

Gaetano AMADEO

(1824 - 1893)

OFFERTOIRE

Transcription et révision de Jean-Pierre Coulon

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

Notice de Michelle Bernard

<http://imslp.org>

Offertoire

Adagio

N°7

pp positif

7

13

f Gr.Orgue

20

26

33

The musical score for Offertoire N°7, Adagio, features six staves of music. Staff 1 (Treble and Bass) starts with a dynamic 'pp positif'. Staff 2 (Treble and Bass) begins at measure 7. Staff 3 (Treble and Bass) begins at measure 13, with a dynamic 'f' and instruction 'Gr.Orgue'. Staff 4 (Treble and Bass) begins at measure 20. Staff 5 (Treble and Bass) begins at measure 26. Staff 6 (Treble and Bass) begins at measure 33.

40

A musical score page featuring three staves of organ music. The top staff uses a treble clef, the middle staff an bass clef, and the bottom staff another bass clef. The music consists of various note heads and stems, with some notes connected by horizontal lines.

46

A musical score page featuring three staves of organ music. The top staff uses a treble clef, the middle staff an bass clef, and the bottom staff another bass clef. The music includes dynamic markings like *p* positif.

53

A musical score page featuring three staves of organ music. The top staff uses a treble clef, the middle staff an bass clef, and the bottom staff another bass clef. The music consists of various note heads and stems.

60

A musical score page featuring three staves of organ music. The top staff uses a treble clef, the middle staff an bass clef, and the bottom staff another bass clef. Dynamic markings include *ff* Gr. Orgue, *pp* récit ou posit., and *f*.

67

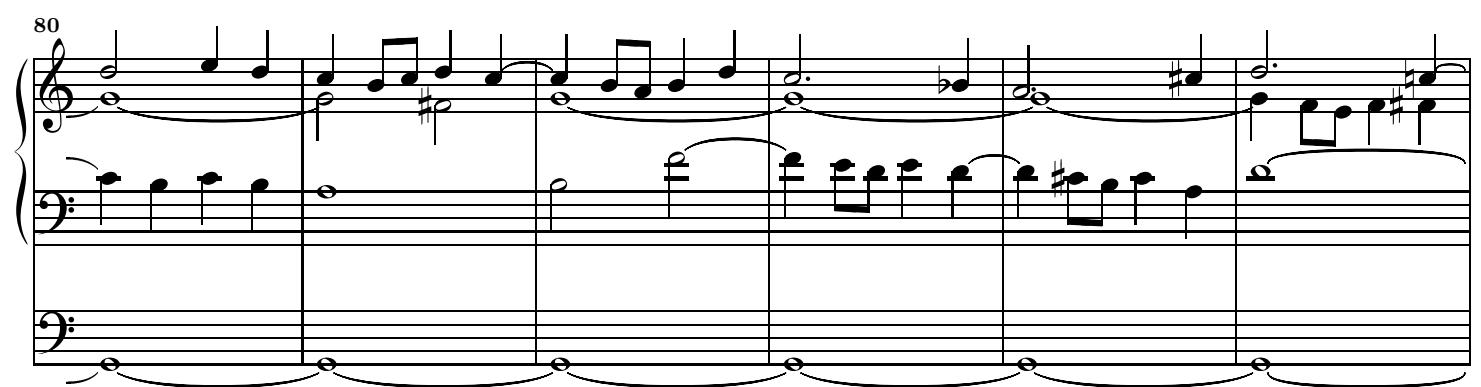
A musical score page featuring three staves of organ music. The top staff uses a treble clef, the middle staff an bass clef, and the bottom staff another bass clef. The music consists of various note heads and stems.

74



Musical score page 74. The score consists of three staves. The top staff has a treble clef, the middle staff has a bass clef, and the bottom staff has a bass clef. The music includes various note heads, stems, and beams. Measure 74 starts with a rest followed by eighth-note patterns in the upper two staves.

80



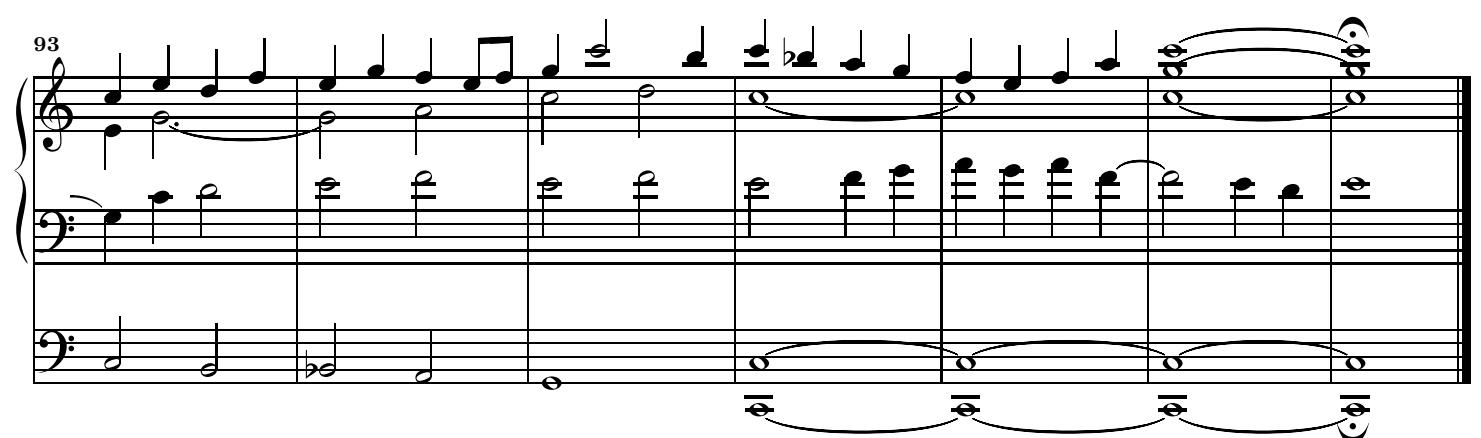
Musical score page 80. The staves remain the same: treble, bass, and bass. Measure 80 begins with eighth-note patterns in the upper staves, transitioning to sixteenth-note patterns in measure 81.

86



Musical score page 86. The staves are treble, bass, and bass. Measure 86 features eighth-note patterns in the upper staves, with dynamic markings like p .

93



Musical score page 93. The staves are treble, bass, and bass. Measure 93 shows eighth-note patterns in the upper staves, with a dynamic marking f . Measures 94-95 feature sustained notes in the bass staves.

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.

Offertoire N°7 en do majeur

Comme les deux offertoires N° 5 et N° 6, celui-ci est extrait du recueil incomplet et sans titre édité par Canaux à Paris entre 1848 et 1849. Un court prélude précède une fugue assez scolaire. Le sujet contient une broderie inférieure qui donne lieu à d'amusants effets d'écho dans les divertissements. Elle convient à un instrument à deux claviers.

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

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 dictionnaries, 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 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 builder 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 were donated to the Conservatoire of Nice.

Offertoire #7 in C major

Just like Offertoires #5 and 6 this one comes from the incomplete volume without title published by Canaux in Paris between 1848 and 1849. A short prelude comes before a rather scholastic fugue. The theme contains a lower turn which gives opportunity to funny echo effects in the transitional episodes. A two-keyboard instrument is appropriate to play it.

M. Bernard, Centre d'études Organistiques.