

Inventory of the Lewis M. Isaacs Papers, 1906-1942

JPB 04-7

Music Division

**The New York Public Library for the Performing Arts
New York, New York**

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Descriptive Summary

Title:	Lewis M. Isaacs Papers
Collection ID:	JPB 04-7
Creator:	Isaacs, Lewis M.
Extent:	1 linear foot (2 boxes)
Repository:	Music Division. The New York Public Library for the Performing Arts

Administrative Information

Access

Collection is open to the public. Photocopying prohibited. Advance notice may be required.

Publication Rights

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Processing Information

The collection was processed and cataloged in 2005.

Biographical Note

Lewis M. Isaacs (c. 1877-1944) was born and raised in New York City, attending first City College (1891-1893) and then New York University where he obtained his Ph.D. in 1897. It was later at Columbia University where Isaacs received his law degree and subsequent music instruction from the composer and Columbia faculty member Edward MacDowell. After passing the bar in 1903 Isaacs joined the firm M.S. and I. S. Isaacs where he eventually became a senior member. Throughout his life, Isaacs remained active in the law community. In 1932 Isaacs was appointed to the Washington Bicentennial Commission. Isaacs also served on the Bill of Rights Committee for the City of New York Association of the Bar from 1942 until his death in 1944.

Isaacs maintained a passion for music. Around 1908 MacDowell died and his farm in Peterborough, New Hampshire was converted into a secluded work environment for artists, the so-called MacDowell Colony. Isaacs and his wife Edith frequented those studios during the summer and it is here where much of the Isaacs music was composed. It was also on this 600-acre colony where Isaacs also met the poet E.A. Robinson. Not only did E.A. Robinson write lyrics for much of Isaacs's music, but the poet also relied on Isaacs as a friend and as his lawyer. After Robinson's death in 1935, Isaacs collaborated with Herman Hagedorn, a fellow Peterborough-er and lyricist for some of Isaac's scores, on the poet's biography, which was published by the MacMillan Company. In short, Isaacs had two lifelong involvements, one with the law and the other with music. He died at the age of 67.

Scope and Content Note

This collection connotes a musical rather than biographical appreciation for Lewis M. Isaacs. The bulk of the collection is unpublished vocal scores written for piano accompaniment that attest to Isaacs's work proclivity. Of particular mention are the unknown vocal scores. Although not necessarily complete, the title *Sheema* (recited as confirmation of the Jewish faith in one God) suggests that Isaacs was working on a religious score.

Organization

The collection is organized into 3 series and 3 sub-series. They are:

Series I: Scores

Sub-series 1 – Chorus

Sub-series 2 – Piano

Sub-series 3 – Vocal

Series II: Sheet Music

Series III: Ephemera

Series Descriptions

Series I: Scores

63 folders

This series contains Isaacs's unpublished music, the bulk of which are vocal scores with piano accompaniment.

Sub-series 1: Chorus – This series contains Isaacs's undated chorus scores. Unless otherwise indicated, accompaniment is for piano.

Sub-series 2: Piano – The materials contained in this section are Isaacs's piano scores. Note that *Lunchonnaise* is a score for piano and violin. The violin part is also included here in order to maintain the original order in which these materials were received.

Sub-series 3: Vocal – The vocal scores, which are composed for piano accompaniment, represent the bulk of the Isaacs's collection. This series contains one exception where Lewis M. Isaacs was responsible for the music's arrangement. For *Slumber Song* (undated) note that E.A. Robinson was the composer and lyrics were written by L.V. Ledoux.

Series II: Sheet Music

7 folders

Arrangement Note – Chronological.

This series contains Isaacs's published vocal scores. Lyricist identities are provided before the title in order to highlight this information and are not to be considered as an arrangement technique. Publisher information is given in the notes following the title.

Series III: Ephemera

2 folders

Arrangement Note – Chronological.

This last series includes clippings and correspondence. The newspaper clippings are reviews of Isaacs's *Policeman's Serenade*, which was performed in New Canaan, Connecticut in 1933. The correspondences are two letters, both of whom are Isaacs's lyricists and pertain to matters of their work with the composer.

Series I: Scores, 1906-1940

Sub-series 1: Chorus Scores, undated

Box 1

- F. 1 *The Flirt*, lyrics by Johann Wolfgang von Goethe, translated by
 Edith J.R. Isaacs (German version of *The Flirt*. Parts for Soprano and
 Alto with piano accompaniment.)
- F. 2 *Twenty Years*, lyrics by Louise Dutton (Parts for voice are not indicated.
 Piano accompaniment is for rehearsal only.)
- F. 3 *Two Men*, lyrics by Edwin Arlington Robinson (Parts for Soprano,
 Alto, Tenor and Bass. Piano accompaniment is for rehearsal only.)

