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## A Survey of Selected Solo Organ Works of Calvin Hampton.

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A SURVEY OF SELECTED SOLO ORGAN WORKS OF CALVIN HAMPTON

A Monograph

Submitted to the Graduate Faculty of the  
Louisiana State University and  
Agricultural and Mechanical College  
in partial fulfillment of the  
requirements for the degree of  
Doctor of Musical Arts

in

The School of Music

by

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December 1998

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## ABSTRACT

Calvin Hampton (1938-1984), American composer and organist, produced an impressive repertoire of organ works in his short life. In the period between 1973-1983, he composed eleven major organ works. In addition to writing for the organ, he composed vocal, chamber and orchestral works for varied instruments.

The purpose of this monograph is to provide the first extended study of Hampton's solo organ works, focusing on his compositional style, which embodies the traditions of the German and French schools. Classical forms provide the framework of his organ works while the contrapuntal devices of the Baroque shape the textures. These features, combined with the harmonic language and rhythmic devices of the twentieth century, characterize Hampton's style.

This project is limited to a discussion of the seven currently-published solo organ works: *Prelude and Variations on "Old Hundredth,"* Suite No. 1, Suite No. 2, *Five Dances, Three Pieces, Voluntary and Postlude on "Engelberg,"* and *Fanfare for the New Year*. Chapter I provides biographical information on Calvin Hampton; Chapter II examines Hampton's compositional techniques, particularly the use of

variations, contrapuntal procedures, ostinato, and idiosyncratic harmonic and rhythmic devices; Chapter III focuses on Hampton's "neo-Romantic" organ work, *Three Pieces*, which is modeled after the organ music of the early twentieth-century French school, represented by Marcel Dupré, Olivier Messiaen, and Jehan Alain. The conclusion summarizes the results of the study by establishing the significance of Hampton's solo organ works and the distinctive features that embody his style, thereby assisting organists in discovering and interpreting this extraordinary repertory.

## INTRODUCTION

Calvin Hampton (1938-1984), an American composer and organist, possessed an exceptional talent and produced an impressive repertoire of organ works in his short life. In the period between 1973-1983, he composed eleven major organ works. In addition to writing for the organ, he composed orchestral and choral works, and had a penchant for hymn writing. Hampton's untimely death ended his celebrated career, but his reputation continues to be enhanced today through the recent releases of his recordings and the ongoing project of editing his largely unpublished works. The purpose of this monograph is to provide the first extended study of Hampton's solo organ works, with special attention to his compositional style, thereby assisting organists in discovering and interpreting this extraordinary repertory.

Hampton was a great intellect as well as a phenomenal talent both as a performer and composer. His large catalogue of compositions, many of which were commissioned, includes several published works. The *Concerto for Saxophone Quartet, Strings, and Percussion*, written in 1973, was performed by the New York Philharmonic in 1977. Several

commissions followed the success of this work, notably the *Concerto for Organ and Strings*, commissioned in 1980 and premiered by David Craighead at the Minneapolis National Convention of the American Guild of Organists. The *Three Pieces* for organ, written in 1980, was commissioned by Hampton's friend and publisher, Wayne Leupold; it was followed by *Five Dances* for organ, written in 1981, and commissioned by Walter Holtkamp, Jr. Hampton's last major organ work, *The Alexander Variations for Organ and a Second Keyboard Instrument*, was commissioned by San Francisco's Grace Cathedral in honor of the cathedral organ. The work was premiered at Trinity Church in New York City on December 1, 1984 and performed by organists Harry Huff and David Higgs.

Of the eleven major organ works, only three early works were published before his death: *Prelude and Variations on "Old Hundredth"*, 1st. edition (1976); Suite No. 1 (1977); and Suite No. 2 (1982). Four more works have been published since his death: *Three Pieces* and *Five Dances* (both published in 1992), *Voluntary and Postlude on "Engelberg"* (1995), and *Fanfare for the New Year* (1995). Four of the major organ works still remain in preparation, including *Concerto for Solo Organ*, *Music for an Important Occasion*, *Variations on Amazing Grace for English Horn and Organ*, and

*The Alexander Variations for Organ and a Second Keyboard Instrument.*<sup>1</sup>

Stylistically, Hampton can be labeled a "neo-Classicist", since his organ works display a predilection for traditional forms. These forms are reflected in the titles of his organ works, which represent such genres as dances, suites, variations, concertos, and toccatas. The compositional techniques of the seventeenth and eighteenth centuries are recaptured in Hampton's use of imitation, inversion, augmentation, diminution, echo effects, and variations. Other features that embody his style are the use of ostinati, propulsive rhythms, and colorful registrations. These stylistic features were revitalized in the organ works of the late nineteenth-and early twentieth-century composers. Calvin Hampton attributed his style to the French organ composers Charles Tournemire and Marcel Dupré, who were great improvisors, and to the German post-Romantic and contemporary composers Max Reger, Sigfrid Karg-Elert, and Johann Nepomuk David, who used the German chorale as the basis for organ variations. Furthermore, the influence of Louis Vierne is evident in the last movement of the *Five Dances*. Hampton also acknowledged the influence of

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<sup>1</sup>The four unpublished works remain in preparation and are scheduled for release in the fall of 1998 (Wayne Leupold, telephone interview, September 1997).

Igor Stravinsky's *Five Easy Pieces for Piano Duet*, which was the model for his *Five Dances*. Polyphonic forms and contrapuntal devices of the seventeenth-and eighteenth-century German school are evident in his music, despite a definite twentieth-century melodic and harmonic idiom. Hampton's harmonic language features tritones, quartal and quintal harmonies, whole-tone collections, and polychords, which are occasionally combined with chromaticism in a tonal framework.

This monograph will be limited to a discussion of the seven currently-published solo organ works: *Prelude and Variations on "Old Hundredth,"* Suite No. 1, Suite No. 2, *Five Dances, Three Pieces, Voluntary and Postlude on "Engelberg,"* and *Fanfare for the New Year*. Chapter 1 will include a survey of Hampton's life based on articles appearing in the *Journal of the Association of Anglican Musicians, American Organist, and Diapason*. Biographical sketches provided by Harry Huff, a long time friend of Hampton's and successor to the post of organist at Calvary Episcopal Church and Wayne Leupold, friend and publisher of Hampton's works, will also be included.

Chapter 2 will survey Hampton's compositional techniques, particularly the use of ostinati, variation techniques, imitative procedures, and idiosyncratic harmonic



and rhythmic devices. Chapter 3 will focus on Calvin Hampton's "neo-Romantic" organ work, *Three Pieces*, which is modeled after the early twentieth-century French school, represented by Marcel Dupré, Olivier Messiaen, and Jehan Alain, all composers whom Hampton acknowledged as influences in the writing of this work.

The conclusion will summarize the results of this study by establishing the significance of Calvin Hampton's solo organ works and the distinctive features that embody his style and identify him as an extraordinary composer. Calvin Hampton's organ works represent a repertoire of organ music that is truly worthy of study and is an important contribution to the organ literature of the twentieth century.

## CHAPTER 1

### THE LIFE AND WORKS OF CALVIN HAMPTON

Calvin Hampton was born in Kittanning, Pennsylvania on December 31, 1938. He studied organ with Fenner Douglas at Oberlin College and received a Bachelor of Music degree in 1960. He continued his studies in Europe at the Mozarteum in Salzburg and returned to the United States in 1961 to study organ with Arthur Poister, Professor of Organ at Syracuse University in New York. After a year of teaching at Salem College in North Carolina, Hampton earned the Master of Music degree from Syracuse University in 1962.

His career as a church organist spans a period of twenty-two years. From 1961 to 1962, he served as organist for St. Peter's Church in Cazenovia, New York. The next twenty years were spent in New York City, where in 1963 he was appointed Director of Music, organist, and choirmaster for the Parish of Calvary, Holy Communion and St. George's Church.

Hampton gave organ recitals extensively throughout the United States, Germany, Austria, and South America. From 1972 until 1982, he performed free midnight organ recitals every Friday at Calvary Episcopal Church. He was featured

twice as a guest artist for the National Convention of the American Guild of Organists.<sup>2</sup> In 1980, Hampton conducted the St. George's Choral Society in what is believed to have been the first complete performance in the United States of César Franck's *Les Beatitudes*.<sup>3</sup>

Hampton distinguished himself as an interpreter of nineteenth-and twentieth-century organ literature and revived the art of transcription. He transcribed and recorded for organ several orchestral and piano works including César Franck's (1822-1890) *Symphony in D Minor*, Modest Mussorgsky's (1839-1881) *Pictures at an Exhibition*, and a collection of piano miniatures entitled *Dances, Romances, Poetry and Pomp*. Hampton also appears as an Ondes Martenot<sup>4</sup> player on a Vanguard recording of a piece by

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<sup>2</sup>Ray W. Urwin, "Calvin Hampton: A Commemoration," *Journal of the Association of Anglican Musicians*, 3/6 (September 1994): 3.

<sup>3</sup>Calvin Hampton, "The Beatitudes-Cesar Franck: 100th Anniversary Performances," *The American Organist* 14 (February 1980): 32-33.

<sup>4</sup>Willi Apel. s.v. "Electronic Instruments": Ondes Martenot is an electronic keyboard instrument capable of producing only monophonic music; in addition, a sliding ribbon permits glissandi and the sounding of intermediate pitches. *Harvard Brief Dictionary of Music*, 2nd. ed., (Boston: Harvard University Press, 1972), 284.

Varèse.<sup>5</sup> He also recorded his own compositions, *Catch-Up* for two pianos and tape, and *Triple Play* for two pianos and Ondes Martenot, which were published in 1967 by C.F. Peters and are unfortunately out of print.

Several of Hampton's organ works were recorded after his death in 1984. Harry Huff performed selections from Hampton's organ works on the Calvary Episcopal Church organ, including *Fanfare for the New Year*, *Voluntary on "Engelberg,"* "In Paradisum" from the *Three Pieces*, "Lullaby" from the Suite No. 1, and the *The Alexander Variations* with David Higgs performing the second keyboard part. David Higgs also recorded selections from the *Five Dances* on the new Fisk organ in Dallas' Meyerson Hall. The *Five Dances* and *Prelude and Variations on "Old Hundredth"* were recorded by Cherry Rhodes<sup>6</sup> and the most recent recording of the *Five Dances* was made by Herndon Spillman on the Visser-Rowland organ of the Wooddale Church in Eden Prairie, Minnesota in 1992.

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<sup>5</sup>Ray Urwin, "Calvin Hampton: A Selected List of Resources," *Journal of the Association of Anglican Musicians*, 3/6 (September 1994): 11,12.

<sup>6</sup>Cherry Rhodes is a concert organist and Adjunct Professor of Organ at the University of Southern California in Los Angeles.

Calvin Hampton had a prodigious knowledge of the art of organ building. His experiments in tonal design led to the transformation of the organ at Calvary Episcopal Church in New York City, where he served as organist and choirmaster from 1963 to 1983. Hampton embarked on a twenty-year quest to rebuild this instrument, originally constructed by Frank Roosevelt (first cousin of Theodore Roosevelt) in 1887. The pipes were made by the great French organ builder, Aristide Cavaillé-Coll and imported from Paris. Half a century later, the organ was restored in 1936 by G. Donald Harrison of the Aeolian-Skinner Organ Company; the Cavaillé-Coll "Orchestral Oboe" was retained and still remains part of the instrument today. By acquiring vintage pipework from organs in the New York area, Hampton assembled an instrument consisting of Roosevelt and Hutchings diapasons, Johnson and Erben flutes, Skinner tubas and clarinets, and a thirty-two foot Contra Bourdon and Contra Trombone from the Casavant organ of the former Juilliard School (now Manhattan School of Music). He dedicated himself to restoring the instrument by replacing pipework, deteriorated leathers, and many of the organ's forty-five hundred moving parts.<sup>7</sup> The result was an eclectic American organ capable of producing a

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<sup>7</sup>Harry Huff, "The Calvary Church Organ," *Journal of the Association of Anglican Musicians*, 3/6 (September 1994): 6,7.

diverse repertoire of organ music. We can see from the registrations specified that the organ at Calvary was the inspiration and model for several of Hampton's compositions.

