. Full score. Manuscript facsimile, with performance markings in colored pencil. 16 pp.

"M-600 A. The Kill." For studio orchestra. Full score. Manuscript facsimile, with performance markings in colored pencil. 12 pp.

"M-700. Suspense in the Library." For studio orchestra. Full score. Manuscript facsimile, with performance markings in colored pencil. 1 p.

Prod. #45712. 14 items.

*Items filed with book of music timing labeled: "Prod. #45712."*

"Rich Man, Poor Man—Book II, Chapter XII." Book of music timing; dated December 10, 1976. Typescript, bound, with annotations in ink and pencil. 16 pp.

"M-102. Opening Titles." For studio orchestra. Full score. Manuscript facsimile, with performance markings in ink. 7 pp. On first page of score: "Prod. #45717."

- “M-201. One of those Doctors.” For studio orchestra. Full score. Manuscript facsimile. 2 pp. On first page of score: “Prod. #45717.”
- “M-202. Not So Simple.” For studio orchestra. Full score. Manuscript facsimile. 2 pp. On first page of score: “Prod. #45717.”
- “M-203/300. A Good Story.” For studio orchestra. Full score. Manuscript facsimile. 5 pp. On first page of score: “Prod. #45717.”
- “M-301. A Whisper.” For studio orchestra. Full score. Manuscript facsimile. 2 pp. On first page of score: “Prod. #45717.”
- “M-302 A. Room Service.” For studio orchestra. Full score. Manuscript facsimile. 2 pp. On first page of score: “Prod. #45717.”
- “M-303/400. Whip Me, Beat Me!!.” For studio orchestra. Full score. Manuscript facsimile. 5 pp. On first page of score: “Prod. #45717.”
- “M-401. Shall We?” For studio orchestra. Full score. Manuscript facsimile. 2 pp. On first page of score: “Prod. #45717.”
- “M-402. Show on the Road.” For studio orchestra. Full score. Manuscript facsimile. 2 pp. On first page of score: “Prod. #45717.”
- “M-501. A Pound of Flesh.” For studio orchestra. Full score. Manuscript facsimile. 4 pp. On first page of score: “Prod. #45717.”
- “M-601. Alone at Whitby.” For studio orchestra. Full score. Manuscript facsimile. 6 pp. On first page of score: “Prod. #45717.”
- “M-602. Kate!!” For studio orchestra. Full score. Manuscript facsimile. 3 pp. On first page of score: “Prod. #45717.”
- “M-603. You Just Changed Your Mind.” For studio orchestra. Full score. Manuscript facsimile. 3 pp. On first page of score: “Prod. #45717.”

Folder 5

*Rich Man, Poor Man.* Prod. #45716; #45720.

Prod. #45716. 19 items.

*From file labeled: “Booth / #45716 / Rich Man P. Man / Michael Isaacson.”*

Accompanying paper folder. 1 item.

“Rich Man, Poor Man—Chapter XVI.” Book of music timing; dated January 17, 1977. Typescript, bound, with annotations in pencil and ink. 24 pp.

“M-102. Mournful News.” For studio orchestra. Full score. Manuscript facsimile. 6 pp.

“M-102 A. As You All Know.” For studio orchestra. Full score. Manuscript facsimile. 5 pp.

“M-103. Office to Office.” For studio orchestra. Full score. Manuscript facsimile. 2 pp.

“M-201. It’s Been a Pleasure.” For studio orchestra. Full score. Manuscript facsimile, with performance markings in colored pencil. 6 pp.

“M-202. You’re Going Home.” For studio orchestra. Full score. Manuscript facsimile. 11 pp.

“M-202 A.” For studio orchestra. Full score. Manuscript facsimile. 2 pp.

“M-203. Bingo!” For studio orchestra. Full score. Manuscript facsimile. 2 pp.

“M-301. I’ll Be Skiing You.” For studio orchestra. Full score. Manuscript facsimile, with performance markings in colored pencil. 10 pp.