Sub-series 2: Piano Scores, 5 July 1920 and undated

- F. 4 *A Pair of Blue Eyes* (Includes piano scores entitled *Coquette* and *Demure*.)
- F. 5 *Homage A l'Argentina*
- F. 6 *Interlude*, 5 July 1920
- F. 7 *Lunchonnaise* (A score for piano and violin. It includes a separate copy for
 the violin part.)
- F. 8 *The Portrait of A Lady*

Sub-series 3: Vocal Scores, 1906-1940 and undated

- F. 9 *Among the Leaves*, lyrics by James Stephens, 19 September 1933
- F. 10 *April*, July 1908
- F. 11 *Beside the Idle Summer Sea*, lyrics by W.E. Henley, undated
- F. 12 *The Blackbird*, lyrics by W. E. Henley, undated
- F. 13 *Boat Song*, lyrics by Andrew Lang, undated
- F. 14 *The Call*, lyrics by Edith J.R. Isaacs, 12 January 1925
- F. 15 *Departure*, lyrics by Edna St. Vincent Millay, undated
- F. 16 *The Desert Road*, lyrics by Gilbert Parker, March 1913
- F. 17 *The Devon Maid*, lyrics by John Keats, undated
- F. 18 *The Dissemblers*, lyrics by Thomas Hardy, undated
- F. 19 *Drifting*, lyrics by Kathleen Millay, undated
- F. 20 *Echoes*, lyrics by W.E. Henley, 5 June 1921
- F. 21 *Had I a Golden Pound to Spend*, lyrics by Francis Ledwidge,
 undated
- F. 22 *Happiness*, lyrics by Margaret Widdemer, July 1916
- F. 23 *I Cannot Put You Away*, lyrics by Herbert S. Gorman, undated
- F. 24 *In the Moonlight*, lyrics by Norreys Jephson O'Connor, 5 July 1920
- F. 25 *London Town*, lyrics by E.A. Robinson, undated
- F. 26 *The Long Road*, undated
- F. 27 *Love and Life*, lyrics by W.E. Henley, undated
- F. 28 *Love Came Back At Fall O'Dew*, lyrics by Lizette Woodworth
 Reece, August 1915
- F. 29 *Love Came Back To Me Late*, lyrics by Mary Austin, 26 November
 1928
- F. 30 *Mangel-Wurzels*, lyrics by Wilfrid Wilson Gibson, July 1916
- F. 31 *The Morning Star*, lyrics by Edith J.R. Isaacs, August 1911
- F. 32 *My Fair, Cold Love*, lyrics by Edith J.R. Isaacs, July 1906
- F. 33 *Night Song At Amalfi*, lyrics by Sara Teasdale, July 1914
- F. 34 *No Time*, lyrics by Robert Hillyer, undated
- F. 35 *Now The Time Has Come*, lyrics by James Stephens, undated
- F. 36 *October Night*, lyrics by Katharine H. Salter, undated
- F. 37 *Oh Lady*, lyrics by Katharine H. Salter, undated
- F. 38 *Old Wine*, lyrics by Margaret Widdemer, July 1916
- F. 39 *Our Days Pass Away Like a Dream*, undated
- F. 40 *The Petition*, lyrics by J.R. Lowell, undated
- F. 41-43 *Plain Jane*, lyrics by A.P. Herbert, undated

Box 2

- F. 44-45 *The Policeman's Serenade*, lyrics by A.P. Herbert, ca. 1933 (See review and performance program in Clippings series.)
- F. 46 *She Sauntered By The Swinging Seas*, lyrics by W.E. Henley, undated
- F. 47 *Slumber Song*, lyrics by L.V. Ledoux, composed by E.A. Robinson and arranged by Lewis M. Isaacs
- F. 48 *Song*, lyrics by Hermann Hagedorn, undated
- F. 49 *The Song of the Little Towhit*, undated
- F. 50 *The Spring*, undated
- F. 51 *Die Spröde*, lyrics by Johann Wolfgang von Goethe, undated
- F. 52 *Suppose*, lyrics by Eugene Field, undated
- F. 53 *There is a Music*, lyrics by Hermann Hagedorn, undated
- F. 54 *Three Songs*, lyrics by Florence K. Mixer, undated (Includes *The Long Road*, *I Had Forgotten*, and *The Marriage of the Spruce*.)
- F. 55 *Time You Old Gypsy*, lyrics by Ralph Hodgson, undated
- F. 56 *To Life*, lyrics by Thomas Hardy, undated
- F. 57 *Twilight Land*, lyrics by Lilian Shuman Dreyfus, October 1907
- F. 58 *What More?*, lyrics by Mildred Howells, undated
- F. 59 *When Birds Were Silent*, lyrics by W.S. Landor, undated
- F. 60 *The White Window*, lyrics by James Stephens, undated
- Unknown
- F. 61 Undated (Includes *Sheema*, *Boruch-hu*, *Mee Cho-mo-cho*, *Sanctification*, *Adoration*, *Va-a-nach-nu*, and *On That Day* for organ accompaniment.)
- F. 62 1938-1940 (Includes *Sheema*, *Boruch-hu*, *Mee Cho-mo-cho*, *May the Words*, *Sanctification (Kodosh)*, *Va-a-nach-nu*, *Adoration*, *Lullaby*, *The Alphabet* and *On That Day*.)
- F. 63 Miscellaneous score fragments, undated
- Series II: Sheet Music (vocal scores), 1912-1942**
- F. 64 Curtis Hidden Page, *Two Love Songs*, 1912 (*Poet's Love* and *Woman's Love* are published by Luckhardt & Belder.)
- F. 65 *The Lord Is My Shepherd*, 1916 (Duet for Contralto and Tenor is published by The H.W. Gray Co.)
- F. 66 *The Dawning Days*, 1923 (Published by Arthur P. Schmidt Co.)
W.E. Henley (Published by Arthur P. Schmidt Co.)
- F. 67 *Life and Love*, 1923
- F. 68 *She Sauntered By the Swinging Seas*, 1923
- F. 69 Mary Austin, *Love Came To Me Late*, 1935 (Published by Bruce Humphries, Inc.)
- F. 70 John Bennett, *In a Rose Garden*, 1942 (Published by Boston Music Company.)
- Series III: Ephemera, 1933-1942**
- F. 71 Clippings, ca. 1933
- F. 72 Correspondence, 1934-1942