

PETER RICHARD CONTE
WANAMAKER GRAND COURT ORGAN

ANDREW ENNIS
FLUGELHORN

A photograph of the Wanamaker Grand Court Organ, a large, ornate pipe organ with multiple tiers of keyboards and a complex console. In the foreground, a polished brass flugelhorn stands on a dark, reflective surface. The organ's console is illuminated with warm, golden light, highlighting the various stop tabs and keys. The background shows the curved, multi-tiered structure of the organ, filled with numerous stop tabs in various colors (red, yellow, blue, white).

My Heart at Thy Sweet Voice

MUSIC FOR THE WANAMAKER ORGAN AND FLUGELHORN

GOTHIC





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1		My Heart at Thy Sweet Voice from <i>Samson and Delilah</i> , Op. 47	Camille Saint-Saëns (1835-1921)	6:58
2		Nessun Dorma, from <i>Turandot</i>	Giacomo Puccini (1858-1924)	3:36
3		Ave Maria, from <i>Otello</i>	Giuseppe Verdi (1813-1901)	4:58
4		Mondscheinmusik, from <i>Capriccio</i> , Op. 85	Richard Strauss (1864-1949)	5:01
5		Lux Aeterna, from <i>Requiem</i> , Op. 9	Maurice Duruflé (1902-1986)	4:42
6		Funeral March of a Marionette	Charles Gounod (1818-1893)	4:43
7		Sospiri	Edward Elgar (1857-1934)	4:47
8		Homage to Fritz Kreisler 'Londonderry'	Robert Hebble (b. 1934)	4:44
9		Procession of the Nobles, from <i>Mlada</i>	Nikolai Rimsky-Korsakov (1844-1908)	5:07
10		Prelude to Act I of <i>La Traviata</i>	Verdi	4:02
11		Suite from <i>Carmen</i>	Georges Bizet (1838-1875), arr. Edwin Lemare	5:40
12		Clair de Lune, from <i>Suite bergamasque</i>	Claude Debussy (1862-1918)	5:20
13		Ubi Caritas, from <i>Quatre motets</i> , Op. 10	Duruflé	2:33
14		Shepherd's Hey	Percy Grainger (1882-1961)	2:27
15		Pie Jesu, from <i>Requiem</i> , Op. 9	Duruflé	3:56
16		Elsa's Procession, from <i>Lohengrin</i>	Richard Wagner (1813-1883)	6:37

Tracks 1, 4, 6-12, 16 arranged by Peter Richard Conte
Tracks 2, 3, 5, 14, 15 arranged by Andrew Ennis

TOTAL TIME: 75:14



the music: opera notes

My Heart at thy Sweet Voice

Samson et Dalila, Op. 47, first performed in 1877, by Camille Saint Saëns (1835 – 1921) is one of few mainstream operas to be based on a biblical storyline. In Act 2, the Philistine character Dalila sings the widely beloved aria “Mon cœur s’ouvre à ta voix,” which literally means, “My heart opens to your voice”, and not the standardized English translation used for the title of this album. The great irony of this timeless melody is that it is hardly a love song, but rather a manipulative lie. God has bestowed Samson with extraordinary strength in order to relieve the Hebrews from oppression by the Philistines. Dalila is in service to the High Priest of Dagon and is using her beauty and seductive charm to figure out his weakness and thus stop the Hebrew uprising.

Nessun Dorma

Giacomo Puccini’s (1858 – 1924) *Turandot* is based on a dramatic fairytale of Persian-oriented plot set in legendary China by Italian playwright Carlo Gozzi (1720 – 1806). Puccini died before finishing the opera, which was premiered two years later with the final two scenes completed by Franco Alfano. Turandot is the daughter of the Emperor of Peking. Her father has declared that she will marry the first suitor of royal lineage to solve three riddles and those who attempt and fail will be put to death. Calaf, the son of Timur, the dispossessed King of Tartary, has solved the three riddles. Turandot is terrified and has begged her father not to enforce the impending marriage. Calaf tells Turandot that if she can guess his name by the following dawn, he will consent to be beheaded. She has declared, “Nessun

dorma,” or, “No one shall sleep,” until his name is discovered at the time of this *romanza* aria of the same title. Calaf assures himself, “no one shall know my name until I press it to your lips.” This especially lyrical aria concludes triumphantly as Calaf proclaims “vincerò,” which means, “I shall win!”