Hampton's knowledge of the organ gained him a reputation among organ builders, especially Walter Holtkamp, Jr. and Charles Fisk, and he was especially interested in the symphony hall organ, which led him to write the article "Organs for Use with the Symphony Orchestra."<sup>8</sup> This article influenced Charles Fisk who was making plans for the building of the Meyerson Symphony Center Organ in Dallas, Texas. Fisk collaborated with Hampton on the design of the instrument, both sharing their ideas on what was to become one of the country's great organs.

As a composer, Hampton will be remembered not only for his church and organ works, which are best known and most often performed, but also for his orchestral works: *Concerto for Two Violins and Orchestra*, *Concerto for Saxophone Quartet, Percussion, and Strings* (1973), and *Concerto for Organ and Strings* (1980).

Calvin Hampton has received considerable recognition for his contribution to hymn writing. Some of his earlier

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<sup>8</sup>Calvin Hampton, "Organs for Use with the Symphony Orchestra," *The Diapason*, 73/2 (February 1982): 3-4.

tunes are in the *Episcopal Hymnal 1982*,<sup>9</sup> including *MacDougall* and *St. Helena*, as well as another hymn, *DeTar*, which was named after Hampton's predecessor at Calvary Church, Vernon DeTar.<sup>10</sup> Twenty of his hymns were published in *The Calvin Hampton Hymnary* by GIA, and introduced at a 1980 Hymn Society of America Convocation in Princeton, New Jersey. Toward the end of his life, Hampton authored an article on his approach to hymn writing.<sup>11</sup>

Hampton composed eleven major organ works during the period from 1973-1983: *Prelude and Variations on "Old Hundredth,"* Suite no. 1, Suite no. 2, *Three Pieces, Five Dances, Voluntary and Postlude on "Engelberg,"* *Fanfare for the New Year, Concerto for Solo Organ, Music for an Important Occasion, Variations on Amazing Grace for Organ and English Horn,* and *The Alexander Variations for Organ and a Second Keyboard Instrument.* Calvin Hampton's first composition for solo organ, *Prelude and Variations on "Old Hundredth,"* was begun in 1970 and completed in 1973. The

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<sup>9</sup>*The Hymnal 1982.* New York, The Episcopal Church Hymnal Corporation, 1985.

<sup>10</sup>Ray W. Urwin, "Calvin Hampton, A Commemoration," *The Journal of the Association of Anglican Musicians*, 3/6 (September 1994): 3.

<sup>11</sup>Calvin Hampton, "Approaches to Writing Hymn Tunes," *The Hymn*, 35/2 (April 1984): 8.

first edition, published in 1975 by McAfee Music, consisted of a "Prelude" and a series of nine variations. Three additional variations, numbers five, six, and seven, were added to the original manuscript and personally given to the concert organist Cherry Rhodes by Calvin Hampton in 1976.<sup>12</sup> Hampton had originally written this work to be played as a postlude at Calvary Church in New York City. He considered the Doxology ("Old Hundredth") to be the most frequently played tune in Protestant worship services, but neglected as a tool for creating large-scale organ compositions. His intention was to "correct this oversight in one giant, eclectic stroke," and he succeeded in this endeavor. The revised edition, complete with twelve variations, was premiered in 1976 at the Royal Festival Hall in London by Cherry Rhodes.<sup>13</sup>

In 1977, Hampton wrote the Suite No. 1 for solo organ, published in 1979. Technically challenging, this work features a virtuosic toccata, a brilliant fanfare, and a free-style, improvisatory middle movement.

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<sup>12</sup>Cherry Rhodes, "Old Hundredth Revisited: Calvin's Gift," Foreword to *Prelude and Variations on "Old Hundredth,"* by Calvin Hampton (Colfax, Wayne Leupold Editions, Inc., 1996), 4,5.

<sup>13</sup>Wayne Leupold, ed., Foreword to *Prelude and Variations on "Old Hundredth,"* by Calvin Hampton (Colfax, Wayne Leupold Editions, Inc., 1996), 5.



In 1980, Hampton was commissioned by Wayne Leupold to compose a suite of three pieces, each in the style of one of the three great twentieth-century organ composers: Marcel Dupré, Olivier Messiaen, and Jehan Alain. Hampton died before the manuscript of the *Three Pieces* was complete and ready for engraving. However, he apparently managed to discuss the final details concerning registration, notation, and interpretation with Wayne Leupold, who finally published the *Three Pieces* in 1992. In 1981, Hampton was approached to compose an anthem for choir and organ for the dedication of the new Holtkamp organ at Park Avenue Christian Church in New York City. In addition to the anthem, Hampton chose to write a suite of five pieces for organ using as inspiration the *Five Easy Pieces for Piano Duet* (1917) by Igor Stravinsky (1882-1971). The *Five Dances* for solo organ was featured in the inaugural concert for the new organ along with the anthem, *With Many Voices*, on November 7, 1982. The *Five Dances* was dedicated to Walter Holtkamp and Karen McFarlane, Director of Music at Park Avenue Christian Church, in celebration of their marriage.<sup>14</sup> Suite No. 2, another multi-movement solo organ work, was written between 1977 and 1982. This work is in three movements like the

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<sup>14</sup>Wayne Leupold, ed., Foreword to *Five Dances*, by Calvin Hampton (North Carolina: Wayne Leupold Editions, Inc., 1992), 2.

Suite No. 1 and was published in 1982. In 1983, Hampton was asked to improvise a postlude for the final service of the New York Chapter of the American Guild of Organists workshop. The hymn tune chosen for the postlude was "Engelberg," a favorite of Hampton's. He wrote out the improvisation and presented it to the workshop participants as a souvenir. The result was the organ solo, *Voluntary or Postlude on "Engelberg."*<sup>15</sup> Hampton's final solo organ work, *Fanfare for the New Year*, was written in December 1983 and published in 1995. Harry Huff, the organist at St. John the Divine Church in New York City, requested that Hampton compose a "Fanfare" to be played at the New Year's Eve Service. Within a few days, Hampton had completed this request and presented Mr. Huff with a work featuring the State Trumpet. The work was performed at midnight on New Year's Eve, 1983 (ironically, this was Calvin Hampton's last birthday).<sup>16</sup>

After an extended illness, Hampton died of AIDS at the age of 45 on August 5, 1984 in Port Charlotte, Florida. Marcella Pambrum was appointed Executrix of Hampton's estate

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<sup>15</sup>Wayne Leupold, ed., Foreword to *Voluntary or Postlude on "Engelberg"*, by Calvin Hampton (North Carolina: Wayne Leupold Editions, Inc., 1995), 2.

<sup>16</sup>Wayne Leupold, ed., Foreword to *Fanfare for the New Year*, by Calvin Hampton (North Carolina: Wayne Leupold Editions, Inc., 1995), 3.

and had planned to have his works both published and recorded, but has since also died. The estate is now overseen by Harry Huff, a long-time friend of Hampton's and successor to the organ post at Calvary Episcopal Church, who continues to promote Calvin Hampton's organ music. He has recorded several of Hampton's works and has succeeded in collaborating with Wayne Leupold in having more works published. In Calvin Hampton's memory, a major restoration project is currently in progress on the Calvary organ in New York City.

## CHAPTER 2

### HAMPTON'S COMPOSITIONAL TECHNIQUES

Chapter 2 will provide a description of the organ works illustrating Hampton's compositional techniques, particularly the use of variations, ostinati, contrapuntal devices, and characteristic harmonic and rhythmic devices.

An eclectic composer, Hampton assimilated many styles and compositional techniques from composers of the nineteenth and twentieth centuries such as Max Reger, Sigfrid Karg-Elert, Johann David Nepomuk, Charles Tournemire, and Marcel Dupré. His predilection for traditional forms is reflected in his use of such genres as variations, suites, dances, and toccatas. Hampton's harmonic language features prominent use of fourths, cross-relations, whole-tone formations, and polytonality. Other distinct contemporary compositional devices are Hampton's use of complex rhythms, frequently changing meters, and dynamic contrasts created through manual and registrational changes.

An examination of Hampton's compositional style includes the following techniques: variations, contrapuntal devices, ostinato, harmonic devices, and rhythmic devices. A

discussion of each technique will also be supported by specific examples extracted from *Prelude and Variations on "Old Hundredth,"* Suite No. 1, Suite No. 2, *Five Dances, Voluntary or Postlude on "Engelberg,"* and *Fanfare for the New Year.*

#### VARIATIONS

The tradition of writing variations on chorale tunes, plainsong melodies, and secular songs dates back to the Renaissance, but reached its zenith in the organ works of the eighteenth-century Middle German organists. Hampton incorporated all of the Baroque devices of imitation, inversion, stretto, diminution, and augmentation in his variation works, at the same time maintaining his own unique rhythmic and harmonic language. Two organ works by Calvin Hampton employ variation techniques: *Prelude and Variations on "Old Hundredth,"* and "Lullaby" from Suite No. 2. The *Prelude and Variations on "Old Hundredth"* is a sectional variation form comprised of a prelude and twelve variations, based on the "Old Hundredth" psalm tune. All four phrases of the psalm tune are retained in the prelude and variations, but are systematically varied through changes in meter, key, harmony, rhythm, and registration.

A favorite device used by Hampton in the *Prelude and Variations on "Old Hundredth"* is the simultaneous use of the

theme. Variations II and IV illustrate this device clearly. In Variation II, Hampton presents the tune "Old Hundredth" in three parts: the right and left-hand parts, as well as the pedal part. The tune is evident on the highest pitch of the first inversion chords stated in both hands. The pedal part, punctuated by rests, clearly states the tune also. Hampton employs the technique of hocket in this variation, with the pedal and left-hand parts in alternation with the right-hand part (see Example 1).

Example 1. Hampton, *Prelude and Variations on "Old Hundredth,"* Variation II, p. 11, mm. 1-8.



Variation IV presents the tune in the inner and uppermost voices of the right hand. The tune embedded in the upper voice is disguised by a persistent rhythmic

motive, played staccato throughout, while another version of the tune is presented in long held notes in the inner voice. The two versions of the tune are a diminished octave apart (C sharp-C natural), creating a highly dissonant intervallic relationship that Hampton consistently applies to each note of the tune. Variety is achieved by changes in manuals which are made every measure (see Example 2).

Example 2. Hampton, *Prelude and Variations on "Old Hundredth,"* Variation IV, p. 14, mm. 1-12.

(♩ = 80)  
top voice staccato

The musical score is written for two manuals. The first system contains six measures, and the second system contains six measures. The top voice is staccato. The bottom voice is played in long held notes. The score is written for two manuals, with changes indicated by 'Pos' (Positivo) and 'Gt' (Grosses Orgel). The dynamics are marked as *mf*, *p*, and *f*. The key signature has one sharp (F#).

