

CARLO BODRO

(1840 ? - 1900 ?)

ANDANTINO PER VIOLONCELLO

10/12 Suonate per Organo

Transcription et révision de Jean-Pierre Coulon

d'après l'exemplaire de l'Archivio musicale del Duomo di Como, par courtoisie du Dr. A. Picchi.

Notice de Michelle Bernard

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ANDANTINO PER VIOLONCELLO

Violoncello soprani
p *Dulciana e Viola bassi*
Contrabassi

mf *Trombe e fagotti, Corno inglese e*
Clarone, Flauto traversiere e 8^a bassi
Ottavino soprani e Principali da 8
Bassi e soprani.

10

p
senza Ped.

ff

Detailed description: This system covers measures 10 to 13. The left hand (bass clef) plays a series of chords and moving lines, starting with a piano (*p*) dynamic and a 'senza Ped.' (without pedal) instruction. The right hand (treble clef) is mostly silent, with a few notes appearing in measure 13, marked with a fortissimo (*ff*) dynamic.

5

p
senza Ped.

ff

p *Cassa armonica chiuso*

Detailed description: This system covers measures 5 to 8. The left hand continues with chords and moving lines, marked piano (*p*) and 'senza Ped.'. The right hand has some notes in measure 8, marked fortissimo (*ff*). In measure 9, the right hand has notes marked piano (*p*) with the instruction 'Cassa armonica chiuso' (closed harp).

10

Aperto

Detailed description: This system covers measures 10 to 13. The left hand continues with chords and moving lines. The right hand has notes in measure 13, marked 'Aperto' (open harp).

14

pp *senza Cassa armonica*

Detailed description: This system covers measures 14 to 17. The left hand continues with chords and moving lines. The right hand has notes in measure 17, marked pianissimo (*pp*) and 'senza Cassa armonica' (without harp).

19

Detailed description: This system covers measures 19 to 22. The left hand continues with chords and moving lines. The right hand has notes in measure 22, marked with a piano (*p*) dynamic.

23

Detailed description: This system covers measures 23 to 26. The left hand continues with chords and moving lines. The right hand has notes in measure 26, marked with a piano (*p*) dynamic.

27

all. do

31

f p

35

38

f

41

3ª mano

45

pp

49

Musical score for measures 49-53. The right hand features a melodic line with eighth notes and slurs, while the left hand provides a harmonic accompaniment of chords and single notes.

54

Musical score for measures 54-56. Measure 54 includes an 8-measure rest in the right hand. A Flauto traversiere part begins in measure 56.

Flauto traversiere

57

Musical score for measures 57-60. Measure 57 includes an 8-measure rest in the right hand. The right hand has a melodic line with slurs, and the left hand has a bass line with slurs.

60

Musical score for measures 60-62. Measure 60 includes an 8-measure rest in the right hand. The right hand has a melodic line with slurs, and the left hand has a bass line with slurs.

63

Musical score for measures 63-67. Measure 63 includes an 8-measure rest in the right hand. The right hand has a melodic line with slurs and accents, and the left hand has a bass line with slurs and accents.

68

Musical score for measures 68-72. Measure 68 includes an 8-measure rest in the right hand. The right hand has a melodic line with slurs and accents, and the left hand has a bass line with slurs and accents.

BODRO : *Andantino per Violoncello*.

NOTICE SUR L'AUTEUR ET EXPLICATION DE LA REGISTRATION DEMANDÉE

Carlo Bodro est né à Albiano (Piémont, Italie) vers 1840. Les dernières traces de son activité sont signalées à Rome, où l'on suppose qu'il mourut après 1900. Il est inconnu des principaux dictionnaires biographiques italiens. Fils d'un facteur d'orgues d'Albiano, il fut élève de B. Barasa, organiste de la cathédrale d'Ivrea. D'abord organiste à Albiano, il s'installe à Cuneo (Piémont) vers 1880 ou peu avant et ouvre un institut d'enseignement musical. Il édite des pièces pour orgue et pour piano dès 1881 à Cuneo, puis à Turin de 1884 jusqu'en 1897. Il a dû être pendant quelques temps organiste de l'église de Don Bosco, Sa. Maria Ausiliatrice. Ses œuvres sont aussi publiées par d'autres éditeurs à Turin et même à Milan.

Traduction de la registration de l'*Andantino per Violoncello*.

