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The French Piano School's Pedagogical Influence on Louis Moreau Gottschalk's Piano Etudes: A Narrative Inquiry

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Kenner Layne Bailey

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Abstract

While many of Louis Moreau Gottschalk's compositions for piano are highly regarded and figure prominently in recordings and recitals, pianists tend to overlook the composer's etudes. The purpose of this study was to examine these neglected pieces and evaluate their contribution to the piano etude literature. A secondary focus was exploring the nature of Gottschalk's lessons with Camille-Marie Stamaty in the French school of piano and comparing their traditional master-apprentice relationship with today's teacher-student dynamic. This study employed a qualitative narrative inquiry research model, which updates the historical biography with renewed storytelling. To illustrate the importance of Gottschalk's etudes, this researcher-pianist studied five of the eight etudes with a scholarly piano instructor who also contributed to the narrative inquiry. The project culminated with the researcher's posted video performances of the etudes. Findings concluded that Gottschalk's piano training in Paris and his distinctively American compositional voice combined to create notable study and performance pieces that deserve more teacher consideration when assigning literature. Moreover, the results affirmed Gottschalk as a pioneering American music figure who set the model for future American music students to train in Europe. Further, this project could encourage additional research using narrative inquiry, such as comparing Gottschalk's ballades to those of Frédéric Chopin, contrasting the careers of Gottschalk and Camille Saint-Saëns, and profiling Gottschalk's friendship and mentorship with Hector Berlioz.

Keywords: Gottschalk, Stamaty, piano etudes, French school of piano, New Orleans musical culture

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CHAPTER ONE: INTRODUCTION

There is little dispute among music scholars that Louis Moreau Gottschalk was a pioneering American music figure who exhibited a distinctive voice in his compositions and contributed to the direction of music in the United States. Richard Crawford and Larry Hamberlin believe, "No other American-born musician of the 1800s matched Gottschalk's impact."[1] S. Frederick Starr states that "his lively syncopated pieces anticipated ragtime and jazz by fifty years."[2] Scholars agree that these pre-jazz characteristics likely spawned from Gottschalk's exposure to the musical activities in New Orleans' Congo Square. Ted Widmer describes Gottschalk as "the first intellectual adventurer to recognize the potential of Congo Square."[3] While the distinctive New Orleans musical influences constitute an intrinsic element of Gottschalk's music, many researchers have already explored the topic. This study alternately focuses on the French musical influences Gottschalk absorbed during his studies in Paris and how these characteristics reveal themselves in his etude compositions. Subtopics include an examination of the traditional master-apprentice relationship between Camille-Marie Stamaty and Gottschalk and a comparison between the etudes of Gottschalk and other romantic composers, such as Franz Liszt, Frédéric Chopin, and Stamaty. The following sections comprise this chapter: background of topic, problem statement, purpose statement, significance of the study, research questions, hypotheses, core concepts, definition of terms, and chapter summary.

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[1] Richard Crawford and Larry Hamberlin, *An Introduction to America's Music*, 3rd ed. (New York, NY: W. W. Norton & Company, Inc., 2018), 112.

[2] S. Frederick Starr, foreword to *Notes of a Pianist: The Chronicles of a New Orleans Music Legend*, by Louis Moreau Gottschalk, ed. Jeanne Behrend (Princeton, NJ: Princeton University Press, 2006), ix.

[3] Ted Widmer, "The Invention of a Memory: Congo Square and African Music in Nineteenth-Century New Orleans," *Revue Française d'Études Américaines* 98 (December 2003): 71, https://www.cairn.info/revue-francaise-d-etudes-americaines-2003-4-page-69.htm.

Background of Topic

Overview

David Dubal believes, "Gottschalk's music should be considered a treasure of the Romantic literature, and the most important pianistic output by an American of the mid-nineteenth century."[4] Many of Gottschalk's compositions for piano are highly regarded novelty or salon pieces and figure prominently in recordings and recitals; however, few pianists study the composer's etudes specifically as a method for improving technique. These neglected pieces merit consideration for practice and performance and are significant partly because they contain characteristics of the composer's French school of piano training with Stamaty. There appears to be no noteworthy scholarly writing addressing Gottschalk's piano etudes; therefore, this topic addresses a gap in the literature.

Furthermore, the study sought to enhance the recognition of the underplayed etudes by proposing their inclusion in etude collections from different composers or by publishing them as a critical edition of solely Gottschalk's etudes. Conservatory-style music schools often require a pianist's audition package to include a virtuosic etude, and American music schools particularly could encourage students to choose etudes by Gottschalk as alternatives to those of Liszt, Chopin, and other European etude composers from the Romantic period. This study explores five of Gottschalk's eight published piano etudes and examines them within the context of French pianism.

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[4] David Dubal, *The Art of the Piano: Its Performers, Literature, and Recordings*, rev. ed. (Pompton Plains, NJ: Amadeus Press, 2004), 137.

Historical Background

Even before Gottschalk traveled to Paris for musical training, French culture was prevalent in all aspects of his life. Starr notes that Gottschalk spoke French at home with his mother, Aimée, who never learned to read English.[5] Moreover, his home city of New Orleans possessed a decidedly French character from Louisiana's time as a French colony. Many music historians, including Laura Moore Pruett, detail how Congo Square's African and Caribbean music greatly influenced Gottschalk.[6] However, few scholars have explored how New Orleans' thriving opera scene also contributed to his musical development. Starr explains, "New Orleans boasted two permanent opera companies before any other city in the United States had even one."[7] The author also notes how the French grand operas of Giacomo Meyerbeer were particularly popular during Gottschalk's childhood in New Orleans, and he remained a lifelong admirer of Meyerbeer.[8] Emphasizing Gottschalk's solid French background, Jeanne Behrend writes, "Gottschalk, an American, confided to his journal in French and spoke English with an accent."[9] He also frequently gave descriptive French titles to his compositions. This familiarity with the French language and culture undoubtedly benefitted the adolescent Gottschalk as he relocated to Paris.

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[5] S. Frederick Starr, *Bamboula! The Life and Times of Louis Moreau Gottschalk* (New York: Oxford University Press, 1995), 24.