- “M-303/400. To Friendship.” For studio orchestra. Full score. Manuscript facsimile. 5 pp.
- “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.
- “M-401. Look. A Hooka!!” For studio orchestra. Full score. Manuscript facsimile, with performance markings in colored pencil. 7 pp.
- “M-501. You Wouldn’t Do That.” For studio orchestra. Full score. Manuscript facsimile. 2 pp.
- “M-502. Not Quite Convinced.” For studio orchestra. Full score. Manuscript facsimile. 3 pp.
- “M-601. A Mutual Interest” For studio orchestra. Full score. Manuscript facsimile. 2 pp.
- “M-602. A Couple of Kids.” For studio orchestra. Full score. Manuscript facsimile. 6 pp.
- “M-602. A Freeze Frame.” For studio orchestra. Full score. Manuscript facsimile. 1 p. On first page of score: “Prod. #45704 / Alex North, composer.”

*Prod. #45720. 9 items.*

*From file labeled: “Booth / #45720 / Rich Man Poor Man / Michael Isaacson.”*

Accompanying paper folder. 1 item.

- “Rich Man, Poor Man—Book II, Chap. XX.” Book of music timing; dated February 18, 1977. Typescript, with annotations in pencil and ink. 12 pp.
- “M-202. A Vial Scent.” For studio orchestra. Full score. Manuscript facsimile. 11 pp.
- “M-403/500. The Fist.” For studio orchestra. Full score. Manuscript facsimile, with performance markings in colored pencil. 8 pp.
- “M-403/500 A.” For studio orchestra. Full score. Manuscript facsimile, with performance markings in colored pencil. 6 pp.
- “M-502.” For studio orchestra. Full score. Manuscript facsimile, with performance markings in colored pencil. 7 pp.
- “M-502 A. Wes! Go Back!!” For studio orchestra. Full score. Manuscript facsimile, with performance markings in colored pencil. 9 pp.
- “M-502 B. The Hit!!” For studio orchestra. Full score. Manuscript facsimile, with performance markings in colored pencil. 8 pp.
- “M-601. The German Papers.” For studio orchestra. Full score. Manuscript facsimile. 6 pp.

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.

- “Rich Man, Poor Man—Book II, Chapter XXI.” Script by Michael Gleason; revised February 14, 1977. Typescript, bound, with annotations in pencil. 58 pp.
- “M-102. Dwyer to Rest.” For studio orchestra. Full score. Manuscript facsimile. 6 pp. On first page of score: “Prod. #45712.”
- “M-201. Life is Short.” For studio orchestra. Full score. Manuscript facsimile. 1 p. On first page of score: “Prod. #45712.”
- “M-202. Hoboken Haven.” For studio orchestra. Full score. Manuscript facsimile. 2 pp. 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.”
- “M-401. Love Theme.” For studio orchestra. Full score. Manuscript facsimile. 7 pp. On first page of score: “Prod. #45712.”
- “M-402. Sorry That Happened.” For studio orchestra. Full score. Manuscript facsimile. 5 pp. On first page of score: “Prod. #45712.”
- “M-403. Jugular.” For studio orchestra. Full score. Manuscript facsimile. 1 p. On first page of score: “Prod. #45712.”
- “M-503. I Know What You Did!” For studio orchestra. Full score. Manuscript facsimile, with performance markings in colored pencil. 3 pp. On first page of score: “Prod. #45712.”
- “M-601. There Comes a Time.” For studio orchestra. Full score. Manuscript facsimile. 6 pp. On first page of score: “Prod. #45712.”
- “M-402 A, B, C, D. Percussion Prints.” For studio orchestra. Full score. Manuscript facsimile. 1 p. On first page of score: “Prod. #45721.”
- “M-501. Billy’s Hit.” For studio orchestra. Full score. Manuscript facsimile. 2 pp. On first page of score: “Prod. #45721.”
- “M-501 A. The [illegible].” For studio orchestra. Full score. Manuscript facsimile, with performance markings in colored pencil. 9 pp. On first page of score: “Prod. #45721.”
- “M-502 + 502—600 A. The Kill.” For studio orchestra. Full score. Manuscript facsimile, with performance markings in colored pencil. 6 pp. On first page of score: “Prod. #45721.”
- “M-601. Stardust.” For studio orchestra. Full score. Manuscript facsimile. 13 pp. On first page of score: “Prod. #45721.”
- “M-602. Solo Trumpet Playoff.” For studio orchestra. Full score. Manuscript facsimile. 1 p. On first page of score: “Prod. #45721.”