Ave Maria

Giuseppe Verdi’s (1813 – 1901) *Otello* is based on the play by William Shakespeare, whom Verdi always admired and also set to music previously in *Macbeth* and later on in *Falstaff*. First performed in 1887, *Otello* is set on the island of Cypress at the end of the 15th century. The title character is a general of the Venetian army and is also a Moor. Iago, an ensign, vengefully plots to not only demote Cassio, a platoon leader who has innocently overtaken Iago in rank, but to also trick Otello into thinking that his wife Desdemona is having extramarital relations with Cassio so that he will then murder her by strangling, at Iago’s suggestion. “Ave Maria” is Desdemona’s bedtime prayer of supplication to the blessed mother after a humiliating day of being publically thrown to the ground by her delusional husband. The tender arpeggio at the end is her “Amen.” This comes immediately after her melancholy aria known as the “Willow Song” and is followed by her tragic death at the hands of her husband.



Mondscheinmusik

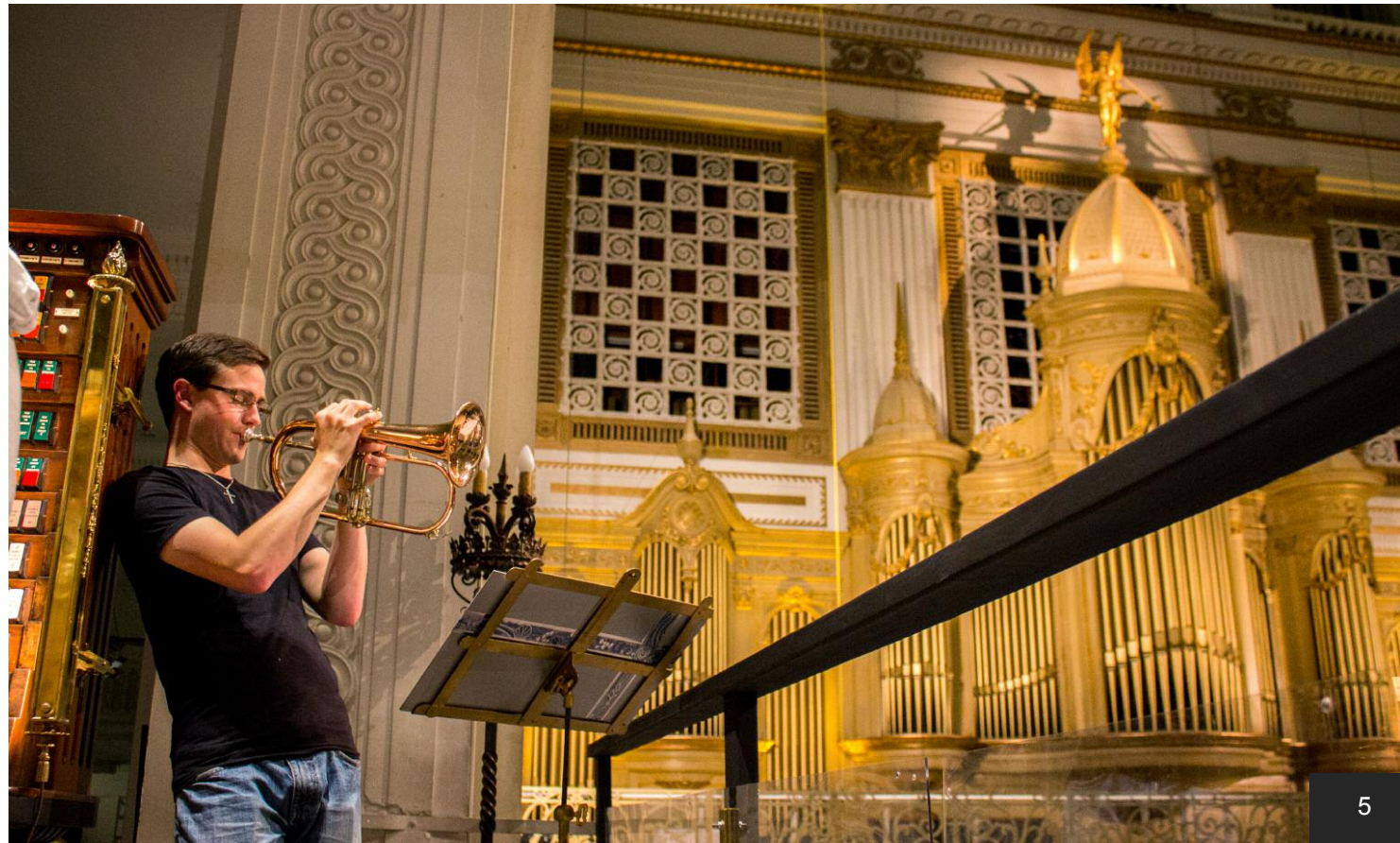
Capriccio, Op. 85, first performed in 1942, is Richard Strauss' (1864 – 1949) final opera and is set in a chateau near Paris, the date varying with the production. A single act comprises the entire piece, and this instrumental number, translated Moonlight Music, is the introduction to the final scene, in which the opera's heroine, Countess Madeleine briefly speaks to the Major-Domo, the head of house staff, and then sings an entrancing, nearly twenty-minute long monologue which wraps up the story. She is a widow and has two suitors, a poet and a composer. They have been competing for her favor, personifying their respective crafts, and insisting she decide which matters more to her: music or poetry. While "Mondscheinmusik" is played, Madeleine is alone on stage silently pondering her situation and marveling in the newfound excitement of two very interesting men being so infatuated with her. She is completely in the moment, and through this contemplative and nostalgic five minutes of music, Strauss takes his audience to that ultimate emotional state with her.

