

# P. PETER SACCO COLLECTION

Special Collections 1996.17

RUTH T. WATANABE SPECIAL COLLECTIONS

SIBLEY MUSIC LIBRARY

EASTMAN SCHOOL OF MUSIC

UNIVERSITY OF ROCHESTER

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# DESCRIPTION OF COLLECTION

Shelf location: C4B 11,5

Physical extent: 3 linear feet

## **Biographical Sketch**

P. [Patrick] Peter Sacco, composer and educator, was born on October 23, 1928, in Albion, New York. His family was very musical. Under his parents' tutelage, Sacco began piano lessons at the age of four and later studied trumpet and tuba. As a youth, he toured as a pianist and boy soprano. After attending the Eastman Preparatory School (1941-1944), he enrolled at SUNY, Fredonia, where he studied piano and clarinet with Vivian Major and William Willett, respectively (BM 1950). After receiving his bachelor's degree, Sacco enlisted in the military and was stationed in Frankfurt (1950-1952), where he performed as a clarinetist in the 4th Division Infantry Band; he also gave organ and piano recitals and studied with composer and theorist Wolfgang Niederste-Schee. Following his military discharge, he enrolled in a graduate program at the Eastman School of Music (MM 1954, DMA 1958), subsequently studying with Wayne Barlow, Bernard Rogers, and Howard Hanson.

Professionally, he held faculty positions at Aquinas College, the University of Hawaii (1970-1971), and San Francisco State University (1959-1980). Sacco also taught composition and voice privately and was active for many years as a concert tenor. A recipient of numerous commissions and grants, he won support from such agencies as the American Music Center (1968), the National Endowment for the Arts (1974), and the Ford Foundation (1972), and ASCAP. Sacco wrote more than 300 compositions, including one chamber opera, three oratorios, three symphonies and other orchestral works, one string quartet, several solo piano pieces, and a large number of vocal works, including four cantatas, 11 anthems, more than 25 choruses, and over 60 solo songs. A lifelong jazz pianist, his oeuvre includes several songs and instrumental works in the jazz idiom. His works have been published by Carl Fischer, Kalmus, Lawson-Gould, Ostara, and Summy-Birchard.

Dr. Sacco died on August 12, 2000, in Ashland, Oregon.

## **Provenance**

The P. Peter Sacco Collection was the gift of Mr. Sacco to the Sibley Music Library, rendered in several installments in the years 1996-98.

## **Scope and Content**

The collection contains imprints, manuscript reproductions, and sound recordings of many of the original compositions of P. Peter Sacco.

## **Restrictions**

Several restrictions, in addition to those imposed by the United States Copyright Law and its revisions, attend use of the P. Peter Sacco Collection. Blanket permission for students of the Eastman School of Music to photocopy items for the performance use is on file at the Ruth T. Watanabe Special Collections department. ESM students must notify Mr. Sacco's heirs of their intentions, and must also send a copy of each printed concert program, together a copy of any sound recording, to Mr. Sacco's heirs. The Sibley Music Library shall be responsible for duplication charges in each instance.

## **Associations**

The Ruth T. Watanabe Special Collections department holds the manuscript collections of numerous Eastman-educated composers, including Wayne Barlow, Gordon Binkerd, James Francis Brown, Michael Isaacson, Homer Todd Keller, John La Montaine, Burrill Phillips, and Malcolm Seagrave.



Collected Works by P. Peter Sacco. Self-produced, bound volume containing various vocal and instrumental works by P. Peter Sacco (manuscript facsimile). From P. Peter Sacco Collection, Box 1, Folder 10.

## DESCRIPTION OF SERIES

### **Series 1: Music Imprints**

This series includes imprints and manuscript reproductions of Sacco's compositions in a variety of genres and media: instrumental and vocal; solo, chamber, and large ensemble; sacred and secular. To accommodate the oversized physical dimensions of several items, the materials have been divided into two sub-series; within each, the materials are arranged alphabetically by title.