[6] Laura Moore Pruett, "Porch and Playhouse, Parlor and Performance Hall: Traversing Boundaries in Gottschalk's *The Banjo*," *Journal of the Society for American Music* 11, no. 2 (May 2017): 157, https://go.openathens.net/redirector/liberty.edu?url=https://www.proquest.com/scholarly-journals/porch-playhouse-parlor-performance-hall/docview/1898952727/se-2.

[7] Starr, *Bamboula*, 35.

[8] Ibid.

[9] Jeanne Behrend, prelude to *Notes of a Pianist: The Chronicles of a New Orleans Music Legend*, by Louis Moreau Gottschalk, ed. Jeanne Behrend (Princeton: Princeton University Press, 2006), xxii.

Sociological Background

The sociological background of this study includes implications for society, community, and education. Historically, musical culture has been integral to all societies for many reasons. David J. Elliott and Marissa Silverman believe that music in ancient civilizations even included implications for survival.[10] One can view the musical world of New Orleans during Gottschalk's childhood as combining and unifying the city's diverse cultures. The residents' musical tastes were all-encompassing, ranging from sophisticated European opera to the unrefined indigenous music of Congo Square. Gottschalk's classical compositions synthesized the disparate musical elements, honoring both high and low segments of society. His music embodies the American melting pot of the mid-1800s, like the present-day acculturation of diverse populations in the United States.

This backdrop of different groups and influences in New Orleans represents the community in which Gottschalk bloomed. His upbringing and early musical training display themes of solid community support. Starr details Gottschalk's childhood piano teacher, François Joseph Narcisse Letellier, who played the organ at St. Louis Cathedral. Gottschalk attended mass there and substituted for Letellier in playing for services.[11] Therefore, like many generations of musicians, Gottschalk's early musical experiences came from church. Recognizing Gottschalk's prodigious talent and realizing that he had exhausted all that the New Orleans community could provide, Letellier encouraged Gottschalk to continue his studies in Paris.

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[10] David J. Elliott and Marissa Silverman, *Music Matters: A Philosophy of Music Education*, 2nd ed. (New York: Oxford University Press, 2015), 78.

[11] Starr, *Bamboula*, 34.

Gottschalk's church, family, and community exhibited ongoing communal support with the organization of a benefit concert to raise money for his trip to Paris. The community theme continued as Gottschalk moved to Paris and became part of the pianistic community that was flourishing there. Although Gottschalk was well-versed in French culture and fluent in the language, he still was somewhat of an outsider. Therefore, he represents the expatriate community in society. His move to Paris for musical studies also highlights educational themes of society, much like today's study abroad or foreign exchange programs. From all accounts, it appears that Parisian society was welcoming to Gottschalk. His background in the French culture of New Orleans likely helped the transition. One notable exception to Gottschalk's Parisian welcome was the Paris Conservatory. Dubal notes how the director, Pierre Zimmerman, denied Gottschalk entrance to the school without an audition simply because he was American.[12]

The underlying element of this study involves Gottschalk's etude compositions and how they reflect his piano training with Stamaty. Music education in nineteenth-century Europe and the United States was more teacher-centered than today. Although there is no indication that Stamaty taught Gottschalk in an authoritarian manner, the technique centered around a device that modern pedagogues might consider harmful. Walter Ponce unfavorably describes how Stamaty "erected a metal bar in front of the keyboard on which students would rest their forearms so that only hands and fingers could move."[13] Starr also details this hand guide, or *guide-mains* in French, calling it an effective tool for piano pedagogy.[14] In addition to comparing

[12] Dubal, *The Art of the Piano*, 134.

[13] Walter Ponce, *The Tyranny of Tradition in Piano Teaching: A Critical History from Clementi to the Present* (Jefferson, NC: McFarland and Company, Inc., 2019), 58.

[14] Starr, *Bamboula*, 55.

the traditional master-apprentice model of piano lessons with the current teacher-student dynamic, this study also explored how evolving societal attitudes led to today's more learner-centered music education that celebrates music studies for all, including older adults.

Theoretical Background

The foundation of this study is the theoretical concept of narrative. This conception of storytelling is vital to research seeking to renew a historical narrative that began in the 1840s. D. Jean Clandinin and F. Michael Connelly describe this research method as "stories lived and told."[15] As with any narrative, one must have a path to experience and understand it. While there are many ways to comprehend the story, including reading the written word or listening to someone speak, musicians possess a unique method of storytelling that involves recreating the music by playing it. This process can entail reading the sheet music, playing it on the piano, experiencing it, and sharing the story with listeners through their aural musical experience. This reasoning supports Clandinin and Connelly's statement: "Narrative inquiry is a way of understanding experience."[16]

Learning to play five of Gottschalk's etudes and receiving feedback from a scholarly piano instructor was one way this researcher experienced the narrative in the study's framework. Working on these etudes through a traditional master-apprentice method enabled the researcher to master the pieces, perform them, and record and post the video performances. The process of recording Gottschalk's etudes as a set placed a singular focus on the composer's etudes within his oeuvre. The researcher second experienced the narrative by interviewing the piano instructor,

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[15] D. Jean Clandinin and F. Michael Connelly, *Narrative Inquiry: Experience and Story in Qualitative Research* (San Francisco: Jossey-Bass, 2004), 20.

[16] Ibid.

collecting the data, and committing all the elements to the written story. Storytelling is the centerpiece of any narrative inquiry. Clandinin and Connelly encapsulate the interviewer's role in narrative inquiry: "An inquirer enters this matrix in the midst and progresses in this same spirit, concluding the inquiry still in the midst of living and telling, reliving and retelling, the stories of the experiences that make up people's lives, both individual and social."[17]

Problem Statement

While a select number of Gottschalk's compositions for piano enjoy popularity with pianists and audiences, many of the composer's pieces are relatively unknown. Gottschalk's etudes appear to belong to the second category. Further, pianists often overlook Gottschalk's etudes when choosing pieces to study that will help develop their technique. This study explores whether pianists ignore these etudes because they are musically inferior, unknown, or for other reasons. Dubal believes that Gottschalk's musical output was not always of the highest quality. He often composed pieces that would please unsophisticated audiences, and sometimes, his inferior works overshadowed the gems. The author states, "Although he had been taught the classical composers by Stamaty, he gave in to the clamor for his own worst music, as well as the best of it."[18] While some musical scholars believe Gottschalk's compositions are not at the same level as the works of his European contemporaries, James E. Perone suggests that Gottschalk's unorthodox approach gives his music its unique character.[19] The author's notion places the

[17] Clandinin and Connelly, *Narrative Inquiry*, 20.

