

HALLOWEEN ORGAN MUSIC

Walpurgis Night falls on the eve of May Day, which coincides with the feast of St. Walburga—when, according to German folklore, a witches' Sabbath took place on the Brocken, the highest peak of the Harz Mountains.

It is difficult to identify music appropriate for Halloween because it is actually the Eve of All Saints, a celebration of the saints of the church. November 2 is the Feast of All Souls, the "Day of the Dead," which is where the macabre element enters. The most appropriate music would be a transcription of the graveyard scene at the end of Act 3 of Giacomo Meyerbeer's *Robert the Devil*: an evocation, procession of nuns, and bacchanale, in which the ghosts of dead nuns rise from their tombs and perform a ballet, extolling the pleasures of drinking, gambling, and lust.

Scores marked with an asterisk are available on IMSLP.

Robert Leech Bedell: All Hallows' Eve (Schuberth, 1947)

Joseph Bonnet: Elfes from *Douze Pièces* (Alphonse Leduc, 1911)*

Frédéric Chopin: Funeral March from Sonata No. 2, arr. W.T. Best (Novello, ca. 1870s),* Henry Clough-Leigher (Ditson, 1902),* and Francis C. Woods (Novello, ca. 1920)*

Frédéric Chopin, arr. Richard Burmeister: Ein Begräbnis (A Funeral)—The Funeral March from the Sonata, Op. 35, Arranged as a Musical Recitation (Robert Forberg, 1908)*

Afar, deep booming bells are ringing,
Sad tidings of death they tell,
As mingling with the monks' weird singing
They toll their solemn knell.
Above the hearse the dark plumes waving,
Stir to the mourners' solemn tread,
My bleeding heart, for solace craving,
Lies buried with the silent dead.

Janet Correll: Dracula Suite—A Guide to the Pipe Organ for Organ and Optional Narrator (Leupold Editions, 2002)

Henri Dallier: Six Grand Préludes (pouvant servir de Magnificat pour la Toussaint) (Alphonse Leduc, 1891)*



In the Offices of Catholic worship, it most frequently happens that Vespers for the Dead is sung immediately after the Vespers for All Saints' Day: the one celebrating the glory of the elect, the other evoking the memory of the departed.

During the Magnificat at Solemn Vespers, the funeral knell is sounded, announcing the Office of the Dead. The composer has been moved to translate these coincidental impressions into the present preludes.

We will not be surprised to read in No. 3 the *Dies irae*: in the midst of the turmoil of the elements that we wanted to paint, this sublime song is in its natural setting.

Johann Nepomuk David: Variations 5 (*Dies irae*) and 6 (Dance for a Witches' Sabbath) from the Partita on "Es ist ein Schnitter, heißt der Tod" (Breitkopf & Härtel, 1947)

Robin Dinda: The Halloween Ball for Organ and Narrator (Leupold Editions, 2020)

Antonin Dvořák, arr. Clarence Dickinson: Goblins' Dance from *Poetic Tone Pictures* (H.W. Gray, n.d.)

Charles Gounod, arr. W.T. Best: Funeral March for a Marionette (G. Schirmer, 1884),* arr. Frederick Hohman (Leupold Editions, 2005)

Dennis Janzer: Ghouls and Gremlins for Two Players at One Organ (Leupold Editions, 2018)

Edward MacDowell: The Haunted House from *Fireside Tales* (piano; A.P. Schmidt, 1902)*

Modest Mussorgsky, arr. Dennis Janzer: Night on Bald Mountain (Leupold Editions, 2020)

Camille Saint-Saëns, arr. Edwin H. Lemare: Danse macabre (G. Schirmer, 1919)*

Louis Vierne: Fantômes from *Pièces de Fantaisie*, Op. 54; Gargouilles et chimères from *Pièces de Fantaisie*, Op. 55 (Lemoine, 1927)*