N.B. The music imprints that comprise this series are housed in storage containers appropriate to their respective dimensions. Due to the varying dimensions of the materials, there is a discrepancy between the alphabetical title sequence and the numeric box order.

### **Series 2: Sound Recordings**

This series consists of a discrete collection of cassette tapes containing recordings of some of Sacco's compositions. Most of the recordings in this series were made during live concert performances.

# INVENTORY

## **Series 1: Music Imprints**

### **Box 1**

- Box 1/1 All the leaves of a single tree (1987). For flute and piano.  
Score. Photocopy of composer's manuscript. 1 p. text; 5 pp. of music.
- Box 1/2 Ancient to modern, vol. I: Twenty-two original pieces for piano (1970).  
Published score (Lower Lake, CA: Ostara Press, 1970). 45 pp.
- Box 1/3 Ancient to modern, vol. II: Seventeen original pieces for piano (1971–1987).  
Bound score. Photocopy of composer's manuscript. 91 pp.
- Box 1/4 Autumn (1969). For treble voices (SSA) with piano accompaniment (ad lib). Text  
by Thomas Hood.  
Typescript score (self-published). 4 pp. of music. Plate no. OP-107.  
Accompanied by manuscript note: "The SATB version of Autumn is  
published by Lawson-Gould Music Publishers..." 1 p.
- Box 1/5 The bird of dawning for the Christmas season (1989). For voice and piano. Text  
by William Shakespeare (from *Hamlet*).  
Score. Photocopy of composer's manuscript. 1 p. of text; 6 pp. of music.

### **Box 3**

- Box 3/1 Blow ye the tuba in Zion (n.d.). For tuba, dramatic voice, and piano.  
Full score, bound. Photocopy of composer's manuscript. 16 pp. of music.
- Box 3/2 Cantata for two voices and organ (1974). Text adapted from the Songs of  
Solomon by Carolyn Butterfield.  
Full score, bound. Photocopy of composer's manuscript. 10 pp. of music.
- Box 3/3 Clarinet quintet (1955). For clarinet, two violins, viola, and violoncello.  
Full score, bound. Facsimile from Ozalid manuscript in composer's hand. 24  
pp. of music.
- Box 3/4 Classical overture (1955). For chamber orchestra.  
Full score, bound. Photocopy of composer's manuscript, with photocopied  
conductor's markings. 1 p. of text, 51 pp. of music.

### **Box 1**

- Box 1/6 The cold mountain (1972). For solo clarinet.

Facsimile of published score (Los Angeles, CA: Ostara Press Inc., 1972). 3 pp. of music. Stamp on p. 3: "San Francisco State University."

- Box 1/7 Collected songs, vol. I (1971). For medium to high voice and piano.  
Full score, bound volume. Photocopy of typescript imprint, labeled "Op. 135."  
58 pp.
- Box 1/8 Collected songs, vol. II (1975). For medium to high voice and piano.  
Facsimile of published volume, labeled "Op. 136" ([CA]: Ostara Press, 1975).  
76 pp.
- Box 1/9 Collected songs, vol. III (1975). For medium to high voice and piano.  
Facsimile of published volume, labeled "Op. 143" ([CA]: Ostara Press, 1975).  
68 pp.
- Box 1/10 Collected works (1971-1987). For various instrumentation.  
Full score, bound volume. Photocopy of composer's manuscripts. 115 pp.  
Contents: All the leaves of a single tree -- Comfort me o God -- Flowers --  
How cold the wind -- In the bleak midwinter -- Laurel (for flute and  
piano) -- Laurel (for solo piano) -- Laurel (for four-hand piano) --  
Melancholy -- Mountain springs -- Prelude I -- Prelude II -- Prelude III  
-- Reflections -- Rubies in the rain -- Six variations on a song by Franz  
Schubert -- The music box -- Theodora's music box -- Two  
extemporaneous works -- Valentine's day.
- Box 1/11 Come near, ye nations (n.d.). For SATB chorus and piano. Text from Isaiah.  
Full score. Photocopy of composer's manuscript. 25 pp. of music.
- Box 1/12 Daybreak (1969). For SATB chorus with piano accompaniment. Poem by Henry  
W. Longfellow.  
Published score (Los Angeles, CA: Ostara Press Inc., 1969). 8 pp.
- Box 1/13 Divertimento (1996). For solo B-flat trumpet or F horn with string quartet.  
Full score. Photocopy of composer's manuscript, on cardstock. 12 pp. of  
music.
- Box 1/14 Elegie (1972). For flute and cello.  
Published score (Los Angeles, CA: Ostara Press, 1972). 15 pp.
- Box 1/15 Endlessly wayfaring (1988). For voice and piano. Text by James DePreist.  
Score. Photocopy of composer's manuscript, with annotations in colored  
pencil. 6 pp. of music.
- Box 1/16 Endlessly wayfaring (1988). For flute, horn, voice, and piano. Text by James  
DePreist.  
Full score. Photocopy of composer's manuscript. 12 pp. of music.