Other examples in which Hampton treats the tune polyphonically include Variations I, III, VIII, IX, XI, and XII. Contrapuntal devices involving imitation, inversion, diminution, augmentation, and stretto are evident in these

examples and will be discussed in more detail on pp. 22-26.

Hampton uses registration as a tool for creating contrast between variations in the *Prelude and Variations on "Old Hundredth."* A favorite device of Hampton's is to state the theme with a reed stop. Variation IV features a solo reed from each division (Oboe-Swell, Trumpet-Great, Krummhorn-Positif), creating dynamic contrasts through manual changes made every measure. He also favors "full" registrations that include all of the foundation stops of 16', 8', 4', and 2' pitches, including mixtures and reeds on all divisions; also the addition of couplers is indicated in the "Prelude" and Variations II, V, VI, VIII, XI, and XII.

In contrast to the massive *Prelude and Variations on "Old Hundredth,"* Hampton presents an example of variation form on a smaller scale in the "Lullaby," the second movement of the Suite No. 2. The thematic material presented in the opening measures (mm. 1-14) is an original melody, followed by three variations. The distinguishing feature of each variation is its accompanimental patterns, which gradually increase in rhythmic activity from variation to variation, illustrated in Examples 3, 4, and 5 on the following pages.



Variations I and III are tricenaria<sup>17</sup> that present the theme as the melody in the right-hand part. Variation II is a Berceuse that states the theme in the left hand, accompanied by triplet figures that recall the rocking motion of a cradle as reflected in the title, "Lullaby."

Example 3. Hampton, Suite No. 2, "Lullaby,"  
Variation I, p. 9, mm. 15-19.



Example 4. "Lullaby," Variation II, p. 10, mm. 30-33.



Ex. 4 con'd.

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<sup>17</sup>Willi Apel. s.v. "Tricenium": A 16th century name for a vocal composition in three parts. *Harvard Brief Dictionary of Music*, 2nd. ed., (Boston: Harvard University Press, 1972), 107. Composition written for three voice parts which could be played in one of three ways: (1) all three parts on one manual, (2) two upper parts on one manual and the third part on another manual, or (3) the two upper parts on two different manuals with the third part in the pedal.



Example 5. "Lullaby," Variation III, p. 12, mm. 49-50.

The registrations selected by Hampton in the "Lullaby" reflect his predilection for reed stops to present the theme. In the second variation, the theme is stated on a Clarinet stop, and this same theme is stated on the Vox Humana with tremolo in the final variation. In dramatic contrast to the reed stops, Hampton uses eight-foot flute stops and celestes for the presentation of the theme and the first variation.

#### CONTRAPUNTAL DEVICES

Hampton's style relied heavily on the well-established polyphonic forms and contrapuntal devices of the German schools of the seventeenth and eighteenth centuries while

combining them with his own unique melodic and harmonic conceptions. The contrapuntal procedures used most frequently by Hampton are fugue and canon. He also incorporates such devices as stretto, inversion, augmentation, and diminution. Three organ works that display Hampton's prodigious contrapuntal technique are the *Prelude and Variations on "Old Hundredth,"* *Voluntary and Postlude on "Engelberg,"* and *"Toccata"* from the Suite No. 1.

An excellent example of stretto in three voices occurs in mm. 48-59 of the "Prelude" in the *Prelude and Variations on "Old Hundredth,"* shown in Example 6. This example further illustrates the technique of diminution, in which the statements of each phrase are in values shorter than those of the original tune. Hampton likewise treats the tune in diminution in Variations III and IX.

Example 6. Hampton, *Prelude and Variations on "Old Hundredth,"* "Prelude," p. 9, mm. 48-54.

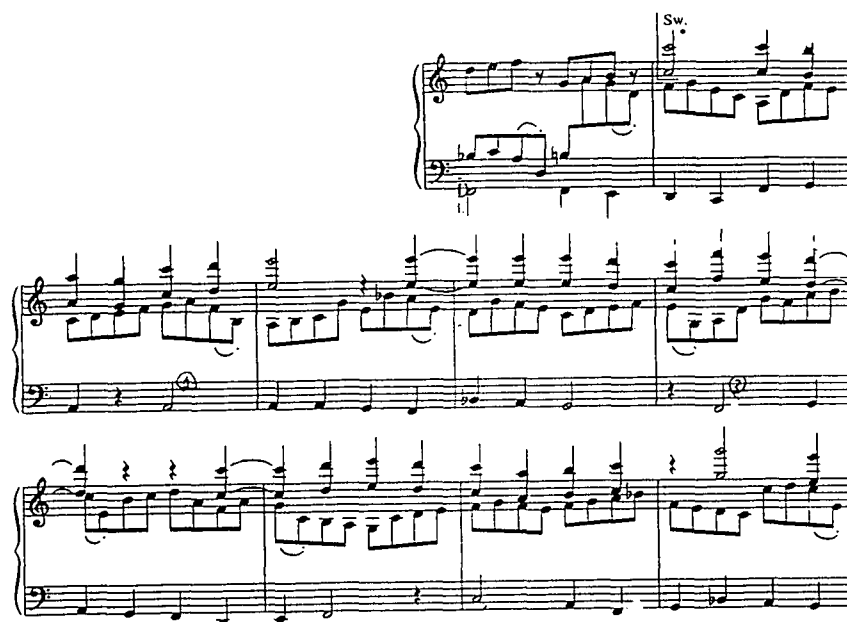


Ex. 6 con'd.



An example of canonic writing can be seen in Variation VIII of *Prelude and Variations on "Old Hundredth."* The composer employs a two-voice canon between the octaves in the right-hand part and the pedal part, accompanied by a third inner voice resulting in a multi-voice texture as seen in Example 7.

Example 7. Hampton, *Prelude and Variations on "Old Hundredth,"* Variation VIII, p. 27, mm. 43-52.



Hampton further displays his penchant for contrapuntal writing in a mensuration canon in Variation XII of the *Prelude and Variations* (pp. 37-41). The tune is stated in the pedal part in augmentation, while at the same time it is also stated in the highest voice of the right-hand part in its original rhythm at mm. 18-41.

Several of Hampton's organ works employ fugal writing: for example, the "Toccata," the third movement of Suite No. 1 and *Voluntary or Postlude on "Engelberg."* Within the "Toccata," Hampton employs a fugato section midway through the work. The subject occurs in the highest voice of the right-hand part at m. 51, answered tonally by an entry in the inner voice of the right-hand part at m. 54.

In the *Voluntary and Postlude on "Engelberg,"* Hampton uses fragments of the "Engelberg" tune for the subject of a fugato section in three voices. The subject is stated in the right hand at m. 47, answered tonally by the left hand at m. 52, and followed by an entry in the pedals at m. 56.

The use of inversion is a prominent feature in Variations III and IX of the *Prelude and Variations on "Old Hundredth."* Variation III gives the tune in its inverted form in the pedal part. A statement of phrases one and two in their original form overlaps another statement in their

inverted form in mm. 3-4 and mm. 6-7 (see Example 8). The statements in the pedal and right-hand parts demonstrate an inversion canon in diminution at the octave.

Example 8. Hampton, *Prelude and Variations on "Old Hundredth,"* Variation III, p. 12-13, mm. 1-8.

The musical score for Example 8, Variation III, mm. 1-8, is presented in three systems. The first system (mm. 1-4) features a treble staff with a melody starting on G4, marked with a '3' (triple) and a 'sim.' (sostenuto) marking. The bass staff provides a harmonic accompaniment. The second system (mm. 5-6) continues the melody in the treble staff, with the bass staff providing a more active accompaniment. The third system (mm. 7-8) concludes the variation with a final cadence in both staves.

Variation IX in the *Prelude and Variations on "Old Hundredth"* also illustrates the device of inversion canon. The tune is presented in the pedal part and answered by an inverted statement of the tune in the left-hand part, as shown in Example 9 on the following page.

Example 9. Hampton, *Prelude and Variations on "Old Hundredth,"* Variation IX, p. 28, mm. 1-8.

# OSTINATO

Organ composers of the twentieth century have revived the use of the ostinato technique, incorporating it into many of their organ compositions, as illustrated in Jean Langlais' (1907-1996) "Ostinato", the first movement of *Hommage a Rameau*, and the ostinato movement of Helmut Eder's (1916-) *Partita über ein Thema von J.H. David*. The influence of the above composers can be seen in the ostinato works of Hampton, particularly in their harmonic language, and in the rhythmic drive propelled by repetitive accompanimental patterns.

Hampton based an entire organ work, the *Five Dances*, on the technique of ostinato. Each dance features an ostinato that serves as the accompaniment to a melody. The composer used as his inspiration Stravinsky's *Five Easy Pieces for Piano Duet* (1917), which is based on dances that also feature accompanimental ostinati. Repetitive eighth-note accompanimental patterns characterize the first and final dances. The dances, titled "Primitives" and "Everyone Dance," are propelled by rhythmic ostinati. In the first dance, the ostinato persists for seventy measures on the same pitch level, ascending chromatically a minor third to m. 99 before the momentum of the ostinato is interrupted briefly. The ostinato is reinstated on a new set of pitches at m. 106, a minor third below the original set. Hampton continues the ostinato while chromatically ascending a minor third, thus returning to the original pitch level at m. 166.

In contrast to the first and final dances, the second dance "At the Ballet" presents the theme in the pedal (m. 4), while the ostinato is shared by the right and left hands, which are each played on different manuals (see Example 10 on the following page). The composer suggests that the ostinato passages be played "pointe", a quasi-staccato touch that is implemented for fifty-nine measures.



Introductory material briefly interrupts the ostinato at m. 28. The ostinato is reinstated at m. 31 and persists to the Coda at m. 60.

Example 10. Hampton, *Five Dances*, "At the Ballet,"  
p. 18, mm. 3-7.

The musical score for Example 10, "At the Ballet," from Hampton's *Five Dances*, measures 3-7. It features two staves: a top staff for Guitar (Gt.) and a bottom staff for Swell (Sw.). The top staff begins with a treble clef and a key signature of one flat (B-flat). The bottom staff begins with a bass clef and the same key signature. The score includes several performance markings: "legato" above the Swell staff at measure 4, "legato" below the Swell staff at measure 5, and "[\"pointé\", quasi-staccato]" above the Gt. staff at measure 6. The notation includes various note values, rests, and dynamic markings such as accents and slurs.

An example of a basso ostinato occurs in the fourth dance, "An Exalted Ritual." The ostinato is characterized by an eighth-note rhythm that oscillates for two octaves, encompassing all of the G pitches on the pedal board. The pattern is one measure in length and persists for eighty-one measures. The pedal ostinato accompanies a lyrical theme in

the left hand while the right hand has a free, obligato passage, played "ad libitum" (see Example 11).

Example 11. Hampton, *Five Dances*, "An Exalted Ritual,"  
p. 31, mm. 1-7.

The musical score for Example 11 is divided into two systems. The first system features a 'Manual' part with a treble and bass staff. The treble staff has a tempo marking 'J=56' and a 'Pos.' (position) marking. The bass staff has a 'non legato' marking. The second system features a 'Pedal' part with a treble and bass staff. The treble staff has an 'obligato' marking and a 'Gt.' (Great) marking. The bass staff has a 'Sw.' (Swell) marking. The score includes various musical notations such as notes, rests, and slurs.

The frequent manual and registrational changes require an instrument of three keyboards, in order to create different tonal combinations and a variety of contrasting sonorities.