[18] Dubal, *The Art of the Piano*, 136.

[19] James E. Perone, *Louis Moreau Gottschalk: A Bio-Bibliography* (Westport, CT: Greenwood Press, 2002), 6.

composer in a position similar to William Billings and Charles Ives, American composers who also wrote with distinctive styles that veered from the accepted European models of their times.[20]

The problem that led to the necessity of this study is that the literature has not fully addressed the significance of Gottschalk's etudes. Of the eight pieces, the composer categorizes five as concert etudes, one as a characteristic etude, and two simply as etudes. These labels alone do not provide enough information to discern the level of pedagogical intent for the etudes; therefore, these pieces require additional exploration and possibly more consideration among teachers when assigning literature. This study addressed the issue by examining these neglected pieces, evaluating their significance, considering Gottschalk's intent for composing them, and determining why they have been excluded from standard piano etude literature.

Purpose Statement

This qualitative narrative research study aimed to explore perspectives concerning the historical and practical significance of Gottschalk's piano etudes. Themes of the nineteenth-century French school of piano and the importance of social status for music studies in Paris and New Orleans emerged through an examination of documented written accounts of Gottschalk's life and published musical scores. This qualitative study employed Clandinin and Connelly's model of narrative inquiry, which the authors describe as "a collaboration between researcher and participants, over time, in a place or series of places, and in social interaction with milieus."[21] The qualitative narrative research model is relatively rare and only works with specific projects emphasizing storytelling. Because this research relied on the story, narrative inquiry served as an

[20] Perone, *Gottschalk: A Bio-Bibliography*, 6.

[21] Clandinin and Connelly, *Narrative Inquiry*, 20.

appropriate research model, providing a unique example of how this approach can invigorate a historical biography.

A Liberty University (LU) piano faculty member whose pseudonym in this study is the professor guided the researcher-pianist through an investigation of Gottschalk's lived experiences in the Parisian piano world of the 1840s. The researcher interviewed the professor, who also contributed as the dissertation reader. The professor could trace his pianistic lineage to the Gottschalk tradition through his studies with a pupil of Eugene List. Perone credits List as one of the pianists who helped revive public interest in Gottschalk's music.[22] After the researcher interviewed and dialogued with the professor about issues that arose during the study, all the elements combined to form the narrative inquiry research study: the narrative is the storytelling, and inquiry refers to the interviews and discussions. Following the collaborative research and presentation of the results, the project culminated with the researcher's posted video performances of five of Gottschalk's eight etudes. The narrative inquiry design provided an effective model to facilitate the research for the secondary focus of the study concerning the longstanding tradition of the master-apprentice format of piano lessons.

In addition to the narrative inquiry research, this study comprised an exhaustive examination of the existing literature regarding Gottschalk, Stamaty, nineteenth-century piano etudes, New Orleans musical culture, and French pianism. The study utilized sheet music, audio and video recordings, books, journals, historical and current documents, and a nineteenth-century Chickering grand piano. The secondary focus comparing the traditional piano master-apprentice relationship to the modern teacher-student dynamic transported the research to the twenty-first century. While most of the study results indicate that the nineteenth century was a golden age of

[22] Perone, *Gottschalk*, 10.

piano training, some current scholars believe that the authoritarian pedagogy approach and overemphasis on etudes and finger exercises of that era had a negative effect. Walter Ponce believes that many present-day methods have corrected that imbalance. He states, "Nowadays, the percentage of enlightened teachers may be on the rise, and there seems to be more awareness of, and less patience for, nasty behavior."[23]

Significance of the Study

The research on Gottschalk's etudes benefits many musicians, including pianists, teachers, and American music historians and scholars. Since pianists tend to overlook these pieces and the literature has not fully addressed their significance, this qualitative narrative research study fills a gap. The research explored the historical significance of Gottschalk's etudes within the context of the traditional master-apprentice format of his piano lessons with Stamaty. The study also considered the etudes' theoretical, empirical, and practical significance.

The theoretical significance of the research stems from how it provides new applications for employing Gottschalk's etudes in piano training. The study provides insight into how these pieces can aid pianists in their technical practice routines. Moreover, it compares their pedagogical content to Stamaty's comprehensive method of scales, arpeggios, and finger exercises, *Le Rhythme des Doigts*.[24] Gottschalk's etudes contain the same technical elements of the frequently played European etudes while adding a uniquely American character; therefore,

[23] Ponce, *The Tyranny of Tradition*, 9.

[24] Camille-Marie Stamaty, *Le Rhythme des Doigts*, trans. Google Translate by researcher (Paris: Heugel et Cie., 1858), https://vmirror.imslp.org/files/imglnks/usimg/f/fa/IMSLP556222-PMLP441907-Stamaty_-_Op36_-_Le_rhythme_des_doigts_-_pf-BNF.pdf.

including them in the standard piano etude repertoire increases the pool of pieces available to pianists.

The study's empirical significance materializes from a firsthand examination of sheet music and live music-making. The researcher worked with the professor to experience the etudes together through traditional piano lessons, like the Stamaty-Gottschalk model. The two scholars addressed the gap in the literature regarding Gottschalk's etudes by recreating the music through performance and dialoguing about why the pieces do not receive notice. Additionally, the researcher interviewed the professor using the narrative inquiry method. Moreover, central to this research design, the storytelling relied on data collection from primary sources, such as Gottschalk's published journal. The results of this study could affect the piano pedagogy field in three potential ways. First, practical implementation of the study results regarding Gottschalk's etudes could help raise the composer's standing within musical scholarship. Second, the study results could add to the pool of repertoire choices for pianists and teachers searching for etudes to study or perform. Finally, the findings can add to the body of knowledge regarding the seemingly elusive historical figure of Stamaty and his pedagogical works.

The overall significance of the study lies in how it increases awareness of the benefits pianists can gain from working on Gottschalk's etudes as technique-building tools. When searching for nineteenth-century etude repertoire, pianists will have options from an American composer as alternates to the standard European options. The narrative inquiry research model featuring a scholarly piano instructor and a researcher-pianist is a unique method of addressing this gap in the literature. The results of this study could garner more respect for Gottschalk as an influential composer.