Box 1/17 Evening song (1988). For voice and piano. Text by Sidney Lanier.  
Score. Photocopy of composer's manuscript. 1 p. of text; 5 pp. of music. 2 copies.

Box 1/18 Fantasy for tuba and piano (1972).  
Photocopy of published score ([CA: Ostara Press, 1972]), bound, with publisher's information removed. 8 pp.

Box 1/19 Five psalms for voice and chamber ensemble (1987).  
Full score, bound. Photocopy of composer's manuscript. 77 pp.

Box 1/20 Five songs for voice and strings (n.d.).  
Full score, bound. Photocopy of composer's manuscript. 25 pp. of music.  
Contents: Daybreak -- Deceive me once again -- The rendering -- The snowstorm -- That silent land.

Box 1/21 Flowers (1984). For flute or violin and piano (a teaching piece).  
Score. Photocopy of composer's manuscript. 3 pp. of music.

### **Box 3**

Box 3/5 Four sketches on Emerson essays (1987). For band.  
Full score. Photocopy of composer's manuscript, bound. 52 pp.

Box 3/6 Four sketches on Emerson essays (1964). For orchestra.  
Full score. Facsimile from Ozalid manuscript in composer's hand (arrangement of eponymous piece for wind ensemble, 1963). 51 pp.

### **Box 1**

Box 1/22 The greatest of all is love (1985). For SATB and organ. Text adapted by Jean R. E. Thompson from Corinthians.  
Full score. Photocopy of composer's manuscript. 6 pp. of music.

Box 1/23 Hear my cry (1985). For SATB chorus and organ.  
Full score. Photocopy of composer's manuscript. 7 pp. of music.

Box 1/24 Hill song (1988). For soprano and flute. Poem by Maynard Dixon.  
Full score. Photocopy of composer's manuscript. 5 pp. of music. 2 copies.

### **Box 3**

Box 3/7 The hypocrites (n.d.). For voice and chamber orchestra. Based on the words of Christ.  
Full score, bound. Photocopy of composer's manuscript. 37 pp.

## **Box 1**

- Box 1/25 I sense the shape of the song you seek (1988). For voice and piano. Poem by James DePreist.  
Score. Photocopy of composer's manuscript. 3 pp.
- Box 1/26 If we meet again (1988). For voice and piano. Poem by James DePreist.  
Score. Photocopy of composer's manuscript. 3 pp.
- Box 1/27 I'll need a long and sad song (1988). For voice and piano. Poem by James DePreist.  
Score. Photocopy of composer's manuscript, with annotations in pencil and colored pencil. 4 pp.
- Box 1/28 The Indian serenade (1987). For voice and piano. Text by Percy Bysshe Shelley.  
Score. Photocopy of composer's manuscript. 5 pp. of music.
- Box 1/29 Introduction and lament for brass ensemble (1973).  
Published score ([CA]: Ostara Press Inc., 1973), with publisher's information removed. 11 pp.
- Box 1/30 Laurel (1987). For flute and piano.  
Score. Photocopy of composer's manuscript. 3 pp.
- Box 1/31 Look for me in the garden (1990). For voice and piano. Text by Constance Rystad.  
Score. Photocopy of composer's manuscript. 1 p. of text; 8 pp. of music.
- Box 1/32 The Lord is my shepherd (1969). For SATB chorus with piano accompaniment.  
Published score (Los Angeles, CA: Ostara Press Inc., 1969). 12 pp.