One final example of ostinato can be found in the "Toccata," the third movement of the Suite No. 1 (see Example 12 on the following page). The ostinato, a sixteenth-note figure played in the right-hand part, persists for fifty measures.

Example 12. Hampton, Suite No. 1, "Toccata,"  
p. 16, mm. 1-5.

The ostinato in the "Toccata" is interrupted by a contrasting section featuring a two-voice fugato accompanied by a repetitive sixteenth-note rhythmic figure at m. 51. The ostinato reappears at m. 75, but stated a major second lower than the original ostinato figure. A chromatic ascent leads to the return of the original pitch level at m. 91.

#### HARMONIC DEVICES

Hampton's harmonic language is basically conservative and diatonic, but uses chromaticism freely within a tonal framework. His colorful harmonic language encompasses the use of whole-tone scales, octatonic scales, ninth chords, augmented triads, and non-tertian chord structures consisting of added seconds, fourths, and polychords.

Hampton's counterpoint is often dissonant, but the relationship of voices becomes consonant at cadences. Polychords in tritone relationships are another prominent feature of Hampton's harmonic style, as illustrated in the *Fanfare for the New Year*. The collection of pitches in mm. 1-6 is derived from an octatonic scale of C# (C#, D, E, F, G, Ab, Bb, and Cb). The polychords in mm. 3 and 6 consist of two triads (C#/Db and G) in a tritone relationship as shown in Example 13. The polychords are intensified by the double pedal statements of a compound perfect fifth (G and Db) in m. 3, and (C# and G#) creating a dissonant combination between the left hand and pedal parts.

Example 13. Hampton, *Fanfare for the New Year*,  
p. 4, mm. 1-6.

The musical score for Example 13 consists of two systems of staves. The first system includes a piano part (treble and bass clefs) and a State Trumpet part (treble clef). The piano part is marked 'marcato' and the State Trumpet part is marked 'Chancel'. The tempo is indicated as quarter note = 72. The second system continues the piano and State Trumpet parts. The piano part features a double pedal statement of a compound perfect fifth (G and Db) in measure 3, and (C# and G#) in measure 6, creating a dissonant combination between the left hand and pedal parts. The State Trumpet part also features a double pedal statement of a compound perfect fifth (G and Db) in measure 3, and (C# and G#) in measure 6, creating a dissonant combination between the left hand and pedal parts.

Examples of polychords and tritone relationships can also be found in mm. 29 and 32. Seventh and ninth chords are a prominent feature in the *Fanfare for the New Year*, as seen in mm. 33-35. The combination of pitches between the right and left hands forms colorful sonorities which obscure the tonality. The chords ascend in whole tones culminating on a C# dominant ninth chord at m. 35. The B# in the pedal at m. 35 serves as the leading tone to a pedal point on C in mm. 36-39, firmly establishing tonality in the key of C.

Hampton's penchant for tritone relationships is further illustrated in the first of the *Five Dances*. The entire dance is based on an accompanimental ostinato of alternating dyads of a perfect fourth spaced a tritone apart (G and C in alternation with C# and F#) in the left hand part, as shown in Example 14 on the following page. The pedal part enters at m. 11 and continues through m. 43 with successive tritone leaps from D# to A, A# to E, F# to C, and C# to G, followed by inverted statements of the original tritones, also in the pedal part (A-D#, E-A#, C-F#, G-C#).

Example 14. Hampton, *Five Dances*, "Primitives,"  
pp. 7-8, mm. 10-25.



Direct chromaticism is a prominent feature in the last movement of the *Five Dances*. Chromatically descending augmented triads in the left hand are accompanied by a chromatically ascending pedal part (mm. 92-96). This procedure is intensified in mm. 98-102, in which the left and right hand parts from the same whole tone collection are

chromatically descending in major thirds and are in contrary motion to the chromatically ascending pedal line (see Example 15).

Example 15. Hampton, *Five Dances*, "Everyone Dance,"  
p. 45, mm. 98-100.



Hampton further exploits augmented chords in the *Prelude and Variations on "Old Hundredth,"* Variation XI. The introduction, based on the fourth phrase of the "Old Hundredth" tune, is characterized by augmented triads in the right-hand part of mm. 1-4. The material in these four measures is recalled as interludes between statements of each phrase (mm. 13-16, mm. 25-28, mm. 37-40, and a final statement at mm. 49-52). Hampton continues to exploit the fourth phrase of the "Old Hundredth" tune in the inner voice of the right-hand part, while the first phrase is being stated in the upper voice (see Example 16 on the following page). Hampton's penchant for tritone relationships is also

seen in mm. 5-6 between the left-hand and pedal parts (C pedal against an F# seventh chord; D pedal against an A $\flat$  seventh chord, etc.).

Example 16. Hampton, *Prelude and Variations on "Old Hundredth,"* Variation XI, p. 31, mm. 1-8.

The musical score for Variation XI, measures 1-8, is presented in three systems. The first system (measures 1-4) features a treble staff with a tempo marking of  $\text{♩} = 200$  and a 'Pos.' (Pizzicato) instruction. The bass staff includes a 'Gi.' (Gitarra) instruction. The second system (measures 5-8) continues the piece, with a '[simile]' marking in the treble staff. The third system (measures 9-12) also includes a '[simile]' marking. The score is written in a key with one sharp (F#) and a 2/4 time signature, with complex rhythmic patterns and chordal textures.

#### RHYTHMIC DEVICES

The expanded rhythmic resources of contemporary music include frequently changing time signatures, asymmetric meters, and shifting accents that create rhythmic ambiguity. These features are especially evident in the *Five Dances* and the *Prelude and Variations on "Old Hundredth."*



Hampton elects to use the conventional methods of time signatures and bar lines to notate rhythm, but does not commit to constant rhythmic patterns. He achieves this effect by changing the time signatures as often as necessary to reflect the metric implications of his music. Variation X of the *Prelude and Variations on "Old Hundredth"* illustrates the procedure of frequently changing time signatures as shown in Example 17, in which Hampton elects to change the meter repeatedly by incorporating triple, quintuple, septuple, and duple meter into a six-measure phrase. Here he establishes a consistent metric pattern that is repeated with each phrase of the tune.

Example 17. Hampton, *Prelude and Variations on "Old Hundredth,"* Variation X, p. 29, mm. 1-7.

The musical score for Example 17, Variation X, measures 1-7, is presented in two systems. The first system contains measures 1 through 4, and the second system contains measures 5 through 7. The score is written for guitar (Gt.) and piano (Sw.). The tempo is marked as  $\text{♩} = 42$ . The time signatures change frequently: 3/4, 5/4, 7/4, and 2/4. The piano part features complex rhythmic patterns, including triplets and sextuplets, and the guitar part provides harmonic support with chords and single notes.

In Variation XI of the *Prelude and Variations on "Old Hundredth,"* Hampton indicates two time signatures (4/4, 5/8) at the beginning of the composition. The alternation between the two meters is made clear by the unusual beaming and the placement of accents. In Variation V of the *Prelude and Variations on "Old Hundredth,"* Hampton exploits the concept of polymeters extensively by changing meters every measure, using asymmetric meters (5/8, 7/8), and simple and compound duple and triple meters to treat the second phrase of the "Old Hundredth" tune (see Example 18).

Example 18. Hampton, *Prelude and Variations on "Old Hundredth,"* Variation V, p. 17, mm. 22-33.



Ex. 18 con'd.



In "At the Ballet," the second movement from the *Five Dances*, Hampton uses the asymmetric meter 10/8. The beaming of the notes in the introduction (mm. 1-3) implies groupings of 3-3-4. The ostinato rhythm of sixteenth notes is not grouped by beams, but the composer indicates "Think 3, 3, and 4", thus continuing a consistent sound pattern initiated in the introduction. The pedal line presents an asymmetric rhythm against the manual parts. The rhythm implied in the pedal part is 5-5 (half note tied to an eighth note, eighth note tied to a half note, see Example 19 on the following page).

Example 19. Hampton, *Five Dances*, "At the Ballet,"  
p. 18, mm. 1-7.

Manual

Gt.

Sw.

Pedal

*staccato*

*legato*

[*"pointé"*, quasi-staccato]

\*Composer's Note: Think 3, 3, and 4.

Rhythmic ambiguity can also be created by shifting accents from their normal location in the measure to other beats by means of articulation and phrasing that do not coincide with the meter. In "Everyone Dance" from the *Five Dances*, the rhythm established by the 3/4 meter places the accents regularly on the downbeat of each measure in the

left hand. The placement of accents at irregular intervals in mm. 34-36 creates a temporary 2/4 meter effect that interrupts the fixed accent placement and creates an intense rhythmic drive (see Example 20).

Example 20. Hampton, *Five Dances*, "Everyone Dance,"  
p. 41, mm. 33-40.



In the third dance, "Those Americans" of the *Five Dances*, the dance-like quality of the 6/8 rhythm persists for forty-three measures but is interrupted in a shift of meter to 3/4. The composer indicates that the ♩=♩, but the left-hand ostinato is notated in unusual groupings of two eighths followed by four eighth notes implying accents on

the first and second beats of each measure, thus obscuring the usual metric pattern established by the triple meter indicated (see Example 21).

Example 21. Hampton, "Those Americans," *Five Dances*, p. 28, mm. 42-49.

The image displays two systems of musical notation. The first system consists of three staves: a top staff for guitar (labeled 'Gt.'), a middle staff for piano (treble and bass clefs), and a bottom staff for guitar (labeled 'Gt.'). The second system also consists of three staves: a top staff for guitar, a middle staff for piano, and a bottom staff for guitar. A small instruction 'add Gt. to Ped.' is written below the second system. The music is written in a key with two flats and a 3/4 time signature.

Hampton's style embodies the traditions of the German and French schools. Classical forms provide the framework of his organ works while the contrapuntal devices of the Baroque shape the textures. These features, combined with the harmonies, key relationships and rhythms of the twentieth century, define Hampton's style.

## CHAPTER 3

### *THREE PIECES*

Chapter III will focus on the *Three Pieces*, which were commissioned by Wayne Leupold and completed in 1980. The commission had three stipulations: that the three pieces form a suite of contrasting characters; that they be only of easy to moderate difficulty; and that they be "neo-Romantic" in spirit. "Prayer and Alleluias" was inspired by the early organ compositional style of Marcel Dupré, "In Paradisum" by Olivier Messiaen's early organ compositions, and "Pageant" by Jehan Alain. All three pieces were tonally conceived of in terms of the organ at Calvary Episcopal Church, where Hampton served as organist.<sup>18</sup>

This chapter will include a stylistic analysis of each piece focusing on the characteristics that reveal the influence of the French school, in particular Marcel Dupré, Olivier Messiaen, and Jehan Alain. The registrations of each piece will be discussed as well as the influence of the nineteenth-century French Romantic organ of Aristide

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<sup>18</sup>Wayne Leupold, foreword to *Three Pieces*, by Calvin Hampton (New York: Wayne Leupold Editions, 1991), p. 5.

Cavaillé-Coll. His organs became the standard type throughout France, remaining unchallenged even through much of the twentieth century. These organs were Romantic in concept and featured combinations of chorus reeds, foundation stops (principals, strings, and flutes) and solo reeds. Cavaillé-Coll demonstrated the feasibility of treating the organ as a vehicle for Romantic expression, envisioning the organ as a concert instrument.<sup>19</sup>

The French contemporary school, influenced by the French Romantic tradition, can be traced back to César Franck and continued in the organ music of Widor, Tournemire, Vierne, and Dupré. Dupré was the true successor to the French Symphonic school by way of Widor and Vierne. Messiaen and Alain in turn studied organ composition and improvisation with Dupré.