Procession of the Nobles

Nikolai Rimsky-Korsakov (1844-1908) was propelled to set a Slav mythology-based libretto to music by the excitement he attained from attending the first complete performance of Wagner's *Ring* in Russia. His *Mlada*, first performed in 1892, is an opera-ballet, a genre that was out of fashion by the 1890s. The title character is neither a sung nor spoken role, but a ballerina. The setting is the Slavonic territories on the Baltic shore, 9th or 10th century. In 1903, the composer extracted an orchestral suite from his unsuccessful larger work. The fifth movement, *Cortège*, is the popular "Procession of the Nobles," taken from Act 2, Scene 3. At this point, the festival of midsummer is being celebrated and the princes of the land assemble just before a divination rite takes place.

Prelude to Act 1 of *La Traviata*

Verdi's earlier opera, *La Traviata*, was first performed in 1853. It is based on the play *La dame aux camélias* by Alexandre Dumas. Violetta is a courtesan in Paris and is taken care of by Baron Douphol. She secretly suffers from tuberculosis and knows that her days are numbered. In the first act, she meets Alfredo Germont who has long admired her. Upon discovering what it means to truly be loved, Violetta leaves the Baron to be with Alfredo. Unbeknownst to her lover, Alfredo's father persuades Violetta to end the relationship because her past puts shame on the Germonts and inhibits a good marriage being made for Alfredo's sister. The combination of this ultimate sacrifice and Violetta's fatal illness are expressed in the very sad Prelude opening on high, soft, suspended strings. The melodic material eventually heard is taken from Act 2 at which point Violetta has decided to fulfill Gergio Germont's request and written Alfredo a letter he has not yet received. In what she believes will be their final embrace, she exclaims, "Love me as much as I love you!"



Suite from *Carmen*

French composer Georges Bizet's (1838 – 1875) final and most successful opera, *Carmen* (first performed in 1875) is set in Seville, Spain around 1820. The bulk of the material in this suite arrangement comes from the exhilarating Prelude to Act 1 and the gypsy Carmen's Act 1 aria, "L'amour est un oiseau rebelle" or "Love is a wild bird," more commonly known as the Habanera, which is the name of the musical genre characterized by the same rhythm that makes up the ostinato accompaniment of this aria: long-short-long-long. In this seductive aria, Carmen explains, "If you don't love me, I still may love you. And if I love you, watch out!" foreshadowing the fate of the soldier Don José. Also featured is the Act 2 aria "Toréador, engage!" or "Toreador, on guard!" which is sung by Escamillo, the bullfighter who eventually steals Carmen's affections from the heartbroken Don José. The refrain of this aria is translated, "As you fight, dream of the dark eyes watching you and of the love that's waiting for you, toreador."

