

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

<http://imslp.org>

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 Avril, 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 Bologne 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.

# Offertoire

Adagio

N°5

*p* Positif

4

7

10

13

*ff* Gr. Orgue

*pp* récit ou positif

*pieds*  
[sic]

18

21 All<sup>o</sup> moderato. Fugue.

*f* gr. Orgue

28

34

41

47

53

59

66

72

79

85

Measures 85-90 of the musical score. The system consists of three staves: a grand staff (treble and bass clefs) and a separate bass staff. The key signature is one sharp (F#). The music features a mix of eighth and sixteenth notes, with some measures containing rests. The grand staff has a treble clef and a key signature of one sharp. The bass staff has a bass clef and a key signature of one sharp.

91

Measures 91-96 of the musical score. The system consists of three staves: a grand staff (treble and bass clefs) and a separate bass staff. The key signature is one sharp (F#). The music features a mix of eighth and sixteenth notes, with some measures containing rests. The grand staff has a treble clef and a key signature of one sharp. The bass staff has a bass clef and a key signature of one sharp.

97

Measures 97-103 of the musical score. The system consists of three staves: a grand staff (treble and bass clefs) and a separate bass staff. The key signature is one sharp (F#). The music features a mix of eighth and sixteenth notes, with some measures containing rests. The grand staff has a treble clef and a key signature of one sharp. The bass staff has a bass clef and a key signature of one sharp.

104

Measures 104-110 of the musical score. The system consists of three staves: a grand staff (treble and bass clefs) and a separate bass staff. The key signature is one sharp (F#). The music features a mix of eighth and sixteenth notes, with some measures containing rests. The grand staff has a treble clef and a key signature of one sharp. The bass staff has a bass clef and a key signature of one sharp.



# Offertoire

Andante

N°6

*p* Positif

7

13

*pp* *rit.*

21

Allegro moderato

*f* Gr. orgue

28

34

Musical score for measures 34-39. The score is written for three staves: Treble, Bass, and a lower Bass staff. The key signature is three flats (B-flat, E-flat, A-flat). The melody in the Treble staff features a series of eighth and sixteenth notes, often beamed together. The Bass staff provides a steady accompaniment with quarter and eighth notes. The lower Bass staff has rests in measures 34 and 35, then enters with a simple eighth-note pattern.

*pieds* [sic]

40

Musical score for measures 40-44. The Treble staff continues with a melodic line, while the Bass staff features long, sustained notes with ties across measures. The lower Bass staff has a rhythmic pattern of eighth notes.

45

Musical score for measures 45-49. The Treble staff has a more active melodic line with many beamed sixteenth notes. The Bass staff has long sustained notes. The lower Bass staff has a simple eighth-note accompaniment.

50

Musical score for measures 50-54. The Treble staff begins with a *pp* (pianissimo) dynamic marking. It features a melodic line with ties and a dashed line indicating a continuation of the melody. The Bass staff has a rhythmic pattern of eighth notes. The lower Bass staff has rests.

56

*f* Gr.Orgue

64

72

79

87

*pp* récit ou pos.

95

*f* Gr.Orgue

102

111

119

125