

A-R Editions, Inc., Middleton, Wisconsin
© 2021 by A-R Editions, Inc.

All rights reserved. No part of this book may be reproduced or transmitted in any form by any electronic or mechanical means (including photocopying, recording, or information storage and retrieval) without permission in writing from the publisher. Please apply for permission to perform, record, or otherwise reuse the material in this publication at our website (www.areditions.com).

Printed in the United States of America

ISBN 978-1-9872-0765-1 (print)
ISBN 978-1-9872-0766-8 (online)
DOI <https://doi.org/10.31022/A090>
ISSN 0147-0078 (print)
ISSN 2577-4573 (online)

Ⓒ The paper used in this publication meets the minimum requirements of the American National Standard for Information Sciences—Permanence of Paper for Printed Library Materials, ANSI Z39.48-1992.

Contents

Acknowledgments	vi
Introduction	vii
The Composer	vii
Piano Sonatas I–IV	viii
Plates	xi
Piano Sonata I	
I. Andante	1
II. Allegro	4
Piano Sonata II	
I. Larghetto	19
II. Allegro molto	23
III. Andantino	29
IV. Allegro	33
Piano Sonata III	
I. Allegro molto	39
II. Adagio	48
III. Agitato	52
Piano Sonata IV	
I. Decisively	62
II. Slowly	69
III. Theme and Variations: Fluently	74
Critical Report	85
Sources	85
Editorial Methods	85
Critical Notes	86

Introduction

The Composer

Allen Sapp (1922–99) was born in Philadelphia on 10 December 1922. In 1939 Sapp enrolled in Harvard University (B.A. 1942), studying composition with Walter Piston and Irving Fine, and he subsequently engaged in private lessons with Aaron Copland and Nadia Boulanger (1942–43). From 1943 to 1947 he served in the U.S. Army as a cryptanalyst, primarily in England, France, and Germany. He returned to Harvard for graduate work in 1948 (M.A. 1949) and served on the music faculty there from 1950 to 1958.

After a brief tenure at Wellesley College (1958–61), Sapp was appointed chairman of the music department at the University of Buffalo (later, State University of New York at Buffalo) in 1961. Together with Lukas Foss (music director of the Buffalo Philharmonic), Sapp founded the Center of the Creative and Performing Arts at SUNY-Buffalo, transforming Buffalo into one of the major centers for experimental music in the 1960s and 1970s. Sapp also held several important leadership positions in arts organizations, most notably as executive director of the American Council for the Arts in Education (1972–74).

In 1975 Sapp took on the roles of provost of the Division of Communication and the Arts and director of Cultural Affairs at Florida State University, but in 1978 he resigned from both positions to become dean of the University of Cincinnati College-Conservatory of Music. He relinquished administrative responsibilities there in 1980 to assume a post as professor of composition, devoting his energies fully toward teaching and composition. After nearly two decades of relative inactivity in composing, Sapp created more than sixty works in the last two decades of his life.

A nearly complete catalog of Allen Sapp's compositions appears in my book *Allen Sapp: A Bio-Bibliography*.¹ Sapp completed at least one additional composition following the publication of this book, his concerto for clarinets and orchestra (1996–97). Excluding minor works and lost compositions, Sapp completed fourteen orchestral works, five works for wind ensemble, thirteen choral works, ten song cycles, thirty-six chamber works (including four string quartets), forty-one works for solo piano (including ten piano sonatas), and six piano duets.

On the title page of his first piano sonata of 1941, Sapp called it simply "Sonata for Piano," but in all of his later piano sonatas, he numbered them using roman numerals. Thus the second sonata is titled "II Piano Sonata," and the third and fourth sonatas are similarly named. The pattern established by the composer for his later piano sonatas, beginning with the fifth, is Piano Sonata V, and this continued through Piano Sonata X. Sapp also used roman numerals for his sonatas for other instruments and piano fantasies written in 1980 or later. The use of roman numerals for the titles of the piano sonatas is therefore maintained according to the composer's preference.

Sapp was a talented pianist himself, and he frequently performed his piano solo and duet works in public through the mid-1960s. Most of his piano compositions, however, were written for his wife, Norma Bertolami Sapp, who performed them in no fewer than thirty-eight public concerts. The programs for these concerts variously included Piano Sonatas II–VI and VIII. Allen and Norma Sapp gave public performances of his Four Hand Piano Sonata I four times, and his Four Dialogues for Two Pianos was performed at five concerts.

In the last years of his life, Sapp began working on additional piano sonatas. In his dissertation "The Piano Sonatas of Allen Sapp: A Study of Style and Language," Charles Hogan wrote:

The sonatas are not only great musical works, but they also define the major artistic periods of his creative output. Further, they represent signals of change in Allen Sapp's art and life. In the late 1990s, Sapp was once again exploring new directions, looking for new ways of expression, and once again, he turned to the form of the piano sonata as the medium for exploration. The eleventh and twelfth sonatas were embryonic in form at his death, but were intended to probe the sonic world of overtones and sympathetic vibrations. Sapp played some examples of these types of sounds he would explore one Saturday afternoon in June 1997 when I visited him in his home. While neither sonata progressed beyond preliminary sketches, they demonstrate, along with the other sonatas, that Sapp relied on the sonata form to advance his musical imagination.²

1. Alan Green, *Allen Sapp: A Bio-Bibliography* (Westport, Conn.: Greenwood Press, 1996).

2. Charles Hogan, "The Piano Sonatas of Allen Sapp: A Study of Style and Language" (D.M.A. diss., University of Cincinnati, 2010), 4.