Research Questions

Within the context of Gottschalk's French and American influences and piano studies in Paris, this study sought to address the following two research questions:

- What study characteristics inherent to Gottschalk's etudes reveal the influence of his unique master-apprentice relationship with the French school of piano teacher Camille-Marie Stamaty?
- What are the distinctive characteristics of Gottschalk's etudes compared to other nineteenth-century etudes regarding their educational and performance expectations?

Hypotheses

The following two hypotheses provide assumptions to the respective research questions concerning Gottschalk's training in the French school of piano and other musical influences:

- Study characteristics inherent to Gottschalk's etudes that reveal the influence of his unique master-apprentice relationship with the French school of piano teacher Camille-Marie Stamaty include emphases on elegant writing, facile fingerwork, and a lightness of touch.
- Distinctive characteristics of Gottschalk's etudes compared to other nineteenth-century etudes regarding their educational and performance expectations include employing French and American harmonic textures, an emphasis on rhythm, and sentimentality.

Core Concepts

Two core concepts of this study focus on location and how Gottschalk was a product of his environment. First is French pianism, specifically the perspective that Paris was the center of

the piano sphere in the early 1800s. Charles Timbrell emphasizes, "The early piano was perfected there, and virtually every great performer of the time played, lived, or taught there. Thus, it is not surprising that a distinctive style of piano playing was cultivated in France from about 1810 and that it centered around the Paris Conservatoire."[25] Gottschalk arrived in Paris in 1842 at age thirteen and became part of the French musical fabric. Arthur Loesser conveys how "Gottschalk's well-to-do family had brought him up like a gentleman, fully equipped with Greek and fencing, and for years, many elegant Paris families were glad to see and hear him in their salons."[26] His refined manners likely helped him gain acceptance in Parisian circles, where social status was an important aspect of piano playing.

A second core concept of the study involves the fertile musical world of New Orleans, which produced Gottschalk and infused him with an exotic appeal that helped his success in Paris. The numerous coexisting musical influences in New Orleans in the early nineteenth century encapsulated the American ideal of diversity. Unsurprisingly, the first American musician to gain widespread international recognition hailed from New Orleans, not other American musical centers with less diverse cultures. Crawford and Hamberlin describe New Orleans in the 1830s: "The city's streets and saloons were home to fiddlers, banjo pickers, and other informal music makers. Organists played, and choirs sang in Roman Catholic churches. Army bands offered a range of music from military to recreational. And African Americans congregated in Congo Square to keep alive their traditions of music and dancing."[27]

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[25] Charles Timbrell, *French Pianism: A Historical Perspective*, 2nd ed. (Portland, OR: Amadeus Press, 1999), 13.

[26] Arthur Loesser, *Men, Women, and Pianos: A Social History* (1954; repr., Mineola, NY: Dover Publications, Inc., 1990), 375.

[27] Crawford and Hamberlin, *Introduction to America's Music*, 108.

Definition of Terms

- Congo Square: Reagan Patrick Mitchell describes Congo Square as a shared space of the *Faubourg Tremé* neighborhood of New Orleans. He continues, "From 1817 to 1885, the New Orleans Municipal Court issued a mandate allowing enslaved populations to gather at Congo Square and sell and/or exchange goods and, most importantly, engage in their religious and musical traditions."[28]
- Double-escapement action: Robert Adelson describes how this mechanism "allows the pianist to rapidly repeat a given note without completely releasing the key, thus rendering the key and the hammer totally independent from each other."[29] He continues with the definition: "The word 'escapement' refers to the mechanism that allows the hammer to uncouple or 'escape' from the key."
- *Guide-mains*: Timbrell describes the nineteenth-century *guide-mains* as a device "consisting of a rod attached to the keyboard and on which the forearm rested so that the fingers alone could work on touch and tone production."[30]
- *Jeu perlé*: Timbrell defines *jeu perlé* as "rapid, clean, even passage work in which each note is bright and perfectly formed, like each pearl on a necklace."[31]

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[28] Reagan Patrick Mitchell, "Gottschalk's Engagement with the Ungovernable: Louis Moreau Gottschalk and the Bamboula Rhythm," *Educational Studies* 54, no. 4 (June 2018): 415, https://www-tandfonline-com.ezproxy.liberty.edu/doi/full/10.1080/00131946.2018.1473868.

[29] Robert Adelson, *Érard: A Passion for the Piano* (Oxford: Oxford University Press, Inc., 2021), 82, ProQuest Ebook Central.

[30] Timbrell, *French Pianism*, 37-38.

[31] Ibid., 38.

- *Le Rhythme des Doigts*: Ponce translates this French title as "rhythmic training for the fingers."[32]

Chapter Summary

Gottschalk was indeed a uniquely important figure in music history. Crawford and Hamberlin believe, "In the annals of American composition, he is known for bringing indigenous themes and rhythms into music written for the concert hall."[33] Because Gottschalk's incorporation of folk elements into classical structures is well-researched and documented, this study alternately focused on how his French school of piano training affected his etude writing. Subtopics that emerged include examining the traditional master-apprentice relationship between Stamaty and Gottschalk and comparing the etudes of Gottschalk and other romantic composers, such as Liszt, Chopin, and Stamaty. Findings indicated that Gottschalk's piano etudes merit additional exploration and consideration among teachers when assigning literature. Since there appears to be no noteworthy scholarly writing concerning Gottschalk's piano etudes, the topic addressed a gap in the literature.

This qualitative narrative research study explored perspectives concerning the historical and practical significance of Gottschalk's piano etudes. Finding answers to the research questions consisted of consulting primary sources such as sheet music, letters, and diaries and reading secondary sources. This qualitative study employed a narrative inquiry research design. As part of the narrative inquiry, this researcher interviewed a scholarly piano instructor and studied Gottschalk's etudes with him. After the collaborative research and presentation of the

[32] Ponce, *Tyranny of Tradition*, 58.

[33] Crawford and Hamberlin, *Introduction to America's Music*, 106.

results, the project culminated with the researcher's posted video performances of five of Gottschalk's eight etudes. This study is significant because it reveals the usefulness of Gottschalk's underutilized etudes and highlights Stamaty, who receives limited recognition in modern biographical accounts.