## **Box 3**

- Box 3/8 Lord, make me an instrument of thy peace (1985). For SATB and organ. Text by St. Francis of Assisi.  
Full score. Photocopy of composer's manuscript. 8 pp.
- Box 3/9 Lyric thoughts for four winds (1996). For flute, clarinet, horn, and bassoon.  
Full score. Photocopy of composer's manuscript, unbound, printed on cardstock. 13 pp. 2 copies. (Title on copy 2: Two lyric thoughts for four winds, Op. 229.)
- Box 3/10 Meditation no. 1 (1964). For chamber orchestra.

Published score (Ozalid copy of composer's manuscript, bound) (New York: Edwin F. Kalmus, 1964), with performance markings in pencil. 31 pp.

### **Box 1**

Box 1/33 Meditation for orchestra no. 2 (1958).  
Full score, bound. Facsimile from Ozalid manuscript in composer's hand. 15 pp.

### **Box 4**

Box 4/1 Meditation no. 3: Andante for chamber orchestra (1954).  
Full score. Photocopy of composer's manuscript, with photocopied conductor's marks. 1 p. of text; 20 pp. of music.

Box 4/2 Melodic study: A trio for piano, cello and clarinet (or flute or violin) (n.d.).  
Piano score. Photocopy of composer's manuscript. 9 pp. of music.

### **Box 2**

Box 2/1 Moab illuminations (1972). A musical interpretation of Moab's "Canyonlands by night" for solo piano.  
Score, bound. Photocopy of copyist's manuscript. 1 p. of text; 27 pp. of music.

Box 2/2 Moon rising: Flute solo in two movements (1966).  
Photocopy of published score [CA: Ostara Press, 1975]. 3 pp.

Box 2/3 My love is fed by the riverside (1976). For voice and piano. Text by [Shimazaki] Tōson; translated by [Leon] Zolbrod.  
Score. Photocopy of composer's manuscript. 5 pp. of music.

Box 2/4 Night; Mirror (1975). Two teaching pieces for solo bassoon.  
Photocopy of published part (Daly City, CA: Ostara Press, 1975). 3 pp. of music.

Box 2/5 Night is brighter than the day (1988). For voice and piano. Poem by James DePreist.  
Score. Photocopy of composer's manuscript. 3 pp.

### **Box 4**

Box 4/3 Nightingales (n.d.). For winds and SATB chorus. Text by Robert Bridges.  
Full score, bound. Photocopy of composer's manuscript. 15 pp. of music.

Box 4/4 Piano concerto no. 1 (1964).

Published full score (Ozalid copy of composer's manuscript, bound) (New York: Edwin F. Kalmus, 1965), with performance markings in pencil. 2 pp. of text; 79 pp. of music.

## **Box 2**

- Box 2/6 Place upon my life (1988). For voice and piano. Text by James DePreist. Score. Photocopy of composer's manuscript. 3 pp.
- Box 2/7 Requiem—Nov. 22, 1963 (1963). For wind quintet. Full score, bound. Photocopy of composer's manuscript (distributed by Ostara Press). 1 p. of text; 31 pp. of music.
- Box 2/8 Ring out, wild bells (1968). For SATB chorus with piano. Text by Alfred Lord Tennyson. Published score ([CA]: Ostara Press Inc., 1968), with publisher's information removed. 16 pp.
- Box 2/9 Romance (1989). For solo piano. Score. Photocopy of composer's manuscript. 4 pp.
- Box 2/10 Romance for clarinet and piano (1969). Photocopy of published score (Los Angeles, CA: Ostara Press, 1969). 7 pp.
- Box 2/11 Scherzo (1989). For solo piano. Score. Photocopy of composer's manuscript. 7 pp.
- Box 2/12 Sequence (1966). For viola and piano. Viola part. Facsimile from Ozalid manuscript in composer's hand. 3 pp. Piano score. Photocopy of composer's manuscript. 14 pp.
- Box 2/13 Should you feel when I have left (1988). For violin or flute, voice, and piano. Text by James DePreist. Score. Photocopy of composer's manuscript, with annotations in colored pencil. 5 pp.

