

Gaetano AMADEO

(1824 - 1893)

DEUX OFFERTOIRES

Transcription et révision de Jean-Pierre Coulon

d'après l'édition originale Veuve Canaux C.C.1364.

Notice de Michelle Bernard

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Offertoire

Adagio

N°5

p Positif

4

7

10

13

ff Gr. Orgue

pp récit ou positif

pieds
[sic]

18

21 All^o moderato. Fugue.

Measures 21-27 of the fugue. The score is written for three staves: Treble, Bass, and a lower Bass staff. The key signature is one sharp (F#). The tempo is All^o moderato. The first measure (21) is marked *f* gr. Orgue. The music features a complex interplay of voices, with the Treble staff often playing a melodic line and the Bass staff providing harmonic support. The lower Bass staff is mostly silent in this section.

Measures 28-33 of the fugue. The music continues with the same three-staff format. The Treble staff shows more active melodic development, while the Bass staff continues its harmonic role. The lower Bass staff remains silent.

Measures 34-40 of the fugue. The musical texture becomes more dense as all three staves become more active. The Treble staff features a prominent melodic line, while the Bass and lower Bass staves provide a solid harmonic foundation.

Measures 41-46 of the fugue. The music continues with a strong rhythmic and melodic drive. The Treble staff has a long, flowing melodic line, while the Bass and lower Bass staves provide a steady harmonic accompaniment.

Measures 47-52 of the fugue. The final section of the page shows the fugue continuing with its characteristic complex interplay of voices. The Treble staff has a melodic line, while the Bass and lower Bass staves provide a solid harmonic foundation.

53

System 53: Treble and Bass staves. Treble clef, key signature of one sharp (F#). The system contains six measures. The melody in the treble staff features a half note, followed by eighth notes, and a half note with a slur. The bass staff has a half note, followed by eighth notes, and a half note with a slur. The bottom staff is empty.

59

System 59: Treble and Bass staves. Treble clef, key signature of one sharp (F#). The system contains six measures. The melody in the treble staff features a half note, followed by eighth notes, and a half note with a slur. The bass staff has a half note, followed by eighth notes, and a half note with a slur. The bottom staff is empty.

66

System 66: Treble and Bass staves. Treble clef, key signature of one sharp (F#). The system contains six measures. The melody in the treble staff features a half note, followed by eighth notes, and a half note with a slur. The bass staff has a half note, followed by eighth notes, and a half note with a slur. The bottom staff is empty.

72

System 72: Treble and Bass staves. Treble clef, key signature of one sharp (F#). The system contains six measures. The melody in the treble staff features a half note, followed by eighth notes, and a half note with a slur. The bass staff has a half note, followed by eighth notes, and a half note with a slur. The bottom staff is empty.

79

System 79: Treble and Bass staves. Treble clef, key signature of one sharp (F#). The system contains six measures. The melody in the treble staff features a half note, followed by eighth notes, and a half note with a slur. The bass staff has a half note, followed by eighth notes, and a half note with a slur. The bottom staff is empty.

85

System 85: Treble and Bass staves. Treble staff begins with a quarter rest, followed by eighth and quarter notes. Bass staff has a half rest, then eighth and quarter notes. A third staff at the bottom contains a single bass note.

91

System 91: Treble staff features a melodic line with eighth and quarter notes. Bass staff has a half note followed by eighth and quarter notes. A third staff at the bottom contains a single bass note.

97

System 97: Treble staff has a half note followed by a half note with a slur. Bass staff has a half note followed by eighth and quarter notes. A third staff at the bottom contains a single bass note.

104

System 104: Treble staff has a half rest followed by a half note. Bass staff has a half note followed by eighth and quarter notes. A third staff at the bottom contains a single bass note.

Offertoire

Andante

N°6

p Positif

7

13

pp *rit.*

Allegro moderato

21

f Gr. orgue

28

34

pieds [sic]

40

45

50

pp

56

f Gr.Orgue

64

72

79

87

pp récit ou pos.

95

f Gr.Orgue

102

111

119

125

NOTICE.

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 célèbre 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.

Deux Offertoires édités.

Ces pièces sont extraites d'un recueil édité par Veuve Canaux (N° 1364) à Paris entre 1848 et 1849.

La couverture manque, ainsi que le titre. Le recueil est mutilé après la page 20. Tous les offertoires sont fugués de façon scolaire. Nous avons choisi les plus attrayants. L'emploi de cette forme est surprenant, peut-être dû à sa formation dans les milieux conservateurs de Lucca et de Bologne. Ils sont conçus pour l'orgue Callinet de trois claviers et 38 jeux. Les indications de clavier et dynamiques ont été scrupuleusement respectées. Elles manquent parfois de cohérence.

N.B. Je remercie MM. J.-R. Cain, H. Pourteau et le Prof. M. Tarrini pour les renseignements qu'ils m'ont aimablement fournis.

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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 French organ building acquainted to the famous Pavian organ bulder L. Lingiardi.

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 where donated to the Conservatoire of Nice.

### **Two published Offertories.**

These pieces come from a collection published by Veuve Canaux (#1364) in Paris between 1848 and 1849.

The cover and title page are missing. The volume has been torn up after p.20. All offertories have a scholastic fugue form. We have selected the most attractive ones. Using such a form is surprising, perhaps a consequence of his education in Lucca and Bologna's conservative surroundings.

They are intended for the three-keyboard, 38-stop Callinet organ. Keyboard and dynamic indications have been meticulously reproduced. They sometimes lack coherence.