

Gaetano AMADEO

(1824 - 1893)

QUATRE PIÈCES POUR ORGUE

Transcription et révision de Jean-Pierre Coulon

d'après les manuscrits autographes conservés à la

bibliothèque du conservatoire de Nice.

Notice de Michelle Bernard

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Offertoire

Moderato

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f *p* *oboe [sic]*

5

8

13

16

20

23

27

f

p *Hautbois*

31

35

38

41

44

48

f

This musical score consists of six systems, each with a piano (piano) staff and a Hautbois (oboe) staff. The piano part is written in treble and bass clefs, while the Hautbois part is in treble clef. The key signature has one sharp (F#). The score includes various musical notations such as notes, rests, slurs, and dynamic markings. Measure numbers 27, 31, 35, 38, 41, 44, and 48 are indicated at the start of their respective systems. Dynamic markings include *f* (forte) and *p* (piano). The Hautbois part has a *p* marking at measure 27 and a *f* marking at measure 48. There are also some markings like 'x' and '8' in the piano part.

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 includes a melodic line with a *trill* marking and a *trill* marking. The score concludes with a double bar line and a fermata over the final chord.

5

9

14

18

22

26

p

oboè

trill

trill

Postcommunio [sic]

Allegretto non tanto

p

4

7

11

15

18

21

25

30

35

40

45

51

1^o tempo oboè

54

57

61

65

69

Offertoire

Andante genre Pastorale

The musical score is written for piano and includes parts for several instruments. The tempo is 'Andante genre Pastorale'. The key signature has two flats (B-flat and E-flat), and the time signature is 6/8. The score is divided into systems, with measure numbers 6, 12, 18, 23, 28, and 34 marked at the beginning of their respective systems.

- System 1 (Measures 1-5):** Features a piano accompaniment with a 'ped.' (pedal) marking. The upper staff is labeled 'p Voix Humaine et flûte' and the lower staff is labeled 'Hautbois'.
- System 2 (Measures 6-11):** The piano accompaniment continues. The upper staff is labeled 'Trompette' and the lower staff is labeled 'G.O.' (Grand Organe).
- System 3 (Measures 12-17):** The piano accompaniment continues. The upper staff is labeled 'p Gambe et Prestant' and the lower staff is labeled 'Hautbois'.
- System 4 (Measures 18-22):** The piano accompaniment continues. The upper staff is labeled 'Hautbois' and the lower staff is labeled 'Flûte'.
- System 5 (Measures 23-27):** The piano accompaniment continues. The upper staff is labeled 'G.O.' and the lower staff is labeled 'Flûte'.
- System 6 (Measures 28-33):** The piano accompaniment continues. The upper staff is labeled 'p' and the lower staff is labeled 'Flûte'.
- System 7 (Measures 34-38):** The piano accompaniment continues. The upper staff is labeled 'Hautbois' and the lower staff is labeled 'Flûte'.

39

43

47

G.O.

51

p

56

trompette

Pos.

62

67

G.O.

p

pp

rall.

72

ped.

76

80

G.O.

p

84

88

92

dim.

rall.

pp

The musical score consists of six systems of staves. The first system (measures 72-75) shows a melodic line in the right hand and a harmonic line in the left hand, with a 'ped.' marking. The second system (measures 76-79) continues the melodic and harmonic lines. The third system (measures 80-83) includes a 'G.O.' marking and a 'p' dynamic. The fourth system (measures 84-87) shows a melodic line in the right hand and a harmonic line in the left hand. The fifth system (measures 88-91) continues the melodic and harmonic lines. The sixth system (measures 92-95) includes a 'dim.' marking, a 'rall.' marking, and a 'pp' dynamic, ending with a double bar line.

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^o 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^o 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.