## **Box 4**

- Box 4/5 Sinfonietta (1956). For string orchestra. Full score, bound. Facsimile from Ozalid manuscript in composer's hand. 28 pp.

## **Box 2**

- Box 2/14 Six impressions for flute and piano (1996).

Score. Nos. 1 and 3–6 consist of photocopies of composer's manuscripts; No. 2 ink manuscript. 32 pp.

- Box 2/15 The snowstorm (1969). For TTBB chorus with piano accompaniment. Text from Ralph Waldo Emerson.  
Photocopy of published score ([CA: Ostara Press, 1969), with publisher's information removed. 6 pp.
- Box 2/16 Solomon (1976). An oratorio for mixed chorus, quartet, and full orchestra. Text adapted from the King James version of the Bible by Carolyn Butterfield and the composer.  
Piano vocal score, bound. Photocopy of published score (Daly City, CA: Ostara Press Inc., 1976), produced from copyist's manuscript. 177 pp. Title page includes photocopy of inscription to Nicholas Slonimsky. Accompanied by photocopy of letter from Dr. P. Peter Sacco to Nicolas Slonimsky (typescript; dated February 8, 1977). 1 p.
- Box 2/17 Sonata no. 1 (1952). For solo piano.  
Score, bound. Photocopy of composer's manuscript. 6 pp.
- Box 2/18 Sonata no. 2 (1965). For solo piano.  
Score, bound. Photocopy of composer's manuscript. 20 pp. of music.
- Box 2/19 Sonatinas I-IV (1962-1963). For solo piano.  
Score, bound. Photocopy of composer's manuscript. 22 pp. of music.
- Box 2/20 Song of the brook (1969). For treble voices (SSA) with piano accompaniment. Poem by Lord Tennyson.  
Published score (Los Angeles, CA: Ostara Press, 1969). 8 pp.
- Box 2/21 String quartet no. 1 (1966).  
Full score, bound. Photocopy of composer's manuscript. 13 pp.
- Box 2/22 Study for brass and percussion (n.d.).  
Photocopy of typescript full score. 12 pp.
- Box 2/23 Summer parting (1989). For voice and piano. Text by Edward Hoy.  
Score. Photocopy of composer's manuscript. 4 pp.
- Box 4**
- Box 4/6 Symphony no. 1 in one movement (n.d.). For orchestra.  
Full score, bound. Photocopy of composer's manuscript. 2 pp. of text; 74 pp. of music.

## **Box 2**

Box 2/24 Ten psalms for voice and piano (1987).  
Score, bound. Photocopy of composer's manuscript. 51 pp.

## **Box 4**

Box 4/7 Thanksgiving service (1961). For soloists, mixed choir, brass, percussion, and organ. Text taken from the Bradford History.  
Full score, bound. Photocopy of composer's manuscript. 29 pp.

Box 4/8 Thanksgiving symphony on themes of pilgrim's hymns (1965). For large orchestra. Based on Bradford's history "of Plimoth Plantation."  
Full score, bound. Photocopy of composer's manuscript. 1 p. of text; 64 pp. of music.

## **Box 2**

Box 2/25 This precipice garden (1988). Duet for soprano and tenor (baritone) and piano. Text by James DePreist.  
Score. Photocopy of composer's manuscript. 10 pp. of music.

Box 2/26 Three jazz preludes for piano (1976).  
Score. Photocopy of composer's manuscript. 18 pp.

