

Gaetano AMADEO

(1824 - 1893)

QUATRE PIÈCES POUR ORGUE

Transcription et révision de Jean-Pierre Coulon

d'après les manuscrits autographes.

Notice de Michelle Bernard

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Offertoire

Moderato

Musical score for piano and oboe, measures 1-23. The tempo is *Moderato*. The key signature has one sharp (F#). The score is written for piano (left hand) and oboe (right hand).

Measures 1-4: Piano introduction with *f* (forte) dynamics. Oboe enters in measure 4 with a *p* (piano) dynamic.

Measures 5-7: Oboe plays a melodic line, piano provides harmonic support.

Measures 8-12: Piano plays a series of chords and moving lines. Oboe continues its melodic line.

Measures 13-15: Piano plays a series of chords and moving lines. Oboe continues its melodic line.

Measures 16-19: Piano plays a series of chords and moving lines. Oboe continues its melodic line.

Measures 20-23: Piano plays a series of chords and moving lines. Oboe continues its melodic line.

Dynamics: *f* (forte), *p* (piano).

Performance markings: *oboe [sic]*, *Moderato*.

27

f

p Hautbois

31

35

38

41

44

48

f

This musical score is for a piano and Hautbois. It consists of seven systems of staves, each with a treble and bass clef. The key signature has one sharp (F#). The score includes various musical notations such as notes, rests, beams, slurs, and dynamic markings. Measure numbers 27, 31, 35, 38, 41, 44, and 48 are indicated at the start of their respective systems. The Hautbois part begins in measure 27 with a dynamic marking of *p* and a slur. The piano part features several measures with a dynamic marking of *f* (measures 27, 38, and 48). There are also measures with a dynamic marking of *p* (measure 27) and a measure with a dynamic marking of *f* (measure 38). The score ends with a double bar line in measure 48.

53

p oboè

57

60

64

rall. *a tempo* oboè

68

72

f

76

Elévation

The musical score is written for piano and oboe. The piano part is in 6/8 time, with a key signature of one sharp (F#). The oboe part is in 6/8 time, with a key signature of one sharp (F#). The score is divided into systems, with measures 5, 9, 14, 18, 22, and 26 marked at the beginning of each system. The piano part features a variety of textures, including sustained chords, moving lines, and dynamic markings such as *p* (piano) and *mf* (mezzo-forte). The oboe part is characterized by melodic lines, often with slurs and ties, and includes a specific instruction *oboè* at the beginning of the first system. The score concludes with a final cadence in the piano part.

5

9

14

18

22

26

Postcommunio [sic]

Allegretto non tanto

The musical score is written for piano and treble staves. It begins with a treble staff containing a melodic line and a piano staff with a bass line. The tempo is marked 'Allegretto non tanto'. The score is divided into systems, with measures 4, 7, 11, 15, and 18 indicated at the start of their respective systems. The music features various dynamics, including a piano (*p*) marking, and articulation marks such as slurs and accents. Fingerings are indicated by numbers 1-5. The key signature is one flat (B-flat), and the time signature is common time (C). The score concludes with a final cadence in the piano staff.

21

f

25

p

30

35

40

45

dim. *rit.*

51

1^o tempo oboè

54

57

61

65

69

Offertoire

Andante genre Pastorale

p Voix Humaine et flûte

ped.

Hautbois

6

Trompette

G.O.

12

p Gambe et Prestant

18

Hautbois

Flûte

23

G.O.

28

p

34

Hautbois

Flûte

39

43

47

G.O.

51

p

56

trompette

Pos.

62

67

G.O.

p

pp *rall.*

72

76

80

84

88

92

ped.

G.O.

p

dim.

rall.

pp

The musical score consists of six systems of two staves each. The key signature has one sharp (F#), and the time signature is 3/4. The notation includes various musical symbols such as notes, rests, accidentals, and dynamic markings. The piece ends with a final cadence in the right hand and a sustained note in the left hand.

Gaetano Amadeo est né en 1824 à Porto Maurizio, petite ville de la Riviera ligure. Il est mort à Nice le 8 avril 1893. Sa notoriété lui valut une rubrique dans les dictionnaires biographiques, tels Schmidl et Treccani en Italie, ainsi que des nécrologies élogieuses dans des journaux français, italiens et allemands. Mais il tomba dans l'oubli. La plus grande partie de sa carrière s'est faite à Marseille, où il vécut 27 ans et fonda une école de plain-chant, entreprise exceptionnelle à l'époque.

Il se forme d'abord à Lucca avec G. Pacini. A partir de 1841, il étudie à Bologne avec Rossini, qui l'apprécie beaucoup. Il est élu membre de la célèbre *Accademia filarmonica* de Bologne en 1843.