*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.  
    Score (1996). Manuscript, pencil. 2 pp.
- Avant Garde. For two SATB choruses. 1 item.  
    Score (1977). Manuscript, pencil. 3 pp.
- A Bassoon for Graciela. For woodwind quartet and narrator. 3 items.  
    “Theme from ‘A Bassoon for Graciela.’” Manuscript sketches, pencil. 2 pp.  
    Score. Manuscript, pencil. 4 pp.  
    Narration. Typescript, 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.  
    Lead sheet (2000). Manuscript, pencil. 2 pp.  
    For SATB chorus and keyboard. Score (incomplete; p. 2/mm. 25-63 lack  
    keyboard accompaniment). Manuscript, pencil. 2 pp.  
    Lyrics. Typescript, with annotation in pencil; dated October 14, 2000. 1 p.
- 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

“30 Days after Christmas.” Instrumental lead sheet. Manuscript, pencil. 1 p.

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.

Score (1989). Manuscript, pencil. 1 p.

*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.

Score (in C). Manuscript, pencil and ink. 6 pp.

“I. [Sticky] Summer Heat.” Sketches of transposed score. Manuscript, pencil. 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.

Score (2001). Manuscript, pencil. 3 pp.

*Separated from Box 18, Folder 11.*

#### Folder 5

Oversized scores, H-K.

Hollywood Salutes the South. 1 item.

*From file labeled: “Hollywood Salutes the South / 1. Tara’s Theme; 2. Miss Celies Blues; 3. Zip-A-Dee-Doo-Dah; Tara Coda.”*

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. Typescript, with annotations in pencil and ink. 1 p.

Killing Me Softly with His Song. Music by Charles Fox. Words by Norman Gimbel. Arranged for voice and symphony orchestra. 2 items.

Score. Manuscript facsimile. 26 pp.

“Killing Me Softly with His Song.” Music by Charles Fox. Words by Norman Gimbel. Published score (Beverly Hills, CA: Fox-Gimbel Productions, 1972). 4 pp.

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.

“Orchestration for Ladino Medley.” Score (for alto saxophone 1-2, tenor saxophone, trumpet 1-2, trombone, and drums). Manuscript, pencil. 3 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.  
Score (1981). Manuscript, pencil. 2 pp.  
*Separated from Box 22, Folder 5.*

L'cha Dodi. From Shir Ari. For voice and organ. 3 items.  
*From file labeled: "L'cha Dodi."*  
Score (in D minor) (1989). Manuscript, bound, pencil and ink. 2 pp.  
Score (in D minor) (1989). Manuscript facsimile, bound. 2 pp.  
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.  
Score (1979). Manuscript, pencil. 2 pp.  
*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 viola and piano. Score (1987). Manuscript facsimile. 2 pp.  
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.  
Accompanied by correspondence: Michael Isaacson to "Jon." 1 letter. Ink, on professional letterhead (for "Michael Isaacson Media Music"); dated August 1994. 1 p.  
*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.

“The Pasture.” For SSA chorus and keyboard. Score. Manuscript, pencil. 2 pp.

“Rossi Choral Settings.” 1 item.

“Baruch Haba B’shaym Adonai (Psalm 118).” Music by Salamone Rossi. For six-part chorus of mixed voices with optional trombone and French horn. Edited by Michael Isaacson. English text by Susan Nurenberg. Score (incomplete; consists of pp. 1-5 only) (1977). Manuscript, pencil and ink. 5 pp.

*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.

“M-2. Victors? Never!” Orchestral score. Manuscript facsimile, with annotations in ink. 2 pp.

“M-3. Shir Hanamal.” Orchestral score. Manuscript facsimile, with annotations in ink. 7 pp.

“M-10. Sachaki.” Orchestral score. Manuscript facsimile, with annotations in ink. 11 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.

Score (2003). Manuscript, pencil. 1 p.

Summer Music for Trumpet and Strings. 3 items.

*From file labeled: "Summer Music for Trumpet + Strings / A Song for Oboe  
+ Cello."*

Score (1986). Manuscript, pencil. 4 pp.

"Summer Music for Oboe and Cello." Score (1986). Manuscript, pencil. 1 p.

"Phasing Keys." For bassoon and piano. Score (1986). Manuscript, ink. 1 p.

### 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.

Score (1992). Manuscript, pencil, with annotations in ink. 2 pp.

There Are Stars. For solo voice, SATB chorus, and keyboard. Poem by  
Hannah Senesh. 1 item.

Score (2000). Manuscript, pencil. 1 p.