The following subtopics emerged during the study: the importance of nineteenth-century etudes for both piano training and the development of the piano mechanism, the evolution of etudes from exercises to concert pieces, the traditional and contemporary master-apprentice models of piano lessons, and the significance of Gottschalk's French background. The study results affirmed Gottschalk as a pioneering American music figure. Gottschalk described himself as the first American pianist, and Behrend qualifies that statement by labeling Gottschalk as "the first American *concert* pianist to win international acclaim."[34] Further, this project encourages additional research employing narrative inquiry, such as comparing Gottschalk's ballades to those of Chopin, contrasting the musical careers of Gottschalk and Saint-Saëns, and profiling Gottschalk's friendship and mentorship with Hector Berlioz.

[34] Behrend, prelude to *Notes,* xliv.

CHAPTER TWO: LITERATURE REVIEW

Chapter Overview

This literature review comprises wide-ranging sources that provide the foundation for the study exploring how Gottschalk's training with Stamaty in the French piano school manifested in the former's etude compositions. This research situates Stamaty and Gottschalk's traditional master-apprentice relationship in a contemporary teacher-student setting by assimilating old and new literature across time and space. The broad overview of elements of the piano studio legacy consists of three parts. Part 1 presents a historical framework and focuses on the intersection of the lives of Gottschalk and Stamaty in the context of the 1840s Parisian piano scene. The second part expands the historical backdrop by detailing the technical and mechanical aspects of the piano teaching system of the time. This segment includes an overview of the controversial employment of finger-strengthening devices, the rise of piano etude compositions, and the development of the piano. Part 3 concludes the literature review as it transitions to modern technology in music studies, contrasting new educational trends with mid-nineteenth-century practices. This section addresses online piano lessons, digital musical content, and issues related to diversity.

Historical Framework

A standard practice in research scholarship is referencing sources written within the past five years. While this study attempted to utilize many current sources, its investigation of historical figures and elements of the early Romantic era necessitated examining older texts of writers such as Arthur Loesser. In his classic book, Loesser includes a biography of Gottschalk and dedicates more than one hundred pages to a section covering the history of the piano in

France, including complete chapters about the burgeoning piano manufacturing industry, the instrument's social significance, the lucrative piano teaching business, and other relevant topics about musical Paris in the 1840s. The author frequently employs humor in his eloquent writing style. One amusing instance is an anecdote about Liszt playing one of his etudes in a concert, at which a displeased audience member shouted out that he came for entertainment and not to hear piano practice.[1] This illustration also demonstrates the development of etudes to concert pieces, which is relevant to this study since five of Gottschalk's etudes are concert etudes. Finally, Loesser validates Stamaty's pianistic stature by mentioning his involvement as one of six pianists performing Friedrich Kalkbrenner's *Grande Polonaise* for twelve hands at a concert on February 26, 1832, in Pleyel Hall.[2] The performance also prominently featured Chopin.

Antoine François Marmontel's writing is an even older historical source than Loesser's. Marmontel knew both Stamaty and Gottschalk as friends and colleagues, which situates their stories contemporaneously within the Parisian piano world of the 1840s. Many of the subjects in Marmontel's book about pianists are French and affiliated with the Paris Conservatory. The fact that he included Gottschalk demonstrates how Parisian society welcomed the American pianist into its artistic realm and regarded him highly among pianists. In his biography, Marmontel accentuates how Gottschalk grew up in an aristocratic environment with French roots. Further, the author notes that the composer's maternal ancestors were the Count and Countess of Bruslé in Saint-Domingue, Haiti.[3]

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[1] Loesser, *Men, Women, and Pianos*, 377.

[2] Ibid., 364.

[3] Antoine François Marmontel, *Les Pianists Célèbres: Silhouettes et Médaillons*, trans. Google Translate (Paris: Heugel et Fils, 1878), 136-37, https://books.google.com/books/about/Les_pianistes_célèbres.html?id=tnZHAAAAYAAJ.

When Marmontel highlights Gottschalk's affluent upbringing, it underscores the recurring theme of the significance of social status in the Parisian artistic community. The author categorizes Gottschalk as a pianist-composer of descriptive character pieces and repeatedly draws parallels between his delicate, sensitive style and Chopin's. Marmontel does not disparage Gottschalk's practice of composing only small-scale works, indicating that novelty pieces were a respected art form of the day. However, he does regret that Gottschalk's concert travels kept him from further musical development in Paris, his true home.[4] Marmontel sums up his writing by espousing that Gottschalk's contributions as a composer and piano virtuoso place him among the great masters of musical art.[5]

In his collected biographies of famous pianists, Marmontel also profiles Stamaty. The author highlights how Stamaty was an amateur pianist until Kalkbrenner apprenticed him, making Stamaty heir apparent to his master's piano teaching business.[6] According to Marmontel, Stamaty's reserved demeanor aided his teaching and especially endeared him to the mothers of his students.[7] When describing Stamaty's teaching of Gottschalk and Saint-Saëns, his most famous students, the author notes how Stamaty succeeded in imparting his method while preserving and nurturing their geniuses. Marmontel recognizes that as the art of excellent teaching.[8] Further, themes of the piano's social status emerge again in the text. One example is when the author mentions Stamaty's large clientele of students in the aristocratic Parisian

[4] Marmontel, *Les Pianists Célèbres*, 142.

[5] Ibid., 146.

[6] Ibid., 217-18.

[7] Ibid., 219.

[8] Ibid., 221.

suburbs of Saint-Germain and Saint-Honoré.[9] Finally, Marmontel calls Stamaty's *Le Rhythme des Doigts*, op. 36, the best and most complete technical method known to pianists of that time.[10]

Marmontel's inclusion of Stamaty in his book about celebrated pianists demonstrates Stamaty's stature in the nineteenth-century Parisian world. However, his fame subsided with the passing of generations, so not much contemporary literature is available about him. One exception is Dana Gooley's mention of Stamaty in his writing on Saint-Saëns, a classmate of Gottschalk in Stamaty's piano studio. The author describes specific traits of Stamaty's pianistic style, including his departure from the typical virtuoso pianist-composer role of the time.[11] Gooley writes, "Following early successes as a performer, Stamaty devoted himself mainly to teaching and laid great emphasis on classical repertoire."[12] The author shares how Saint-Saëns adopted this approach of performing the classics, which became the trend in the second half of the 1800s and identified pianists as modern.[13] Gottschalk also studied classical literature with Stamaty but did not perform it in his concerts. Instead, he opted to perform mainly his crowd-pleasing compositions, which could be why some critics of Gottschalk did not consider him a serious pianist.