The titles of each of the *Three Pieces* ("Prayer and Alleluias," "In Paradisum," and "Pageant") reflect the characteristics of program music of a religious nature, and are for church use. The compositional techniques are unique to each piece, revealing characteristics of the style of the composer Hampton used as a model, as well as incorporating his own unique characteristics.

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<sup>19</sup>Marilou Kratzenstein, *Survey of Organ Literature and Editions* (Ames: Iowa State University Press, 1980), 89.

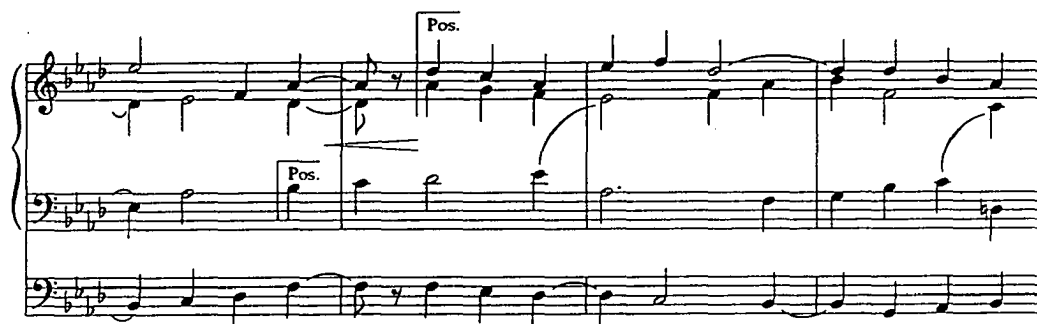


"Prayer and Alleluias," the first piece of the suite, is the most conservative of the three and reflects the early compositional style of Marcel Dupré, characterized by canonic writing, regular phrasing, and conservative harmonic language that is basically tonal and diatonic. The "Prayer and Alleluias" is a sectional work that features two themes. The first section, written in a four-part homophonic setting, introduces thematic material that will be referred to as the "Prayer" theme. The opening three-measure phrase is stated again at mm. 4-6. This phrase is characterized by a descending melodic line, followed by a leap of a fifth (played in the right-hand part), see example 22.

Example 22. Hampton, *Three Pieces*, "Prayer and Alleluias," p. 7, mm. 1-8.

The musical score is for a four-part homophonic setting. It consists of three staves: a grand staff for the Manual (treble and bass clefs) and a single staff for the Pedal (bass clef). The key signature is three flats (B-flat, E-flat, A-flat) and the time signature is 4/4. The Manual part begins with a 'legato' marking and a 'Pos.' (Positivo) marking. The Pedal part begins with a 'Sw.' (Swell) marking. The score shows the first eight measures of the piece, with the Manual part featuring a descending melodic line followed by a leap of a fifth in the right-hand part.

Ex. 22, con'd.



This idea is repeated every two measures and is made obvious not only by the contour of the phrases, but by the change in manuals. The pedal line is mostly scalar and in contrary motion to the melody.

The second section features a contrasting lyrical theme that will be called the "Alleluia" theme (mm. 44-49). The theme, in the right hand beginning on E $\flat$  at mm. 44, ascends a fifth to B $\flat$  and leaps down an octave; this same idea is repeated sequentially a second lower beginning on D $\flat$ , followed by a triplet figure (see Example 23 on the following page).

Example 23. Hampton, *Three Pieces*, "Prayer and Alleluias,"  
p. 9-10, mm. 43-49.



Hampton extracts the triplet figure from the theme and develops this motive by expanding the melodic line and treating this new idea imitatively (mm. 54-62). He also makes dramatic changes in textures, often alternating between a brief statement of the "Alleluia" theme presented in the right hand with accompaniment and pedal, followed by a section that develops the triplet motive imitatively or canonically. Hampton continues in the style of Dupré through his canonic writing by using this compositional device repeatedly on the triplet motive. A canon occurs between the right and left hands at the octave (mm. 74-84)

on a collection of pitches centered around F, and again at mm. 109-116 on a new pitch level centered around B.

The influence of Dupré is further reflected in the "Alleluias" with the use of cyclic treatment.<sup>20</sup> Hampton employs cyclic procedure by recalling the "Prayer" theme from the first section and combining it with the "Alleluia" theme. Dupré employed this same device in his organ work *Cortège et Litanie*, opus 19, no. 2 (1921), a single-movement work also with two thematic ideas. In this work, Dupré recalls the "Cortège" theme from the first section and combines it with the "Litanie" theme in the second section. Hampton used the *Cortège et Litanie* as a model for the *Prayer and Alleluias*, in which he recalls the "Prayer" theme and combines it with the "Alleluia" theme. The "Alleluia" theme is stated in its entirety in the left-hand part (m. 124) a second lower than the original pitch level. The "Prayer" theme is recalled in the right-hand part beginning in m. 125 on the original collection of pitches (see Example 24 on the following page).

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<sup>20</sup>Cyclicism is a term usually applied to musical works in several movements, in which related thematic material is recalled in other movements. The "Prayer and Alleuias" is a single, continuous movement; however, its sections are delineated by a double bar, changes in registration, and new material.

Example 24. Hampton, *Three Pieces*, "Prayer and Alleluias,"  
p. 15, mm. 124-130.

The musical score is presented in three systems. The first system, at the top right, is marked "A little slower" and features a piano introduction with a treble and bass staff. The second system, in the middle left, is marked "choral-like" and "Pos." and shows a vocal line in the treble staff and a piano accompaniment in the bass staff. The third system, at the bottom left, continues the piano accompaniment with a treble and bass staff. The key signature is three flats (B-flat major or D-flat minor), and the time signature is common time (C).

Hampton's harmonic language in the "Prayer and Alleluias" is basically conservative, exhibiting mostly tertian harmonies in combination with quartal and quintal sonorities. The key of A $\flat$  is firmly established at the beginning of the work; the movement then goes through a progression in descending minor thirds (A $\flat$ , F, D, B), then

modulates to F minor through a three-measure bridge (mm. 119-121) with a return to the original key of A $\flat$  at m. 122.

Registration is an important element in the performance of this work, and Hampton's registrations reflect the tonal conceptions of the organ at Calvary Episcopal Church in New York City. The registrations indicated by Hampton in the "Prayer and Alleluias" are modeled after Dupré's choices of stops in his *Cortege et Litanie*. In the first section of the "Prayer and Alleluias," Hampton calls for 8' flute stops from the Great and Positiv divisions, the Viole da Gamba 8' and Viole Celeste 8' from the Swell, and the 16' and 8' pedal stops, all stops that reflect a French influence. He also indicates that the Swell is coupled to the pedal and the Swell box remains open. Hampton employs the French practice of gradually adding stops to create intensity and reverses this effect by subtracting stops. At m. 14, Hampton adds an 8' Principal and two measures later, a 4' Octave and 8' Oboe and indicates a crescendo marking that builds to a *forte* at the climax of the piece (m. 19). Hampton strategically has reached this point midway through the piece by arriving on the highest pitch of the piece, B $\flat$  (an octave and a minor seventh above middle C) played by the right hand and doubled by the the highest pitch of B $\flat$  in the pedal.

In contrast to the first section, Hampton directs that the Swell box remain closed for the second section, and that no couplers be used. The second section calls for an 8' Cromorne on the Positiv, and 8' flutes on the Great. The "Alleluia" theme is presented on the Swell manual which uses an Oboe 8'. Like Dupré, Hampton creates momentum with the addition of colorful stops such as reeds of 16' and 4' pitches at m. 117 and m. 155, as well as mixtures. Intensity is further created with the composer's specific indications of dynamic and tempo changes which are quite numerous in the course of the piece, specifically in the final section at m. 153, where Hampton indicates a gradual crescendo and accelerando over twelve measures. This rhythmic intensity comes to a dramatic halt at m. 165 where the composer indicates that the next two measures are "slightly slower". Hampton states a return to Tempo I at the coda (m. 167) which recalls the slow, reverent tempo of the "Prayer" section.

The second piece, "In Paradisum," was inspired by the early compositional style of Olivier Messiaen. The programmatic title suggests a sense of timelessness and infinity often associated with Messiaen's music. Hampton accomplishes this effect through the use of colorful chords suspended over a high-pitched solo part played on the

pedals. The pedal's departure from its bass role is a trait often employed by Messiaen.

Hampton's harmonic language here is characterized by triads in the manual parts that when combined form polychordal sonorities. Like Messiaen, one of the most fundamental aspects of Hampton's harmonic language is the addition of notes to simple chords, favoring the sixth, ninth, and the tritone. The addition of the augmented fourth was a favorite device of Messiaen's which he states "can be heard in the resonance of a given tone as the eleventh harmonic."<sup>21</sup> The tonality is ambiguous within phrases but definite cadence points are established. The first twelve measures of the work constitute the first section which is comprised of two six-measure phrases delineated by breath marks. The theme is in the pedal and is also duplicated on the highest pitch of the right-hand part. The first phrase (mm. 1-6) cadences on a F# major triad. The second phrase cadences at m. 8 on an E major triad with an added second, and is extended for five

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<sup>21</sup>Olivier Messiaen, *Technique de mon langage musical*, vol. 1 (Paris: Leduc, 1944); English translation by John Satterfield, *The Technique of My Musical Language* (Paris: Alphonse Leduc, 1956), 44; quoted in Almut Rössler, *Contributions to the Spiritual World of Olivier Messiaen* (West Germany: Gilles & Francke Verlag, 1986), 26.



measures, suspended over a second statement of the pedal theme, which enters at m. 9 (see Example 25).

Example 25. Hampton, *Three Pieces*, "In Paradisum,"  
p. 20, mm. 1-12.

Manual

Sw. pp

Pedal

J=63

cresc. ....

L.F.

Ped.: off 4' Octave,  
add Bourdons 32' and 16'  
(Pos. to Pedal always remains on)

The second section (mm. 17-27) is a permutation of the first section. Hampton recalls the theme, again in the

right hand and duplicated in the pedal. The first chords of this section are constructed in the same way as the chords in m. 1, but an augmented fourth (tritone) lower. The pedal theme at m. 17 is also stated an augmented fourth lower than the original statement (see Example 26).

Example 26. Hampton, *Three Pieces*, "In Paradisum,"  
p. 21, mm. 17-23.



The theme is altered rhythmically and melodically, but maintains the overall contour and phrase structure of the first section. The final cadence of this section occurs at m. 27 on a G $\flat$  chord with an added second (G $\flat$ , A $\flat$ , B $\flat$ , and D $\flat$ ). The pedal theme at m. 25 recalls the pedal theme of m. 10-12, but a perfect fourth lower.

The third section (mm. 37-44) is a reprise of the first section, followed by a coda at mm. 45-57. Each section is separated by a bridge that features new material and is characterized by a succession of minor chord progressions in quarter notes, creating a brief sense of momentum further intensified by the crescendo markings.