To "Da Tooters." A trio for B-flat trumpets. 1 item.

Score (1989). Manuscript, pencil. 2 pp.

To Reach This Day (Shehechyanu). 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)."*

Score (1991). Manuscript, pencil. 2 pp.

The Torah Carries Me. A Song for Simchat Torah. From *A Good Year*. Lyric  
by Marcia Hain Engle. 2 items,

Score (2002). Manuscript, pencil. 1 p.  
Lyrics. Typescript (2003). 1 p.

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. Typescript. 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.

Score (2002). Manuscript, pencil. 2 pp.

*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.

Where Have I Been All My Life? (A Musical Revue). Lyric by Arthur Hamilton. 4 items.

*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."*

“Remember My Hair?” From the new revue *Four*. Lead sheet. Manuscript, pencil. 2 pp.

“We Still Have Summer Left.” From the new revue *Four*. Lead sheet. Manuscript, pencil. 3 pp.

“We Still Have Some Summer Left (A Duet).” Lead sheet (2000). Typescript, with annotations in pencil and ink. 3 pp.

“We Still Have Some Summer Left (A Duet).” Lyrics. Typescript. 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.

Full score (1984). Manuscript, pencil and ink. 18 pp.

Chromatic Tadas. 1 item.

Full score. Manuscript, pencil and ink. 2 pp.

Dad. 1 item.

For two-part treble chorus and keyboard. Score (1993). Manuscript, pencil and ink. 2 pp.

*Separated from Box 18, Folder 1.*

Dreamchant. 2 items.

Full score (1983). Manuscript, pencil and ink. 17 pp.

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.”*

“Didgety Underscore Motives.” Manuscript sketches, pencil. 1 p.

Full score. Typescript, 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.

“Lamnatsayach (Psalm 12).” For SAT chorus, with rehearsal piano. Edited by Michael Isaacson. Manuscript, pencil. 4 pp.

“Salamone Rossi Suite for Saxophone Quartet.” Edited and arranged by Michael Isaacson. Manuscript, pencil and ink. 3 pp.

Solitary Call (Elegy for the Fallen). 2 items.

For C trumpet and keyboard. Score (1989). Manuscript, pencil and ink. 1 p.

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.

Full score. Manuscript, pencil and ink, bound. 5 pp. Copy 2 (manuscript facsimile, bound). 5 pp.

*Separated from Box 20, Folders 6-7.*

Tel Aviv. 2 items.

Lead sheet. Lyric by Theodore Bikel. Manuscript, pencil. 2 pp.

For voice and orchestra. Manuscript, pencil, bound. 13 pp.

## **Box 61 [cont.]**

### Folder 7

Additional scores and sketches (oversized).

“Arrangements for Hale Porter.” 3 items.

*From file labeled: “Arrangements for Hale Porter.”*

“Dem Milners Trehen.” For voice, guitar, and string quartet. Score.

Manuscript, pencil. 1 p.

Entre-Acte “Dem Milners Trehen.” For voice, clarinet, strings, cello, and guitar. Score, Manuscript, pencil. 2 pp.

“Bows ‘K.’” For clarinet, acoustic guitar, synthesizer, cello, and drums. Score.

Manuscript, pencil. 2 pp.

“Poetry.” 2 items.

*From file labeled: “Poetry / Avinu Malkenu Prelude 1984 / Havdalah Ceremony / Marcia Falk.”*

“Sunset.” Poem by Marcia Falk. Manuscript sketches, pencil. 1 p.

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-.”*

- “Disco Dis Way.” Lyric by Doug Thiele. Reduced score (instrumental lines unlabeled unlabeled). Manuscript, pencil. 1 p.
- “Love Theme.” For symphony orchestra. Reduced score. Manuscript, pencil. 2 pp.
- “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). Typescript, with annotations in pencil and ink. 1 p.

Gene Shefrin to Robert Chapel. 1 letter. Typescript, signed in ink, on professional letterhead; dated October 22, 1982. 1 p. Accompanied by biography of Walter Scharf. Typescript, on letterhead for The Shefrin Company, Public Relations, with annotations in ink; dated July 1982. 6 pp.

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.

*Take One: The ASMAC News*, Vol. 3, No. 3 (Fall 1997). Newsletter of the American Society of Music Arrangers and Composers. 8 pp. Photo spread titled "A Look Back at ASMAC's Luncheons..." includes photograph of Michael Isaacson with Walter Scharf and David Raksin.