For a narrative inquiry, firsthand writings from historical figures constitute exceptional resources for a researcher. Locating first-person statements by Stamaty was a significant

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[9] Marmontel, *Les Pianists Célèbres*, 221.

[10] Ibid., 222.

[11] Dana Gooley, "Saint-Saëns and the Performer's Prestige," in *Camille Saint-Saëns and His World*, ed. Jann Pasler (Princeton: Princeton University Press, 2012), 59.

[12] Ibid.

[13] Ibid.

challenge of the study. The researcher discovered three of Stamaty's letters for sale online, but they were unrelated to music and did not advance the piano narrative. Therefore, one of the few discoverable examples of Stamaty speaking in his own words comes from the preface to *Le Rhythme des Doigts*, where he writes in the first-person plural. The following excerpt and exercises in the work provide an excellent overview of Stamaty's teaching method. Here is his story:

> *Rhythmic precision is a strength, a real power in those who possess it; far from harming the expression and grace of the game, on the contrary, it serves them as a basis. Therefore, we thought it necessary to make it the subject of a very special work, and this work, which we are publishing after long and careful examination, seems to us prone to be adopted by all those who devote themselves to the study of teaching piano because it leaves everyone the freedom of their method. What we propose is to bring students to the best possible execution in all genres of music, and this result will be obtained quickly, even with little study, using the metronome as a stimulant and as a support, which Liszt and Thalberg have always done in the practice of exercises. Without the metronome, we would have no guarantee of precision, no certainty of progress, and no way to maintain regularity in rhythm or speed in movement: it alone can lead us gradually from the slowest to the most accelerated. With its support, we can carry out all the experiments without risk, enabling us to fix the movement as we please and modify its slowness or speed according to our needs and means.*[14]

This study had access to first-hand accounts from Gottschalk due to his many journal entries. The following is the complete preface to Gottschalk's autobiographical narrative:

> *Written without order and without connection, with hasty pen upon the leaves of my pocketbook, these Notes, which someday I propose to publish, were at first destined to be read only by myself. I have taken, during the long years that I have traveled, the habit of fixing daily my impressions of my journey. They possess no literary merit, but they speak absolutely the truth: is that a sufficient compensation for the numerous deficiencies of style which the critic can find in them? The recollections of my travels have often supported me in the ennui and fatigue of my wandering life. In writing about the present, I often forgot the bitterness of the past, and when, on the contrary, the present became wearisome, I plunged into happy memories of the times that are no more, and I reawakened its charming emotions. These poor leaves have received my joy, my griefs, and my pains for the long time that I have whirled in that monotonous and agitated circle that is called concert life. May the reader lend to them a little charm when it is wanting,*

[14] Stamaty, *Le Rhythme des Doigts*, 1.

> *and when he shall find too flagrant proofs of awkwardness in my pen, let him remember that I was but a musician and only a pianist!*[15]

The preceding quote comes from the diary Gottschalk kept during the last twelve years of his life while touring North and South America. In one journal entry, Gottschalk recalls his lack of renown when returning to the United States from Paris: "Two or three hundred concerts, given in Belgium, in Italy, in France, Spain, Switzerland, etc., had given me a name; but this name, so young was not yet acclimated in America."[16] Additionally, he sometimes reminisces about his time studying and performing in Europe from 1842 to 1853, which is pertinent to this research. The following is an example of Gottschalk recalling his experience:

> *Kalkbrenner's best pupil, Stamaty, a fellow scholar with Osborne, the fortunate fellow laborer of De Bériot in one hundred duos for the piano and violin, was my teacher for seven years. In 1844, then very young, I gave in Paris a soirée to which all the illustrious pianists of the period were invited, among others Kalkbrenner. I played Chopin's Concerto in E minor, Thalberg's Fantasia on Semiramide, and that of Liszt's on Robert le Diable. The next day, I went to thank Kalkbrenner for having come to hear me. This attention softened a little the generally sour disposition of the old pianist, who did not forgive the new school for knowing something; he took my hand and said to me with an air of majestic condescension, "The style is good, as for the rest nothing is astonishing; you are my grandchild (alluding to Stamaty, who was his pupil), but, for God's sake, who advised you to play such music? Chopin! I hardly pardon you; but Liszt and Thalberg, what rhapsodies! Why did you not play one of my pieces? They are beautiful, please everybody, and are classical!"*[17]

In addition to Gottschalk, three subsequent writers contributed to versions of his published journal entries. First, the pianist's sister, Clara Gottschalk Peterson, was the editor for the first edition. She assumed the immense responsibility of recovering, collecting, and compiling all her brother's writings. Also, she penned a biographical sketch in which she shares

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[15] Louis Moreau Gottschalk, *Notes of a Pianist: The Chronicles of a New Orleans Music Legend*, ed. Jeanne Behrend (Princeton: Princeton University Press, 2006), 3-4.

[16] Ibid., 46.

[17] Ibid., 220-23.

the narrative of her brother's life that only a sister or other family member could recount. Therefore, she contributes to this study as a primary source. She tells an insightful story of Gottschalk's affection for Stamaty:

> *His first musical professor was Hallé, but those to whom Moreau was confided, not liking the nonchalant manner with which he taught his pupils, gave him up and placed Moreau under the musical tutelage of the best French professor of the time, Camille Stamaty, a most conscientious, noble-hearted, and high-minded man. Moreau, in after years, was often pleased to say that he had never loved and respected any man more than his dear professor, Mr. Stamaty.*[18]

Pianist and writer Jeanne Behrend edited the second publication of Gottschalk's writing. Scholarly objectivity characterizes the tone of her edition, in which her footnotes correct Gottschalk's inaccuracies or discrepancies in dates. An instance of clarification can be found in Behrend's footnote that states Gottschalk's actual age as thirteen when he initially went to Paris rather than the age of eleven that he had claimed.[19] Also, in an editorial note, Behrend recounts how Gottschalk gave lessons to eight-year-old Teresa Carreño in the fall of 1862 in New York.[20] This provides one of the few documented instances of Gottschalk's teaching. Moreover, the author has modified the original work by Gottschalk Peterson, replacing the biographical sketch and conclusion with a prelude and postlude. In her acknowledgments, Behrend expresses frustration with Robert E. Peterson's French-to-English translation and that the original French transcript is assumed lost.[21]

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[18] Clara Gottschalk Peterson, biographical sketch in *Notes of a Pianist*, by Louis Moreau Gottschalk, ed. Clara Gottschalk, trans. Robert E. Peterson (Philadelphia: J. B. Lippincott & Co., 1881), 32, https://www.google.com/books/edition/Notes_of_a_Pianist/QzY5AAAAIAAJ?hl=en&gbpv=1&dq=Gottschalk+notes+of+a+pianist&printsec=frontcover.