Hampton's choice of registration reflects the influence of Messaien, in particular the pedal registration, which calls for a 4' Octave and 2' Flute from the Positiv coupled to the pedal. Hampton indicates that the Fifteenth remain on for the entire piece. Hampton omits the Octave 4' and adds the Bourdons 32' and 16' to the already existing 2' stop at m. 10. He intermittently takes off the Bourdons and adds the Octave with each new pedal statement (mm. 17, 24, 36). Hampton's penchant for reed stops is realized with the addition of a 4' Clarion to restate the original thematic material at m. 37. This choice of stops creates a high pitch effect that is also played in the upper range of the pedal board. Hampton exploits the entire range of the pedal board, from the highest note which is on G to the lowest note D. The upper range of the keyboard is exploited in the right-hand parts of sections one and three, with special attention given to the high pitches of the right-hand part in the Coda. The final chord is a B major triad with an added second (B, C#, D#, F#, and B) and encompasses two and

a half octaves in the highest range of the keyboard. The registration given for the chordal accompaniment of the right and left hands features an 8' Celeste and Vox Humana with tremolo on the Swell, an unusual combination, but one that reflects Hampton's predilection for reed stops, also creating colorful sonorities. The Vox Humana, a reed stop, was traditionally used in combination with an 8' Bourdon and reflects a French-Romantic influence.

Hampton is very explicit regarding dynamic, tempo, and registrational indications. Dynamic changes are the result of not only the numerous registrational changes but also Hampton's frequent use of the Swell box.

The tempo remains mostly constant (quarter note=63), slow, and funereal. Subtle tempo changes are made with a slight *ritard* at m. 35, followed by a return to Tempo I at m. 37. Hampton indicates a *forte* at the beginning of section three (m. 37) with the addition of a reed in the pedal, but gradually omits the 4' Flute and 8' Foundation stops from the manuals as well as the 4' Clarion and 4' Octave from the pedal division. Hampton gradually omits the principals and reeds from all divisions and concludes with a return to the original registration of Viola Celeste 8' and Vox Humana 8' from the Swell, and the 2' Fifteenth coupled to the Bourdon of 32' and 16' pitch.

Parallels can be drawn between Messiaen's organ work, "Prière du Christ montant vers son Père," the fourth movement of the *L'Ascension*, written in 1934 and Hampton's "In Paradisum." Comparison of the two organ works reveal similar traits such as colorful harmonic sonorities in the manual parts suspended over a solo pedal part, a slow, sedate tempo, and extensive range exploited on the pedals and manuals. Messiaen's "Desseins Éternels," translated "Eternal Purposes," the third meditation from *La Nativité du Seigneur*, written in 1934, is an organ work that also reveals characteristics that Hampton employs in "In Paradisum." The programmatic titles of "Desseins Éternels" and "In Paradisum" reflect the spirituality of their conceptions. Both titles suggest immortality, eternal life, and timelessness, that are communicated through a rich harmonic language, slow tempo, long phrases, and colorful registrations. Like Messiaen's, Hampton's registration combinations are of an ethereal quality, gradually creating a subtle energy and intensity that finally lead to a celestial conclusion.

"Pageant," the third of the *Three Pieces*, is the most avant-garde of the suite and is modeled after the style of Jehan Alain. The style of this piece is distinctive from that of Dupré and Messiaen and reflects Alain's stamp of

individuality, combined with Hampton's own stylistic traits. The most outstanding characteristic of this piece is the incessant repetition of rhythmic patterns that govern the entire piece, also seen in Alain's organ works: *Litanies* and "Joies," the first movement of *Trois Danses*, both of which were written in 1937. "Pageant" is also characterized by its dance quality. Other features include repeated notes, irregular divisions of beats (played freely without a strict metronomic beat), changing textures, timbres, and double pedaling. Frenetic rhythms create a sense of vitality that is often underscored by frequently changing manuals and registrations.

Alain's style, as well as those of many French organ composers of the early twentieth century, was of an improvisatory character expressed by rhythmic freedom in a very relaxed structure. Although it is difficult to notate an improvisation, Hampton creates this effect in a free presentation of the material. Like Alain, he follows no prescribed formula, but presents several contrasting rhythmic patterns that recur throughout the piece.

This piece is in three large sections: mm. 1-68, mm. 69-118, and mm. 119-161. The introduction (mm. 1-8) is characterized by parallel fifths and octaves in a syncopated rhythmic pattern. A dramatic contrast in tempo occurs at m.

9, shifting from the original tempo of eighth note = 160 to eighth note = 280. Contrasting timbres are created by frequently changing manuals. The texture varies often with homophonic sections alternating with toccata-like sections. Another feature that recaptures Alain's style is the use of repeated notes which Hampton introduces at m. 25 and recalls several times throughout the piece. Hampton also establishes a pattern of repeating several measures of contrasting rhythmic ideas with frequent manual changes (see Example 27).

Example 27. Hampton, *Three Pieces*, "Pageant,"  
p. 26, mm. 25-30.

The image displays two systems of musical notation for a piece titled "Pageant" by Hampton. The notation is written for a three-manual organ, with each system consisting of three staves. The first system begins with a *pp* (pianissimo) dynamic marking. Manual changes are indicated by labels: *(Gl.)* (Great) above the first staff, *Gl.* below the first staff, *Sw.* (Swell) above the second staff, and *(Sw.)* below the second staff. The second system continues with manual changes labeled *Pos.* (Positiv) above the first staff, *Sw.* above the second staff, *(Sw.)* below the second staff, and *Gl.* below the second staff. The notation includes various rhythmic patterns, including repeated notes, and uses slurs to group notes across measures.

A restatement of the introductory material signals the beginning of the second section at m. 70. The material in this middle section is borrowed from the first section, but not presented in the same order. Shorter and irregular phrases, repeated notes, and chromaticism contribute to an overall agitated effect, further intensified by the addition of reeds and foundation stops of 16' and 8' pitch to the Great and Pedal divisions (mm. 107-118) which lead into the final section at m. 119 that begins with a dramatic textural contrast characterized by chordal structures which Hampton indicates to be played "slowly". These homophonic sections that present new material are recalled twice, but are separated by improvisatory, toccata-like sections first found in m. 9 and used repeatedly throughout the piece. The tempo is reestablished at m. 136 with a return to the toccata-like material that gradually ascends two and a half octaves to the coda at m. 147. The material in the coda is characterized by a six-note ascending scalar pattern followed by octave statements in the right and left hands that are repeated every other measure. Tritone relationships are prominent between the manual and pedal parts throughout the coda (mm. 147-161), a favorite device of Hampton's.



Hampton concluded the *Three Pieces* with the festively titled "Pageant," which contrasts with the reverent, solemn mood of the first and second pieces. Like Alain, Hampton's registrations are intended to evoke a particular mood. He chooses a brilliant registration of foundation stops of 8', 4', and 2' pitches from all divisions, reeds of 8' and 4' pitch, and mixtures. The result is a colorful presentation of contrasting sonorities between divisions created by frequently changing manuals and very specific indications regarding the opening and closing of the swell box. Hampton strategically adds the Fanfare Trumpet from the Positiv and foundation stops and reeds of 16' pitch from the other divisions. The addition of the "tutti" and a 32' reed concludes the piece as the tempo dramatically slows down to the final cadence on an A major triad.

Hampton provides the performer with specific details regarding registration and dynamics, but also allows the performer freedom to interpret the music through his/her own emotions. The programmatic aspect of pageantry suggests to the performer a feeling of celebration in the performance of this work.

The distinct compositional styles of Dupré, Messiaen, and Alain are recaptured in each of the *Three Pieces*. The *Three Pieces* reflect the influence of "neo-Romanticism,"

which feature the conservative writing of Dupré, the colorful harmonic language of Messiaen, and the intense rhythmic patterns of Alain. This composition is in contrast to Hampton's other solo organ works, which feature classical forms and contrapuntal devices of the Baroque. These features combined with Hampton's harmonic language, rhythmic devices, and unique registrations define his style.

## CONCLUSION

Calvin Hampton, a twentieth-century American organist and composer, produced an impressive repertoire of organ music during the years of 1973-1983. Hampton was an eclectic composer, relying on the well-established polyphonic forms and contrapuntal devices of the seventeenth and eighteenth centuries, incorporating the rich harmonic language of the nineteenth century, and combining definite twentieth-century melodic and harmonic idioms.

Hampton's predilection for traditional forms such as variations, suites, and dances are represented in his multi-movement organ works: *Prelude and Variations on "Old Hundredth,"* "Lullaby" (Suite No. 1), "Toccata" (Suite No. 2), and *Five Dances*. The compositional techniques used most frequently are variations, contrapuntal devices involving augmentation, diminution, stretto, inversion, canonic and fugal procedures, and ostinati. The polyphonic treatment of thematic material using inversion and canonic techniques is a favorite device Hampton employs in several of the cited examples of the *Prelude and Variations on "Old Hundredth."* The "Lullaby," which is a theme and variations form, features duo and trio textures, much in the style of the early Baroque composers, Michael Praetorius and Samuel

Scheidt, who wrote organ works for two manual parts entitled *bicenia* and three part pieces for manuals and pedal entitled *tricenaria*.

Ostinato is another favorite device use by Hampton, seen in the *Five Dances* and the "Toccata" from Suite No 1. The ostinato patterns in the *Five Dances* are unique to each movement and serve as the accompaniment to thematic material. Hampton's ostinato passages are relentless, persisting for several pages before the pattern is altered or interrupted briefly. The *Five Dances* represent one of Hampton's most challenging works, requiring considerable technique and physical endurance to play these pieces successfully. The ostinato pattern established in the "Toccata" is also persistent, characterized by sixteenth notes and typical of figurative writing that is often found in the virtuosic toccatas of the eighteenth century.

Hampton's rich harmonic language is basically diatonic, enriched with ninth chords, polychords, augmented triads, and whole tone and octatonic scales, and favoring the intervals of a perfect fourth and tritone. Tonality is often obscured with chromaticism but is firmly established at cadences.

Hampton acknowledges the "post-Romantic" composers Max Reger and Sigfrid Karg-Elert, as well as the twentieth-

century composer Johann Nepomuk David in the preface of *Prelude and Variations on "Old Hundredth."* They were prolific composers who contributed vastly to the organ literature of the twentieth century. Many of their organ works were variations based on chorales and their style was firmly established in their contrapuntal writing. Hampton also recognized the post-Romantic French composer Charles Tournemire as well as the early twentieth-century French composer Marcel Dupré. Hampton used the *Five Easy Pieces for Piano Duet* (1917) by Igor Stravinsky as the model for his *Five Dances*. Hampton is influenced by Stravinsky's early period which reveal the characteristics of his ostinato patterns, rhythmic themes, forceful irregular accents, and asymmetrical rhythms; all characteristics that Hampton exhibits in his *Five Dances*.

*Three Pieces*, Hampton's "neo-Romantic" organ work, recaptures the stylistic features of the twentieth-century French organ composers: Marcel Dupré, Olivier Messiaen, and Jehan Alain. Each piece reflects the distinct characteristics of the composer after whom it was modeled. Hampton also incorporates his own unique registrations, which were tonally conceived of in terms of the Calvary Episcopal Church organ in New York city and which also

reveal the influence of the nineteenth-century organ built by Aristide Cavaillé-Coll.

Hampton was an eclectic composer who assimilated many styles into his organ works, but also possessed his own unique style. The most distinguishing feature of Hampton's style is his treatment of rhythm. His works are governed by an intense rhythmic vitality created by repeated notes, incessant rhythmic motives, changing time signatures, irregular placement of accents, asymmetric meters, and dramatic changes in tempo as cited in the *Prelude and Variations on "Old Hundredth,"* and *Five Dances*. Hampton's compositional style is also characterized by frequently changing manuals which create contrasting sonorities between divisions; textural contrasts; and frequently changing registrations. Hampton also employs double pedaling in several of his organ works, as well as exploiting the entire range of the pedalboard and manuals.