Pourvu d'une recommandation écrite de Rossini, il s'expatrie à Marseille où il est nommé organiste de l'église St. Joseph le 1^{er} juin 1848, juste après l'inauguration de l'orgue de Joseph Callinet. Il occupe cette charge jusqu'en juillet 1861 et ne connaîtra donc pas l'orgue de Cavaillé-Coll (1868). Il devient maître de chapelle de la cathédrale en 1852. Il fait connaître la facture française au facteur de Pavie L. Lingiardi.

Vers 1875, il quitte Marseille pour une raison inconnue, peut-être sentimentale, pour s'installer à Cannes. Il retourne à Gênes et Porto Maurizio en 1883 et 1884, d'où il écrit au célèbre réformateur de la musique religieuse P. C. Remondini, dont il partage les idées.

A une date inconnue, il revient en France. On le retrouve à Cannes en 1887, à l'orgue d'une église de banlieue. C'est à Nice à partir de 1892 qu'il passe ses dernières années. Il n'avait pas de famille proche. Il lègue sa bibliothèque et ses partitions à une personne inconnue, qui les inventorie et essaie de les vendre. Une grande partie en a été déposée ultérieurement au Conservatoire de Nice.

Quatre pièces inédites.

L'Offertoire en *do*, l'Élévation et le Postcommunio sont des manuscrits extraits d'un dossier portant la suscription autographe : *Sonate per Organo / Composte dal M^o G. Amadeo*. Les deux titres en français ainsi qu'une indication « hautbois » laissent supposer qu'ils ont été composés en France. Mais les autres indications suivent la graphie italienne « oboè », souvenir de l'ancienne prononciation française. Le manuscrit porte de petites croix ✕ entre les portées signifiant sans doute un changement de clavier ou de registration mais ce n'est pas toujours cohérent.

Andante Genre Pastorale, tel est le titre d'un des deux offertoires manuscrits réunis dans un dossier portant la suscription : *Hommage à mon professeur G. Rossini / Deux offertoires / par le M^o G. Amadeo*. Tout en français. Les indications de registration indiquent que la pièce est destinée à un orgue français, ce qui n'exclut pas la possibilité de la jouer sur un orgue italien du XIX^e siècle.

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Gaetano Amadeo was born 1824 at Porto Maurizio, a small town in Ligurian Riviera, Italy. He died in Nice, France April, 8th 1893. His reputation resulted into an entry in biographic dictionaries, such as Schmidl's and Treccani's in Italy and eulogistic obituaries in some French, Italian and German journals. But he became forgotten. Most of his career took place in Marseille, where he lived for 27 years and founded a school of plain-song, an exceptional undertaking in this time.

He first learns in Lucca with G. Pacini. After 1841 he studies in Bologna with Rossini, who esteems him highly. He is becomes voted into the famous *Accademia filarmonica* in Bologna in 1843.

Holding Rossini's written recommendation, he settles in Marseille where he becomes organist of the St. Joseph church on June, 1st 1848, right after the inauguration of Joseph Callinet's organ. He keeps this duty until July 1861. Accordingly he will not be acquainted with Cavaillé-Coll's organ (1868). He becomes choir master in the cathedral in 1852. He makes the Pavian organ builder L. Lingiardi acquainted with French organ building.

Around 1875 he leaves Marseille for an unknown reason - perhaps sentimental - and settles in Cannes. He moves back to Genoa and Porto Maurizio in 1883 and 1884, from where he writes to P.C. Remondini, famous sacred-music reformist whose ideas he shared.

At an unknown date he moves back to France. He is found in Cannes in 1887 at the organ of a suburban church. He spends his last years in Nice. He had no close relatives. He bequeathes his library and score collection to an unknown person, who writes a catalog and tries to sell them. Most documents were donated to the Conservatoire of Nice.

**Four unpublished pieces.** The C-major offertory, Elevation and *Postcommunio* are manuscripts from a folder with this handwritten superscription: *Sonate per Organo / Composte dal M<sup>o</sup> G. Amadeo*. Both French titles and a "Hautbois" indication are a hint that they were composed in France. But other indications abide the Italian spelling "oboè", remnant of the ancient French pronunciation. The manuscript bears small crosses ✕ between both staves, which probably means a keyboard or registration change, but this sometimes lacks coherence.

*Andante Genre Pastorale*, is the title of one out of two manuscripts in a folder bearing the French superscription: *Hommage à mon professeur G. Rossini / Deux offertoires / par le M<sup>o</sup> G. Amadeo*. Registration indications prove that the piece is intended for a French organ, which does not precludes its playing with a 19C Italian organ.