La registration qu'indique Bodro est caractéristique de l'époque, comme on le voit dans le traité contemporain de G. Arrigo (*Trattato teorico-pratico per Organo*, réédition Paideia Bärenreiter 1983). Elle figure ici pour la fidélité historique, mais ne correspond pas à nos critères esthétiques actuels. L'exécutant fera ce que lui dicte son bon goût et les capacités de son instrument. Des détails sont donnés dans les notices des autres pièces de Bodro ainsi que dans celles de Giuseppe Cerruti et Callisto Cerutti.

La majorité des registrations demandées dans les trois fascicules des *12 Suonate* s'appliquent à un orgue à deux claviers typique du facteur Luigi Lingiardi (1814-1882, Pavie) tel qu'il les construisit après 1860, par exemple en 1866 à S. Francesco (Pavie) ou, sans grande différence, en 1870 à Sa. Maria Ausiliatrice (Turin) et en 1872 à Cuneo (Sant'Ambrogio).

Il s'agit d'un grand instrument de 16', pourvu d'un sommier à double pression, fruit de ses contacts avec A. Cavaillé-Coll à partir de 1856. Selon la terminologie propre à Lingiardi, c'est un «organo-orchestra», de conception différente de celle de ses collègues italiens de la même période. Il possède deux claviers.

Le clavier supérieur (équivalent du Grand-Orgue, appelé ici *II^o Organo* car il se trouve au second plan) commande le Ripieno de base 16' et la «Cassa armonica», qui comprend des jeux de récit tels que flûtes 8' et 4', viole 8', voix humaine (à anche), principaux de 8', 4' et 2'2/3 en dessus (*soprani*). Ces jeux sont enfermés dans une boîte expressive actionnée par une pédale, ce qui permet des effets dynamiques. La boîte expressive, si répandue à l'étranger, n'apparaît en Italie, sous diverses formes, que dans les années 1850.

Le clavier inférieur (ici *I^o organo*, sous le premier) agit sur la partie du sommier à pression plus forte. Il porte en général un cornet de 5 rangs divisés, une flûte 8', une flûte plus forte caractéristique de Lingiardi (*Czakan*), une flûte harmonique de 4', une flûte de 16' en dessus (*Corni dolci*), et une flûte brillante de 2' (*Ottavino*). On a aussi un principal de 8' divisé en basses et dessus et une *Voce umana* traditionnelle (jeu ondulant en principal). Un riche chœur d'anches en jeux coupés bénéficie de la pression plus forte que dans les autres orgues italiens : basson et trompette de 16', trompette 8', clairon 4', hautbois 8', *Corno inglese* (sorte de cromorne 16' en dessus) et petite bombarde 4'. Les claviers peuvent s'accoupler.

La pédale a une faible extension : une octave et demi, mais comprend un *ripieno* de base 16' complet et bombardes 16' et 8'. Les effets de percussion sont nombreux : *Timpani*, timbales dans les 12 tons (12 tuyaux légèrement désaccordés), le *Rullo*, tambour formé par 4 gros tuyaux de bois désaccordés, la *Banda albanese* (désignation de Lingiardi pour la triple percussion traditionnelle au XIXe en Italie : grosse caisse, cistre et cymbale). La *terza mano* (3^a Mano) est un petit abrégé en dessus qui actionne les touches à l'octave supérieure.

Dans le cas de l'*Andantino per Violoncello*, le compositeur demande pour le *p* le *Violoncello* qui est un jeu d'anche de demi-longueur, en dessus seulement, assez doux et en 16'. D'où l'écriture aiguë de sa partie. Il est accompagné par deux jeux gambés de 8' et 4'. A la pédale : sousbasse 16' plus un 8' (le jeu de *Contrabassi* comprend toujours 16' + 8' ensemble). *Chiuso* et *Aperto* indiquent la dynamique fermée-ouverte. Pour le *mf* il faut la trompette 8', le *Corno inglese*, le clairon, une flûte 2' en dessus, le principal 8' complet et le principal 4' en basse seulement. La flûte traversière 8' n'entre pas tout de suite. Mais l'indication *mf* n'est jamais employée dans cette partition. Donc à l'interprète de l'employer à bon escient. A la mesure 45 entre la *terza mano* indiquant la doublure à l'octave de la partie supérieure.

Répétons que ce sont seulement les indications originales, l'exécutant fera ce qui lui semble bon.

M. Bernard, Centre d'Etudes organistiques.

BODRO: *Andantino per Violoncello in C.*

NOTE ABOUT THE COMPOSER AND THE REQUIRED REGISTRATION.