Much of Hampton's organ music is technically demanding and requires an accomplished performer with excellent keyboard skills. The registration, manual, and tempo changes as well as the performance indications given by the composer create variety and excitement in the performance of these works but also demand manual and pedal dexterity. The *Suite No. 1, Suite No. 2, Voluntary or Postlude on*

"Engelberg," *Fanfare for the New Year*, and *Three Pieces* are excellent sources that may be used for service playing or in recitals. The larger works, *Prelude and Variations on "Old Hundredth,"* and *Five Dances* make impressive recital pieces.

Hampton's versatility and talent as a performer and composer impressed many people as ascertained in the numerous articles found in the various musical journals and personal testimonies by some of his colleagues. His untimely death ended his distinguished career, but his music continues to be promoted through the various recordings, performances, and publications of his music. Calvin Hampton's organ music is worthy of recognition as an important contribution to the organ literature of the twentieth century.

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## APPENDIX A

### A CATALOG OF SELECTED SOLO ORGAN WORKS OF CALVIN HAMPTON

This appendix provides particulars of the seven solo organ works of Calvin Hampton that have been published to date. These works are listed chronologically by date of composition. Four works remain in preparation and are not included in this appendix: *Concerto for Solo Organ, Music for an Important Occasion, The Alexander Variations* for organ and a second keyboard instrument, and *Variations on "Amazing Grace"* (for English Horn and Organ). To my knowledge as of the date of this survey, three of the published works remain to be premiered. They include: Suite No. 1, Suite No. 2 (with the exception of the second movement, "Lullaby"), and the *Three Pieces*.

#### *Prelude and Variations on "Old Hundredth"*

Variations: 12

Medium: Solo Organ

Composed: 1970

Premiered: 1976, Royal Festival Music Hall, London, England,  
Cherry Rhodes.

Published: New York, McAfee Music, 1975, 1st. edition;  
Colfax, North Carolina, Wayne Leupold Editions, 1996,  
2nd. edition.

Recorded: Cherry Rhodes, "Everyone Dance," Pro Organo, CD  
(available through Pro Organo), 1985.

Total number of pages: 38

### Example A1. "Prelude"

Sw.: Full      Pos.: Full      Sw. to Gt.  
Gt.: Full      Ped.: Full      Sw. to Pos.

(♩ = 112)

Pos.

*staccato*

Manual

*ff*

Gt.

Pedal

*ff*

### Example A2. Variation I

Gt.: Principal 8', Flute 8'  
Pos.: Flutes 8', 4' and 1 3/5'  
Ped.: 16', 8'

(♩ = 120)

Pos.

*sempre staccato*

Gt.

## Example A3. Variation II

Sw.: Full  
Ped.: Reed 16', Sw. to Ped.

(♩ = 152)



## Example A4. Variation III

Gt.: Flute 4'  
Ped.: Krummhorn 4', Tremolo

(♩ = 60)

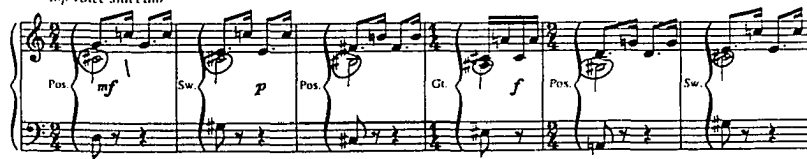


## Example A5. Variation IV

Sw.: Oboe [8']  
Gt.: Trumpet [8']  
Pos.: Krummhorn [8']

(♩ = 80)

*top voice staccato*



## Example A6. Variation V

Sw.: Full  
 Gt.: Full  
 Pos.: Full  
 Ped.: Full, no 32'  
 Sw., Gt., Pos. to Ped.  
 Sw., Pos. to Gt.  
 Sw. to Pos.  
 Solo reed to Pos.

$\text{♩} = \text{ca. 208 CR}$

## Example A7. Variation VI

CR suggests: Sw.: Foundations 16', 8', (4')  
 Gt.: Foundations 16', 8', (4')  
 Pos.: Foundations 16', 8', (4')  
 Ped.: Foundations 32', 16', 8', (4')  
 Sw., Pos. to Gt.; Gt., Sw., Pos. to Ped.

$\text{♩} = \text{ca. 88 CR}$

## Example A8. Variation VII

Sw.: Vox Humana [8'], [String 8' and ] Voix Celeste [8'], Flute 4', Tremolo  
 Pos.: Flutes 16' and 2' Sw. to Pos.  
 Ped.: 32' and 16' Sw. to Ped.

$\text{♩} = \text{ca. 84 CR}$

## Example A9. Variation VIII

Sw.: Full  
Gt.: Principal Chorus  
Ped.: 16', 8' and 4', Sw. to Ped.

Because of the addition of CR's three personal variations, and their affect on the balance of the entire work, CR suggested to Calvin Hampton that a lighter texture and a faster tempo be applied to this variation. He liked the idea and approved the following changes suggested by CR as well:

$\text{♩} = \text{ca. } 76$

alternate registration: Sw.: Trompette 8' (for the tune)

Pos.: Flute 8', 4', 2', 1 1/3' or Flute 8' and a bright combination of higher pitches (instead of Great Principal Chorus)

Ped.: 16', 8', 4', small Reed 8'

musical alterations: Page 26, 2nd to last measure: F in pedal is held through measure 1 on page 27.

Page 27, measure 8 through 18: play only lower note of each octave in right hand (one voice in RH)

Page 27, the alternate ending in footnote.

## Example A10. Variation IX

Sw.: Trumpet [8'] and Cymbal  
Gt.: 8' and 2'  
Ped.: Fagotto [16'] and Cymbal

## Example A11. Variation X

Sw.: [String 8' and] Voix Celeste [8'], Flute 4', Tremolo  
Gt.: Principal 8'  
Ped.: 32', 16', Sw. to Ped



## Example A12. Variation XI

Sw.: Full  
Gt.: Full with Reeds  
Pos.: Principal Chorus  
Ped.: Principal Chorus, Reed 16'

Sw. to Ped.  
Sw. to Gt.  
Sw. to Pos.  
Pos. to Gt.



## Example A13. Variation XII

Sw.: Full  
Gt.: Full  
Pos.: Full  
Ped.: Full  
All unison couplers



## Suite No. 1

Movements: I. "Fanfares," II. "Antiphon," III. "Toccata"

Medium: Solo Organ

Composed: 1977

Publication: Melville, New York; Belwin-Mills Publishing Corp., 1979

Total Number of Pages: 25

## Example A14. Movement I, "Fanfares"

Gt.: Full, with 16' Sw. to Gt.  
 Sw.: Full, no 16' Sw. to Ped.  
 Pos.: 8', 4', 2', Cromehorn  
 Ped.: 16', 8', 4'



## Example A15. Movement II, "Antiphon"

*♩ = 66*  
 Gt. Fl. 16 & 4  
 Sw. Foundations 8'  
 Ped. soft 32 & 16

Sw. to Ch. 16 & 8

Gt. *ad lib.*

*pp* Sw.

*mp*

Ch.

Sw. to Ped.

## Example A16. Movement III, "Toccata"

Gt. } unison Man. couplers  
 no reeds Pos. } Full Sw. to Ped.  
 Sw. }  
 no 12' Ped. }

Pos.

Sw. closed

Gt. *marcato*

## Suite No. 2

Movements: I. "Solemn Procession," II. "Lullaby," III. "Trumpet Tunes."

Medium: Solo Organ

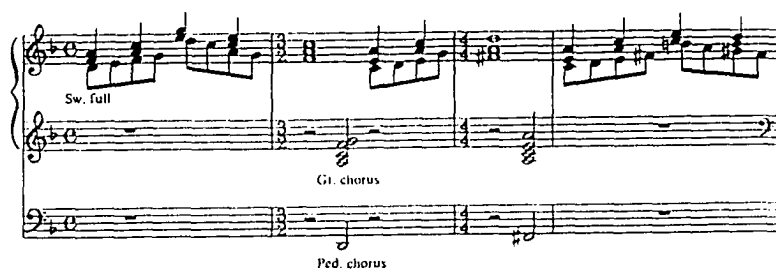
Composed: between 1977-1982.

Published: Miami, Florida; Belwin-Mills Publishing Corp., 1982.

Recorded: 2nd movement-"Lullaby," Harry Huff, "In Praise of Humanity," Pro Organo, CD-7014, Cincinnati, Ohio; 1990.

Total Number of Pages: 17

## Example A17. Movement I, "Solemn Procession"



## Example A18. Movement II, "Lullaby"

Sw. 8' Foundations and celestes

Rubato - slow  $\text{♩} = 72$



### Example A19. Movement III, "Trumpet Tunes"

Gt. Full, with 10  
Sw. Full, no 16'  
Pos. Princ. chorus  
Ped. 16', 8', 4'  
Sw. to Gt.  
Sw. to Pos.  
Sw. to Ped.  
Pos. to Gt. 16'

*Maestoso*

*Solo Trumpet*

### Three Pieces

Movements: I. "Prayer and Alleluias," II. "In Paradisum,"  
III. "Pageant."

Medium: Solo Organ

Composed: 1980

Commissioned: Wayne Leupold, 1980

Recorded: 2nd. movement—"In Paradisum," Harry Huff, "In  
Praise of Humanity," Pro Organo, CD 7014, 1990.

Total Number of Pages: 30

### Example A20. Movement I, "Prayer and Alleluias"

Gt.: 8' Bourdon, 8' Spitzflute  
Pos.: 8' Flute  
Sw.: 8' Viole da Gamba and 8' Viole Celeste  
Ped.: 16' and 8'

Pos. to Gt.

Sw. to Gt.

Sw. to Pos.

Sw. to Ped.

Swell box open

*♩ = 96*

*legato*

### Example A21. Movement II, "In Paradisum"

Pos.: 2' Fifteenth, Tremolo  
 Sw.: 8' Celestes, 8' Vox Humana, Tremolo  
 Ped.: 4' Octave  
 Sw. to Gt. 8'  
 Sw. to Gt. 16' (or Gt.: 16' Bourdon)  
 Pos. to Ped.

*♩ = 63*

### Example A22. Movement III, "Pageant"

Gt.: Foundations 8', 4', and 2', Mixture  
 Pos.: Foundations 8', 4', and 2', 8' Fanfare Trumpet  
 Sw.: Foundations 8', 4', and 2', Reeds 8' and 4'  
 Ped.: 16' and 8'  
 Sw. to Pos.  
 Sw. to Ped.

This piece can be adapted to a two-manual organ by playing the Positive passages on the Great, except where an asterisk appears, in which case the Swell is to be used. This procedure is also recommended where a festival trumpet is absent. The expression indications refer exclusively to the swell pedal, and must be exactly obeyed, in order for the box to be in the correct position. Except on instruments where the swell box is too distant when completely closed, the indications should be considered to mean from fully open to fully closed. The resulting extremes of contrast between the Great and the closed Swell are intentional. - C.H.

*Broadly, ♩ = 160*

### Five Dances

Movements: I. "Primitives," II. "At the Ballet," III. "Those Americans," IV. "An Exalted Ritual," V. "Everyone Dance."

Medium: Solo Organ

Composed: 1981

Commissioned: Walter Holtkamp, Dedicatory Recital of new Holtkamp Organ, Park Avenue Christian Church, New York City, 1981.

Premiered: 1982, Park Ave. Christian Church, New York, David Higgs.