Elsa's Procession

Richard Wagner (1813 – 1883) finished composing the music for *Lohengrin* in 1847. The title character is introduced as a nameless figure arriving on a swan and embodying supernatural abilities. He saves Elsa of Barbant from conviction of killing her brother, a crime for which the vicious Count Telramund has falsely accused her. Lohengrin does this by dueling Telramund and defeating but not killing him. The victor also makes Elsa promise not to inquire of his identity. This featured musical selection from Act 2 Scene 3 is the procession of the wedding of Elsa and her unnamed hero. Half way through the chorus enters, praising Elsa for her beauty and praying for her wellbeing. The ending in this arrangement has been slightly altered to make it a self-contained unit. In the original context, the procession is interrupted as Ortrud, Telramund's wife abruptly declares that their roles should be reversed and Elsa should be subservient to her and accuses Lohengrin of sorcery.

—ROBERT ELLIOTT STUBBS, JR.

Robert Elliott Stubbs, Jr. holds Bachelor and Master of Music degrees in organ performance from Westminster Choir College and Indiana University, respectively. He is the dedicatee of Mr. Conte's transcription of "Mondscheinmusik" from Richard Strauss's *Capriccio*, featured on this disk.



the music: additional notes

Lux Aeterna, Pie Jesu and Ubi Caritas

Three tracks on this CD are adaptations of choral works from the 20th Century French organist and composer Maurice Duruflé, who was highly critical of his own compositions, leaving us only an handful of works. Perhaps the most famous of these, *Requiem, Op. 9*, uses for nearly all of its thematic material the Gregorian chants for the 'Mass of the Dead', as found in the Liber Usualis. The *Lux Aeterna* is the Communion Proper for the Requiem Mass, and the *Pie Jesu* is the final couplet from the Sequence Hymn *Dies Irae*. Duruflé's beloved setting of the latter, originally scored for solo mezzo-

soprano, organ and cello obligato, often follows the *Sanctus* at a Requiem Mass. The *Ubi Caritas*, the first of Duruflé's *Quatre motets sur des themes grégoriens, op. 10*, sets the ancient chant for the last of the foot washing antiphons on Maundy Thursday: *Ubi caritas et amor, Deus ibi est* (Where charity and love are, God is there.)

Funeral March of a Marionette

Charles Gounod wrote this musical bonbon in 1872 to be the ballet in his opera Joan of Ark. It was conceived as a musical portrait of a critic whom Gounod despised. The music follows a story line: The puppet breaks; friends murmur their regrets; the procession of mourners follows; the followers stop to refresh themselves along the way (as the work suddenly shifts into the parallel major key). Hitchcock fans will recognize this as his adopted signature tune for the long-running television show *Alfred Hitchcock Presents*.

Sospiri

Elgar provisionally called this short work *Soupir d'Amour*, intending it as a companion piece to *Salut d'Amour*, a light popular work. What emerged, however, was a work of considerably greater substance. He composed it in the months leading up to the outbreak of the First World War and it was perhaps the gathering stormclouds of war that moved him to write a heartfelt, bleak adagio that would not be out of place as the slow movement of an Elgar symphony. The dedicatee, W H (Billy) Reed was the leader of the London Symphony Orchestra, and became a close personal friend of Elgar. Although Elgar was himself a violinist of some ability, he frequently turned to Reed for advice on technical issues when composing works such as the Violin Sonata. *Sospiri* was premiered in Queens Hall, London, on 14th August 1914.



Homage to Fritz Kreisler: Londonderry

Robert Hebble studied composition with Roger Sessions and Nadia Boulanger. He was a close companion to the late Virgil Fox, and often arranged music for him. In his original arrangement of this popular Irish air, the tune is played by the organist's feet, freeing the hands to grasp rich chords, full of Hebble's characteristically sumptuous harmonies.

Clair de Lune

Debussy was one of the most influential composers in his native France and elsewhere. He was trained at the Paris Conservatoire, and decided there on a career as a composer rather than as a pianist, which had been his original intention. His highly characteristic musical language, thoroughly French in inspiration, extended the contemporary limits of harmony and form; he possessed a wonderful, delicate command of nuance, whether in piano-writing or in the handling of a relatively large orchestra. Debussy is considered the most important composer of piano music since Frédéric

Chopin. Clair de Lune ('Moonlight') is the third, and most popular movement of his *Suite bergamesque*.