Carlo Bodro was born in Albiano (Piemonte, Italy) near 1840. The last evidences of his activity are pointed out in Rome, where he presumably died after 1900. He does not appear in main Italian biographic dictionaries. Son of an organ builder in Albiano, he was a pupil of B. Barasa, organist of the cathedral of Ivrea. First, organist in Albiano, he settles at Cuneo (Piemonte) in about 1880 or slightly before, and opens a school of music. He publishes organ and piano pieces as soon as 1881 in Cuneo, and then in Turin from 1884 to 1897. He must have been organist of the Don Bosco church, Sa. Maria Ausiliatrice for some time. His works are also edited by other publishers in Turin and even in Milan.

Translation of the *Andantino per Violoncello* registration

The registration specified by Bodro is characteristic of the period, as can be read from G. Arrigo's contemporaneous treatise (*Trattato teorico-pratico per Organo*, Paideia Bärenreiter reprint 1983). It is reproduced here for historical faithfulness, but does not match our current esthetical criteria. The performer will rely on his own taste and instrument abilities. Other details are available in our notices about other Bodro's pieces and Giuseppe Cerruti's and Callisto Cerutti's pieces.

Most registrations specified in the three booklets of *12 Suonate* are relevant for an organ typical of the organ builder Luigi Lingiardi (1814-1882, Pavia) such as those built after 1860, e.g. in 1866 at S. Francesco (Pavia) or similarly in 1870 at Sa. Maria Ausiliatrice (Turin) and in 1872 at Sant'Ambrogio (Cuneo).

It is a great 16' instrument with a divided soundboard, result of his relationships with Cavallé-Coll from 1856. According to Lingiardi's own terminology, it is an "organo-orchestra" designed in a different way than that of his contemporaneous Italian colleagues. It has two keyboards.

The upper keyboard (called here *II^o Organo* because it is the upper one) tracks the Ripieno with a 16' ground and the "Cassa armonica" which includes swell stops like 8' and 4' flutes, 8' viola, *Vox umana* (reed), 8', 4' and 2' 2/3 principals in treble (*soprani*). These stops are enclosed in a swell box controlled with a pedal, which allows dynamic effects. The swell box, so common elsewhere, will not show up in Italy, under various shapes, until the 1850's.

The lower keyboard (here *I^o organo*, under the first) tracks a higher pressure section of the soundboard. It generally contains a 5-separated-rank cornet, an 8' flute, a stronger 8' flute characteristic of Lingiardi (Czakan), a 4' harmonic flute, a 16' flute in treble (*Corni dolci*), and a 2' flute (*Ottavino*). There is also a bass/treble divided 8' principal, and a traditional *Voce umana* (undulating principal stop). A rich reed choir with bass/treble divided stops takes advantage of a higher pressure than usual in other Italian organs: 16' bassoon and trumpet, 8' trumpet, 4' clarion, 8' oboe, *Corno inglese* (similar to a treble 16' cromorne) and 4' bombard. Keyboards can be coupled.

The pedalboard has a narrow compass: one and a half octave, but includes a 16' ripieno with all ranks until 1/4', and 16' and 8' bombards. There are many percussion effects: kettledrums in the 12 tones (12 slightly mistuned pipes), *Rullo*, also known as *Rollante*, drum imitation provided by 4 large mistuned wooden pipes, *Banda albanese* (Lingiardi's terminology for the triple traditional Italian percussion: bass drum, sistrum and cymbals). The *terza mano* (*3^a mano*) is a small rollerboard in treble, which tracks the upper octave of keys.

In this *Andantino per Violoncello*, the composer requires for the *p* dynamic level the *Violoncello*, a rather soft 16' reed stop with half-length pipes, in treble only. Hence its treble-oriented part. It is accompanied by two string-tone 8' and 4' stops. Pedal: 16' subbass plus a 8' (the *Contrabassi* stop always includes 16' and 8' together). *Chiuso* and *Aperto* denote the closed/open dynamics. The *mf* requires the 8' trumpet, the *Corno inglese*, the clarion, a 2' flute in treble, the complete 8' principal and the 4' principal in basses only. The 8' flute is not involved from the beginning. But the *mf* term never shows up in this score. Therefore its use is left to the performer. At bar 45 appears the *terza mano* which means doubling the upper part in upper octaves. Again, these are only the original indications, the performer will rely on his own taste.

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