Published: Greensboro, North Carolina, Wayne Leupold Editions, 1992.

Recorded: "A Diversity of Riches: Multi-Ethnic Organ Music by 20th Century American Composers," Herndon Spillman, Titanic-205, 1992; "Everyone Dance," Cherry Rhodes, (available from Pro Organo), 1985; *Five Dances*, David Higgs (available from the Organ Historical Society), DE 3148.

Total Number of Pages: 42

### Example A23. Movement I. "Primitives"

Sw.: [Foundations] 8' through Mixture, Reeds 8' and 4'  
Gt.: [Foundations] 8' through Mixture, Trumpet [8']  
Pos.: [Foundations] 8' through Mixture  
Ped.: Full, no 32'

detached  $\text{♩} = 120$  Gt.

Manual

Pos.

Pedal

### Example A24. Movement II, "At the Ballet"

[String 8'] Voix Celeste [8']  
Bourdon [8']  
: ["Sweet" Flute] 2', Tremolo  
: Pos. to Ped.

$\text{♩} = 100$

staccato

Manual

Gt.

Sw.

Pedal

### Example A25. Movement III, "Those Americans"

Sw.: [Foundations] 8' and 4', Oboe [8']  
 Gt.: [Foundations] 8', 4', and 2'  
 Pos.: All 8' and 4' [including Cromorne 8']  
 Ped.: 16' and 8'  
 Sw. to Gt.  
 Sw. to Pos.  
 Sw. to Ped.

♩=112 Pos.

Manual

Sw.

Pedal

*simile*

### Example A26. Movement IV, "Exalted Ritual"

Sw.: Strings 8' and Octave 4'; or Strings 8' and super coupler  
 Gt.: Flute 8'  
 Pos.: Cromorne [8']  
 Ped.: Octave 8' [or Flute 8']

♩=56 Pos.

Manual

Pedal

*non legato*

### Example A27. Movement V, "Everyone Dance"

Sw.: [Foundations] 8', 4', and 2', Trumpet [8']  
 Gt.: [Foundations] 8', 4', and 2'  
 Pos.: [Foundations] 8', 4', and 2', Cromorne [8']  
 Ped.: [Foundations] 16' and 8'  
 Sw. to Gt.  
 Sw. to Pos.  
 Sw. to Ped.

♩=108 Pos.

Manual

Sw.

Pedal

*mp*

*Voluntary or Postlude on "Engelberg"*

Medium: Solo Organ

Composed: 1983

Commissioned: American Guild of Organists, National Convention, New York Chapter, 1983.

Premiered: 1983, American Guild of Organists National Convention, New York, Calvin Hampton.

Published: Colfax, North Carolina; Wayne Leupold Editions, Inc., 1995.

Recorded: Harry Huff, "In Praise of Humanity," Pro Organo, CD 7014, 1990.

Total Number of Pages: 10

Example A28. *Voluntary or Postlude on "Engelberg"*

Sw.: Principal Chorus, Trumpet [8']  
 Gt.: Principal Chorus  
 Pos.: Principal Chorus  
 Ped.: Principal Chorus  
 Manual Couplers [Sw. to Gt., Sw. to Pos., Pos. to Gt.]  
 Sw. to Ped., Gt. to Ped.



*Fanfare for the New Year*

Medium: Solo Organ

Composed: 1983

Premiered: December 31, 1983; Cathedral of St. John the Divine, New York City, Harry Huff.



Published: Harry Huff, Colfax, North Carolina, Wayne Leupold Editions, Inc., 1995.

Recorded: Harry Huff, "In Praise of Humanity," Pro Organo-CD 7014, 1990.

Total Number of Pages: 4

Example A29. *Fanfare for the New Year*

State Trumpet  
Full Chancel Organ

$\text{♩} = 72$

Chancel

*marcato*  
State Trumpet

The musical score is written on three staves. The top staff is for the State Trumpet, the middle staff is for the Full Chancel Organ, and the bottom staff is for the Chancel. The State Trumpet part is marked 'marcato' and features a series of eighth and sixteenth notes. The Full Chancel Organ part features a series of chords and a final sustained chord. The Chancel part features a series of chords and a final sustained chord. The score is written in 2/4 time with a tempo of 72 beats per minute. The key signature has one flat (B-flat).

## APPENDIX B

### A SPECIFICATION OF THE CALVARY EPISCOPAL CHURCH ORGAN

Calvary Episcopal Church, New York City

#### THE CHANCEL ORGAN

GREAT ORGAN		CHOIR ORGAN			
Quintaton	16'	Diapason	8'	Flute Ouverte	8'
Diapason	8'	Concert Flute	8'	Flute Conique (SW)	8'
Cello	8'	Holzgedackt	8'	Fifteenth	4'
Waldflute	8'	Dolcan	8'	Flute Conique (SW)	4'
Gedackt	8'	Dolcan Celeste	8'	Mixture	III
Octave	4'	Octave	4'	Fourniture	II
Principal	4'	Flute d'Amour	4'	Bombarde	16'
Flute Harmonique	4'	Nazard	2 2/3'	Trumpet	8'
Super Octave	2'	Blockflute	2'	Clarion	4'
Fourniture	IV	Tierce	1 3/5'		
		Quint	1 1/3'	THE GALLERY ORGAN	
		Plein Jeu	III	MANUAL ORGAN	
		Spanish Trumpet	8'	Bourdon	16'
		Krumm Horn	8'	Diapason	8'
		Cor Anglais	8'	Octave	4'
		Tuba Clarion	4'	Mixture	III
		Harp		Tuba Magna	8'
		Celesta		Clarinet	8'
		Tremolo			
SWELL ORGAN					
Flute Conique	16'			PEDAL ORGAN	
Diapason	8'	Principal	16'	Contra Bourdon	32'
Viole de Gambe	8'	Flute Conique (SW)	16'	Bourdon	16'
Viol Celeste	8'	Bourdon	16'	Contra Trombone	32'
Flute Celeste II	8'	Octave	8'	Trombone	16'
Rohrflöte	8'	Cello	8'		
Octave	4'				
Hohlflöte	4'				
Fifteenth	2'				
Cymbel	III				
Bombarde	16'				
Trompette	8'				
Basson-Hautbois	8'				
Vox Humana	8'				
Clarion	4'				
Tremolo					

On the audience left side of the chancel are the Great and Choir divisions. On the audience right side are the Swell and Pedal divisions. The Gallery Organ is in the rear.

## APPENDIX C

### LETTER OF PERMISSION

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October 21, 1998

Margaret R. Campo  
49 Treasure Isle Rd. N.  
Slidell, LA 70461

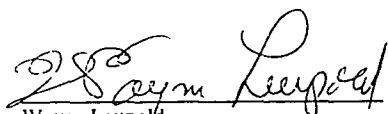
Dear Ms. Campo:

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Wayne Leupold  
President, Wayne Leupold Editions, Inc.

## VITA

Margaret Richard Campo was born and reared in New Orleans, Louisiana, but presently resides in Slidell, Louisiana with her husband Larry and their two children, April and Warren. Ms. Campo's interest in music began at an early age when her father, a musician and a major influence on her musical career, inspired her with his talent for playing the organ. She began her musical training at the age of eight, studying organ with Mrs. Gloria Smuck, who to this day remains a source of love and support.

In 1980, after studying organ for several years with John Hutton, she received a bachelor of arts degree in organ from the University of New Orleans. She taught piano and organ in several of the New Orleans Catholic schools, as well as private piano and organ instruction, and served as organist for several New Orleans churches while raising her two children. In 1987, she entered graduate school, studying organ with Herndon Spillman and received a master of music degree in 1990 from the Louisiana State University in Baton Rouge, Louisiana, followed by admission into the doctoral program. The degree of Doctor of Musical Arts will be conferred upon Ms. Campo in December, 1998.

Ms. Campo has served as organist of First United Methodist Church of Slidell for the past nine years and just recently completed a concert tour of Ireland serving as organist for the St. Louis Cathedral Choir of New Orleans.

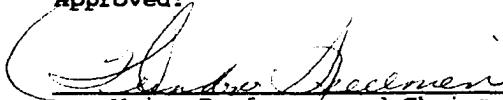
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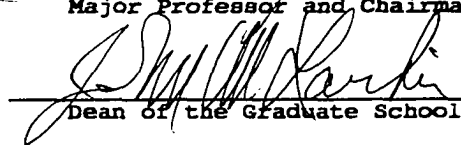
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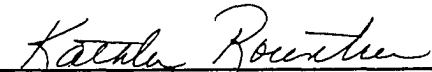
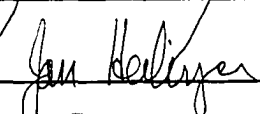
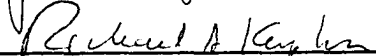

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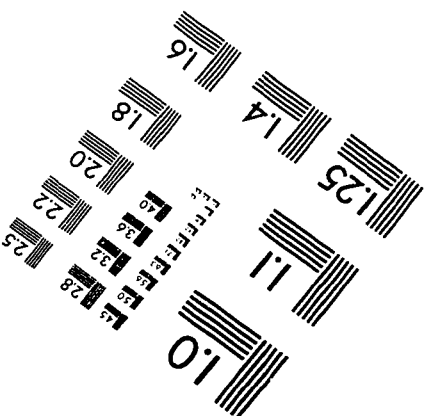
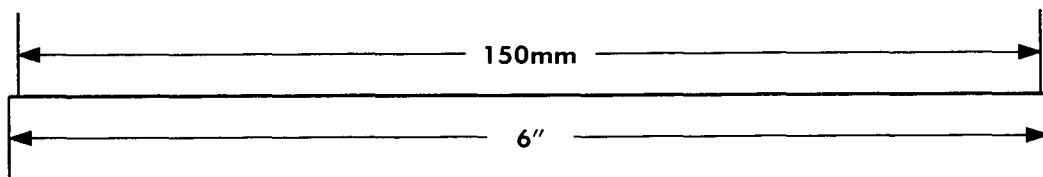
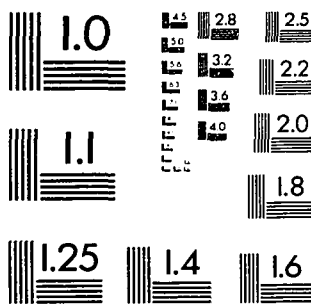
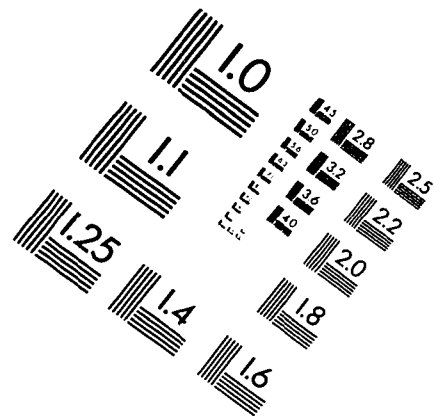
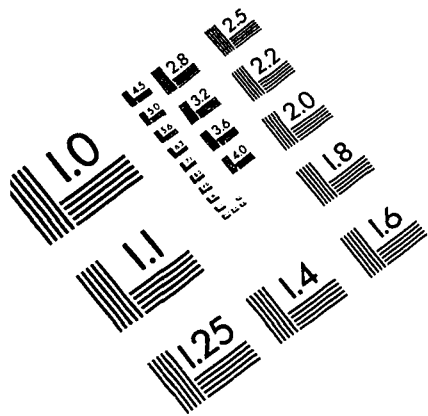
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