[19] Behrend, *Notes of a Pianist*, 46n9.

[20] Ibid., 91.

[21] Ibid., xix.

In a new foreword for the third and latest publication of Gottschalk's journal, S. Frederick Starr also voices dissatisfaction with Peterson's English translation, calling it "graceless and wooden."[22] Moreover, Starr suggests that perhaps Gottschalk Peterson destroyed her brother's original manuscript after translating it from the French, leaving Peterson's version as the sole source.[23] Starr is one of Gottschalk's foremost scholars and is best known as the author of the leading modern biography about the composer. This resource has emerged as a most reliable secondary source for this study. The author provides a more detailed account than Gottschalk presented of his Stamaty-arranged, triumphant Parisian debut concert on April 2, 1845, where renowned pianists such as Chopin were in attendance.[24]

In his scholarly biography, Starr adds to the theme of the traditional master-apprentice model in French piano training by including details about Gottschalk's childhood music teacher, François Letellier.[25] The author portrays Letellier primarily as a tenor at the Théâtre d'Orléans and a composer who also taught music when time allowed.[26] As a Parisian musician living and working in New Orleans, Letellier's story complements the study's French narrative. According to Starr, when Letellier declared that Gottschalk had learned all he could in New Orleans, Gottschalk's father decided to send him to Paris for further musical studies and organized a farewell concert to raise funds for the young pianist's travel and education abroad.[27]

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[22] Starr, foreword to *Notes of a Pianist*, ix.

[23] Ibid.

[24] Starr, *Bamboula*, 59-61.

[25] Ibid., 34.

[26] Ibid.

[27] Ibid., 44.

James E. Perone also profiles Letellier in his bio-bibliography of Gottschalk. While Starr emphasized Letellier's operatic career, Perone describes Gottschalk's first music instructor as an "organist and choirmaster at St. Louis Cathedral in New Orleans."[28] The writer notes that Gottschalk made tremendous musical progress with Letellier and, by age seven, could substitute for his teacher and play the organ during mass.[29] Further, the author highlights that as an adult, Gottschalk paid tribute to his former teacher by dedicating his piece *La Jota Aragonesa, Caprice Espagnole*, op. 14 to him.[30] Finally, Perone shares his perspective on why there was a presumption that Gottschalk would pursue studies in Europe: "Nineteenth-century America suffered from a musical inferiority complex; the feeling that a child prodigy could fully develop only with European training caused Edward Gottschalk to send his son to Paris."[31]

Gottschalk's desire to attend the Paris Conservatory did not materialize. Luca Cerchiari explains how Pierre Zimmermann, the head of the piano department, denied Gottschalk admission due to the school's strict rules against admitting foreigners.[32] Following his rejection by the Paris Conservatory, Gottschalk briefly studied piano with Charles Hallé before settling in Stamaty's studio. This was the optimal environment for him to nurture and develop his talent. Cerchiari notes that Paris in the 1840s was the center of the piano world. The author describes the piano's popularity in Gottschalk's Paris: "During his Parisian years, the piano was literally

[28] Perone, *Gottschalk*, 1.

[29] Ibid., 2.

[30] Ibid., 1-2.

[31] Ibid., 2.

[32] Luca Cerchiari, "The 'French Tinge,' Jazz and Its Paris-New Orleans Connection," *Musicologica* 1, 2021 (October 01, 2021), http://www.musicologica.eu/francuzsky-nadych-jazz-a-jeho-parizsko-new-orleanske-spojenie/?lang=en.

flourishing. In the 1840s, the French capital could count sixty thousand pianos, and nearly one hundred thousand people able to play this instrument."[33] Cerchiari also highlights how the skill of improvisation was an essential element of French pianism in the early nineteenth century and describes Gottschalk as a "brilliant improviser."[34]

Shaena B. Weitz echoes the themes of Cerchiari's writing. First, she acknowledges Paris as a piano center that "fostered many pianists such as Frédéric Chopin and Franz Liszt."[35] Next, she explains the integral nature of improvisatory score alteration in early nineteenth-century French piano performance practices. The author gleans information from the period journal *Le Pianiste*, the first French music journal devoted solely to the Parisian piano scene.[36] Weitz details the accounts of two editors of *Le Pianiste* who were perplexed by an emerging new style of piano playing. This style involved adhering strictly to the written score without any improvisation. The two writers labeled the unembellished performance practice monochromatic playing, known as *Werktreue* in Germany.[37] Alternatively, Weitz applies the term polychromatic to the improvisatory playing style.[38] Gottschalk's deep-rooted connection with French performance practices and his reluctance to embrace the new Germanic *Werktreue* constitute essential themes of this study.

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[33] Cerchiari, "French Tinge."

[34] Ibid.

[35] Shaena B. Weitz, "Monochromatic and Polychromatic Performance: Improvisatory Alteration in Early Nineteenth-Century French Pianism," *The Musical Quarterly* 101, no. 1 (March 2018): 78, https://academic.oup.com/mq/article-abstract/101/1/76/5091909?redirectedFrom=fulltext.

[36] Ibid., 76.

[37] Ibid.

[38] Ibid., 78.