Box 2/27 Three psalms for brass quintet and tenor (or soprano) (1966).  
Photocopy of published score ([CA: Ostara Press, 1976]), with publisher's information removed. 30 pp.

Box 2/28 Three Russian songs (1973). For mezzo voice and piano. Texts by A. Koltzov and M. Lermontov; translated by Zora Essman.  
Photocopy of published score (Daly City, CA: Ostara Press Inc., 1973). 20 pp.

Box 2/29 Touch me with madness (1988). For voice and piano. Text by James DePreist.  
Score. Photocopy of composer's manuscript. 3 pp.

Box 2/30 Transitions (1988). For voice and piano. Poem by James DePreist.  
Score. Photocopy of composer's manuscript, labeled "Master copy." 3 pp.

Box 2/31 Tuba mirum: solo for tuba or tuba choir (unaccompanied) (1969).  
Photocopy of published score ([CA: Ostara Press, 1969]), with publisher's information removed. 7 pp.

Box 2/32 Tuba mirum, adapted to bass trombone by W. Sudmeier (1972). For solo bass trombone (unaccompanied).

Photocopy of published score (Los Angeles, CA: Ostara Press Inc., 1972). 5 pp.

- Box 2/33 Twelve organ fantasies (1982).  
Score, bound. Photocopy of composer's manuscript. 57 pp.
- Box 2/34 Two easy works for string orchestra (1987).  
Full score. Photocopy of composer's manuscripts, with performance markings in ink. 14 pp.  
Contents: Elegy for string orchestra --Song for strings.
- Box 2/35 Vanity, all is vanity (1973). For voice and low clarinets. Text from Ecclesiastes.  
Score. Facsimile from Ozalid manuscript in composer's hand. 7 pp.
- Box 2/36 We are heirs (1988). For voice and piano. Text by James DePreist.  
Score. Photocopy of composer's manuscript. 4 pp.

## **Series 2: Sound Recordings**

### **Box 5**

- Item 1 "Four sketches on Emerson essays." Cassette tape,  
James DePreist, conductor.  
Recorded at Britt. Festival; August 5 and 7, 1989.
- Item 2 "Solomon: An oratorio." Cassette tape.  
San Francisco State University Orchestra and Choir; Lazla Vargo, conductor;  
P. Sacco, tenor soloist.
- Item 3 "Five psalms for chamber ensemble and voice; Five psalms for voice and piano."  
Cassette tape.  
Side 1 (Five psalms for chamber ensemble and voice): P. Peter Sacco, tenor;  
Philips Bayles, conductor.  
Side 2 (Five psalms for voice and piano): P. Peter Sacco, tenor; T. Sacco,  
piano.
- Item 4 "Thanksgiving service; Psalms for tenor and brass quintet." Cassette tape.  
Label on cassette:  
[Side 1] Dr. P. Peter Sacco Thanksgiving Service  
Recorded 4/2/76  
Albion Bicentennial concert  
[Side 2] Original songs & operatic
- Track list in case (pencil):  
Bi-centennial-Albion  
Thanksgiving service

Organ prelude, Let all Flesh be still, Melted in Tears, [illegible], Amen.  
3. Psalms for Tenor & Brass Quintet  
4. Moab  
5. Chorus

Item 5 “The bird at dawning.” Cassette tape.  
P. Peter Sacco, tenor; Theodora Sacco, piano.

Item 6 “Melodic Study; Clarinet Quintet; etc.” Cassette tape.  
Recorded at the Eastman School of Music.  
Contents:  
[Side 1] Melodic study for clarinet, violoncello, and piano -- Clarinet  
quintet -- The hypocrites for voice and chamber orchestra -- Sequence  
for viola and piano --  
[Side 2] Meditations 1 and 3 for chamber orchestra -- Classical overture --  
Symphony no. 1 in one movement.

Item 7 “Six choral works; Seven songs of love.” Cassette tape.  
Side 1 (Six choral works): Masterworks Ensemble; Gary Riley, conductor.  
Side 2 (Seven songs of love): P. Peter Sacco, tenor; Theodora Sacco, piano.