Shepherd's Hey

The Australian-born Percy Grainger, a prominent and innovative 20th century composer and pianist, not only wrote original piano music, but was also a prolific arranger of British folk tunes. Shepherd's Hey, initially composed in 1909 for winds and strings, was subsequently adapted for full orchestra, wind band, piano solo and piano four-hands, all by the composer himself. The tune itself is a Morris dance, a centuries-old English form of group dancing, although Grainger insists on the score to his Piano Solo version (1913) that "This setting is not suitable to dance Morris dances to." Grainger served briefly as a bandsman in the US Army, and became a US citizen in 1918.

—PETER RICHARD CONTE



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the artists

Andrew Ennis is a graduate of Rowan University where he received his undergraduate degree in music education, specializing in trumpet. While performing a wide variety of classical literature, he also enjoys jazz, and played lead trumpet in the Rowan jazz ensembles. He has played trumpet since childhood, and has studied with top musicians in the area including David Bilger of the Philadelphia Orchestra and Bryan Appleby-Wineberg,

his teacher at Rowan.

In addition to his full-time duties as the Orchestral Music director at the Collingswood, New Jersey Middle and High Schools, Mr. Ennis also serves as the Director of Instrumental Music and Principal Organist and Pianist of St. Joachim in Bellmawr, NJ. He also studies organ with Peter Richard Conte.



Peter Richard Conte celebrated his 25th year as Wanamaker Grand Court Organist in 2014. He is only the fourth person to hold that title since the organ first played in 1911. He performs concerts twice daily, six days each week, on the largest fully-functioning musical instrument in the world. Mr. Conte is also Principal Organist of Longwood Gardens, Kennett Square, PA, and, since 1991, has served as Choirmaster and Organist of Saint Clement's Church, Philadelphia, where he directs a professional choir in an extensive music program catering to the Anglo-Catholic tradition.

Mr. Conte is highly regarded as a skillful performer and arranger of organ transcriptions. He has been featured several times on National Public Radio and on ABC television's "Good Morning America" and "World News Tonight." He has two radio shows: "The Wanamaker Organ Hour", which airs on the first Sunday of each month, at 5 PM (Eastern), and can be heard via the internet at WRTI.ORG; on each Wednesday evening at 7 PM, his Grand Court concert is streamed live on YesterdayUSA.com. Mr. Conte performs extensively throughout the United States and Canada under the management of Phillip Truckenbrod Concert Artists, and has appeared as a featured artist at American Guild of Organists' National and Regional Conventions. He has performed with the Philadelphia Orchestra, Peter Nero and the Philly Pops, and with numerous orchestras around the country.

Peter Richard Conte is an Adjunct Assistant Professor of Organ at Rider University's Westminster Choir College, Princeton, NJ, where he teaches Organ Improvisation. He is the 2008 recipient of the Distinguished Alumni Award from the Indiana University School of Music, Bloomington. The Philadelphia Music Alliance awarded him a Bronze Plaque on the Avenue of the Arts in 2011. He has made numerous recordings on the Wanamaker Grand Court Organ for the Gothic Records label.



Peter Richard Conte wishes to thank the Macy's management team for their continued commitment to the Wanamaker Organ, the worldwide supporters of the Friends of the Wanamaker Organ (www.wanamakerorgan.com), and the indefatigable Ray Biswanger, President, for their support in restoring and maintaining this internationally treasured instrument.

**MY HEART AT THY SWEET VOICE:
MUSIC FOR THE WANAMAKER ORGAN AND FLUGELHORN**
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ANDREW ENNIS, FLUGELHORN
Recorded August 3-5 and 10-12, 2014 at MACY'S, PHILADELPHIA, PA

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Recording producer:	Charles Gagnon
Recording engineer:	James Stemke
Balance engineer, editing and mastering:	Charles Gagnon
Organ curators:	Curt Mangel, Sam Whitcraft
Chief organ tuner:	J. Anthony Nichols
Booklet editor:	Roger W. Sherman
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