Piano Sonata II

I

Larghetto

pp molto espress.
legato

5

sempre pp

9

mp

13

chiaro

17

III

Andantino

pp cantabile
molto sostenuto
pp
sempre pedale
pp

5

p
pp
mp
p
p
pp

10

pp

15

dolce
p
p
p

This musical score is for section III, marked Andantino. It consists of four systems of piano music, each with a treble and bass staff. The first system (measures 1-4) features a melody in the treble staff with a 'cantabile' character and a supporting bass line. Dynamics include 'pp' (pianissimo) and 'molto sostenuto'. A 'sempre pedale' instruction is present. The second system (measures 5-8) continues the melody and bass line, with dynamics ranging from 'p' (piano) to 'pp'. The third system (measures 9-12) shows further development of the themes, with 'pp' in the treble and 'p' in the bass. The fourth system (measures 13-16) concludes the section with a 'dolce' (sweet) marking and 'p' dynamics. The score includes various musical notations such as slurs, ties, and dynamic markings.

Piano Sonata III

I

Allegro molto

ff

8va

L. v.

4

f

marcato

7

ff

mf

11

f

14

Piano Sonata IV

I

Decisively

f marcato

sfz

sfz

5

sfz

mf

f

10

f

15

20

mp

Critical Report

Sources

Piano Sonata I (1941). Autograph score in Allen Sapp Score Collection, State University of New York at Buffalo, Music Library, box 1, folder 1, Green number W1.¹ The title page reads:

To Robert Middleton | Sonata For Piano | 1941 | Allen SAPP | I Andante II AlleGro²

The last page of the score has the colophon “March 13, 1941 | Cambridge, Mass.”

Piano Sonata II (1957). Autograph score in Allen Sapp Score Collection, State University of New York at Buffalo, Music Library, box 1, folders 17–18, Green number W16. The title page reads:

II PIANO SONATA | 1957 | by | ALLEN SAPP | LARGHETTO–ALLEGRO MOLTO–ANDANTINO– | ALLEGRO

The last page of the score has the colophon “Revised | Edition | June 1, 1957 | ROME.”

Piano Sonata III (1957). Autograph score in Allen Sapp Score Collection, State University of New York at Buffalo, Music Library, box 1, folders 21–22, Green number W19. The title page reads:

III PIANO SONATA | 1957 | by | ALLEN SAPP | Allegro MolTo–Adagio–AgiTaTo

The last page of the score has the colophon “ROME | March | 15 | 1957.”

Piano Sonata IV (1957). Autograph score in Allen Sapp Score Collection, State University of New York at Buffalo,

Music Library, box 1, folders 23–24, Green number W20. The title page reads:

IV PIANO SONATA | 1957 | by | ALLEN SAPP | Decisively – Slowly – Fluently

The last page of the score has the colophon “ROME | August 1957.”

Editorial Methods

As noted in the introduction, the use of roman numerals for the titles of the piano sonatas is maintained according to the composer’s preference, with the works identified in this edition as “Piano Sonata I” and so on. Corrections to the spellings of performance instructions have been reported in the critical notes, while minor changes (such as removing periods or regularizing abbreviated or written-out forms) have been made tacitly.

Policies for the addition of editorial notational elements are as follows. Slurs, ties, and hairpins that are added are dashed; letter dynamics are set in bold type rather than the customary bold-italic type; and articulations are placed in parentheses. Other additions are placed in brackets or are added tacitly as noted below.

Beaming patterns and rhythmic groupings of notes in the sources have been retained in this edition. Rest patterns also mainly follow the sources, though some regularizations have been made, particularly in the meters $\frac{6}{8}$, $\frac{12}{16}$, and $\frac{5}{16}$. Editorial indications for triplets and other groupettes have been added as needed; source indications are removed if they continue after a pattern has been established. Converging slurs, where a single note or chord marks the end of one slur and the beginning of another, have been left as seen in the sources. A slur or tie has been tacitly completed in the edition if either its ending or beginning is missing over a system break. Where a slurred phrase begins or ends with tied notes, the slur is extended to encompass the tie without comment.

Dynamics affecting both hands are written between the staves. When the composer intended a dynamic to apply to a particular hand, the marking has been placed above the staff for the right hand and below the staff for the left hand. In the case of three staves (as seen in Sonata II, third movement Andantino), dynamics for each specific staff are written below the staff. When a dynamic in a particular finger of a hand (e.g., one note of a particular chord) differs from the dynamic for the rest of the hand,

1. For the “W” numbers of the sonatas, see Alan Green, *Allen Sapp: A Bio-Bibliography* (Westport, Conn.: Greenwood Press, 1996). These numbers are also listed at the State University of New York at Buffalo Music Library website, Allen Sapp Score Collection circa 1936–1992, https://www.empireadc.org/search/catalog/nbuumu_ubmu0011_1, under “Manuscripts of Works Assigned a ‘W’ Number in *Allen Sapp: A Bio-Bibliography*, by Alan Green (Greenwood Press, 1996).”

2. On title pages of works, especially during the 1940s and 1950s, Sapp would occasionally mix uppercase and lowercase letters on some words. As shown here, on the title page of Piano Sonata I, Sapp used a capital “G” in the middle of the word “AlleGro.” He again uses mixed case on the title pages of Piano Sonata II (“ALLEGRO MOLTO”), Piano Sonata III (“Allegro MolTo–Adagio–AgiTaTo”), and Piano Sonata IV (“Fluently”).