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).*

"The Milken Family Archive of 20th Century American Jewish Music."

Typescript summary of recording project. 1 p.

Status of CD project and textbook. Typescript; undated. 1 p.

Recording schedule. Typescript; dated April 15, 1992. 1 p.

Spreadsheet of Expenditures. Typescript; 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). Typescript 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 *Star Wars: Episode IV – A New Hope* (rebel assault on the Death Star). 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.  
Press clipping: Lowell Limpus, "Loss of Marcus Hits Israelis Just as His War Plan Clicked," *Daily News* (June 14, 1948): 24. 1 p.  
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.  
Press clipping: advertisement for concert by the Israel Pops Orchestra with Michael Isaacson and Theodore Bikel, Miami, FL, March 6-7, 1991. 1 p.
- Folder 10 Oversized Press Clippings.  
1970s-1980s. 3 items.
- Press clipping; dated April 16, 1972 ("Choir Joins Strings at B'nai Israel in Special Musical Liturgy Event Friday" [performance of *Hegyon Libi*]). 1 p.
  - Press clipping; dated February 11, 1988 ("Professor Does More Than Lecture"; feature on Michael Isaacson, UCLA Assistant Music Professor). 2 pp.
  - Press clipping; undated [May 1989] (advertisement for "Sholom Pops Orchestra" concert, May 8, 1989). 1 p.
- 1990s. 11 items.
- Press clipping; dated February 15-21, 1991 (includes photograph of Theodore Bikel entertaining US soldiers in Israel). 1 p.
  - Press clipping; dated February 17, 1991 (includes advertisement for "Shalom! Israel Pops Orchestra" concert, March 12, 1991). 1 p.

- Press clipping; dated November 4, 1993 (includes community announcement about “In Concert ’93: An Evening of Unity,” December 11, 1993). 1 p.
- Press clipping; dated November 5-11, 1993 (advertisement for “In Concert ’93: An Evening of Unity”). 1 p.
- Press clipping; dated November 1994 (feature on “Chanukah ’94: A Symphonic Celebration” gala, November 30, 1994). 1 p.
- Press clipping; dated November 23, 1994 (“Hanukkah Concert Reflects Growth of the Jewish Community”; article on “Chanukkah ‘94” concert). 1 p.
- Press clipping; dated March 8, 1996 (“Isaacson Conducts Shabbat Concert”; March 8, 1996). 1 p.
- Press clipping; dated February 14, 1997 (“Isaacson Celebrates Jewish Music Season at CNT”). 1 p.
- *The Jerusalem Post*, March 23, 1997. Annotation on first page of newspaper: “Mike’s Israel Trip 1997 ; 1514.” 14 pp.
- Press clipping; dated January 11, 1998 (advertisement for concert by the Israel Pops Orchestra celebrating the 50th anniversary of Israel, February 21-22, 1998). 1 p.
- Facsimile of press clipping; dated June 3, 1999 (feature on the Kettering Children’s Choir and their performance of *Cradle of Fire*). 2 pp.

2000s. 7 items.

- Facsimile of press clipping; dated January 1, 2000 (pertaining to performance of *L’maaseih V’reisheet*). 2 pp.
- Press clipping; dated January 14, 2000 (“B’nai Israel Junior Choir Will Perform Special Work for Shabbat Shirah”; article includes interview with Michael Isaacson). 1 p.
- Press clipping; dated December 13, 2000 (review of *Kol Simcha: Jewish Wedding Music* recording). 1 p.
- *The National Jewish Post and Opinion*, Vol. 67, No. 15 (December 20, 2000). 16 pp.
- Press clipping; dated April 22, 2005 (“Prolific American Jewish Composer to Conduct at Temple Israel Service” [performance of *Nishmat Chayim*, May 13, 2005]). 1 p.
- Press clipping; dated April 29, 2005 (article “Temple Israel to Celebrate Jewish American Music with Michael Isaacson” and advertisement for performance of *Nishmat Chayim*). 2 pp.
- 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. Full score (1984). Manuscript facsimile. 61 pp.
- Folder 4 Lewandowski, Louis, and Robert Strassburg. *Hallelujah – Psalm 150*. For SATB 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 Corporation, 1944). 2 pp. of text, 60 pp. of music.