Timbrell adds to the lore of Paris' importance as a hub for early romantic pianists:

> During the first half of the nineteenth century, Paris was the center of pianistic activity in Europe, easily eclipsing Vienna and London. Virtually all the greatest pianists active between 1800 and 1850 performed, studied, or taught there, including Alkan, Bertini, Chopin, Cramer, Döhler, Dreyschock, Dussek, Louise Farrenc, Field, Goria, Gottschalk, Hallé, Heller, Henselt, Herz, Hiller, Hummel, Hünten, Kalkbrenner, Lacombe, Lemoine, Liszt, Mathias, Mendelssohn, Moscheles, Pixis, Marie Pleyel, Prudent, Rubinstein, Saint-Saëns, Stamaty, Steibelt, Thalberg, Clara Wieck, and Zimmermann.[39]

Although Stamaty notably received lessons from Felix Mendelssohn in Leipzig, his primary piano instructor was Kalkbrenner. Timbrell describes Stamaty as the protégé of Kalkbrenner, the leading teacher in Paris before Stamaty.[40] The author states, "Kalkbrenner is important because it is to him that we can trace the French style of playing known as the *jeu perlé*: rapid, clean, even passagework in which each note is bright and perfectly formed, like each pearl on a necklace."[41] Timbrell describes the teaching device Kalkbrenner invented, and Stamaty utilized called the *guide-mains*, a bar placed above the keyboard to support the arms.[42] The following section will further discuss the *guide-mains* and explore other technical tools for piano studies. However, before switching to technical piano study tools, it seems fitting to close the historical teacher-student section with a discussion about Gottschalk's most famous student, Teresa Carreño.

While there is little evidence that teaching was a substantial focus in Gottschalk's career, he did make time to tutor Carreño, the Venezuelan piano prodigy, when she first arrived in the United States in 1862. Anna E. Kijas recounts, "During her first month in New York City,

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[39] Timbrell, *French Pianism*, 26.

[40] Ibid., 45.

[41] Ibid., 38.

[42] Ibid., 45.

Carreño was introduced to American pianist and composer Louis Moreau Gottschalk, who was thoroughly impressed by her musical abilities and future promise as a concert pianist."[43] The author details how Gottschalk influenced Carreño as her piano teacher and mentor. Carreño titled her first composition the "Gottschalk Waltz," attesting to her affection for the composer. Kijas notes how Carreño also routinely programmed his works in the many concerts of her long career.[44] This source emphasizes the importance of the traditional mentor-student legacy.

Nineteenth-Century Technical Piano Study Tools

Finger-Strengthening Devices

As the new piano frontier developed in the nineteenth century, teachers and inventors kept busy devising tools to help pianism keep pace with the piano's increasing capabilities. The previous section introduced one of the inventions, the *guide-mains*, integral to Gottschalk's training with Stamaty. This device facilitated individual finger movement while minimizing arm and body weight in piano playing. The *guide-mains* was central to Kalkbrenner's teaching method and a tool Stamaty adopted from his mentor. David Dubal explains, "Stamaty insisted that his own students use the guide, and since he was the prime piano teacher of two of the great prodigies of history, Gottschalk and Saint-Saëns, one can well believe that there may have been something valuable in Kalkbrenner's invention."[45] The device aided in achieving the rapid passage work typical of French piano playing. Dubal augments Timbrell's characterization of the

[43] Anna E. Kijas, "The Life of Teresa Carreño (1853-1917), a Venezuelan Prodigy and Acclaimed Artist," *Music Library Association, Notes* 76, no. 1 (September 2019): 41, https://hcommons.org/deposits/item/hc:32603/.

[44] Ibid.

[45] Dubal, *The Art of the Piano*, 343.

French hallmark *jeu perlé*, describing the concept as "an evenness of scales and arpeggios and elegance in passagework, much favored by generations of French pianists."[46] While arm and body weight would become prevalent in late romantic pianism, the early nineteenth-century French technique of Stamaty and Gottschalk featured isolated fingerwork.

There were many critics of the *guide-mains*. Beverly Jerold recounts how Liszt referred to it as the *guide-âne*, or donkey's guide.[47] She also details Friedrich Wieck's overall negative view of finger-strengthening devices, including the hand guide. Wieck was Robert Schumann's piano teacher, and Schumann was a notable casualty of the misapplication of an apparatus that permanently damaged the third finger of his left hand.[48] Jerold explains how Kalkbrenner's *guide-mains* was a simplified version of Johann Bernhard Logier's *chiroplast*.[49] Kalkbrenner was an early endorser of the *chiroplast* and had even partnered with Logier, promoting the device in his teaching.[50]

Jerold describes the *chiroplast* as a hand guide with the addition of a finger guide. This finger mechanism consisted of a brass rod directly above the keys supporting each hand's finger guide. With holes to insert the fingers, these brass plates could slide horizontally up and down the keyboard on the brass rod.[51] Experimental finger-strengthening devices and the developing

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[46] Dubal, *The Art of the Piano*, 193.

[47] Beverly Jerold, "The 19th-Century Piano and Finger-Strengthening Devices," *Musical Times (London, England: 1957)* 162, no. 1956 (2021): 32, https://www.proquest.com/docview/2571154437?accountid=12085&pq-origsite=summon&forcedol=true&sourcetype=Magazines.

[48] Ibid., 34-35.

[49] Ibid., 32.

[50] Ibid.

[51] Ibid., 31.

piano represented exciting new technologies of the early 1800s. Proponents of the *chiroplast* and the *guide-mains* believed they were utilizing science to enhance piano technique, and Gottschalk was a product of training employing the *guide-mains*. While many piano instructors doubted the effectiveness of finger-strengthening devices, the technical piano study tool that did prove to be effective was the etude. The following segment delves into piano etudes, a focal point in this research investigation.

Piano Etudes

Piano etudes began emerging in the late 1700s and early 1800s to enhance the technical aspect of piano training. Margarita Denenburg describes how the advancements in piano construction allowed composers to write increasingly more advanced works for piano. She is unsurprised that "some of the evidence for piano technique development can be traced to the invention of the instrument itself."[52] The author continues with her characterization, saying, "The rise of new compositions for piano technique started to take shape: the etude, which translates as 'study' in French, grew as a new compositional form that served as a pedagogical device to pianistic development."[53] Denenburg perceives practicing etudes as a means to achieve the result of playing musically. She asks, "How can a pianist be expressive in his or her playing without the necessary preparation?"[54]

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[52] Margarita Denenburg, "Appreciating Our Inheritance of Piano Technique Literature," *Piano Magazine: Clavier Companion* 11, no. 4 (September 2019): 49, https://web.s.ebscohost.com/ehost/pdfviewer/pdfviewer?vid=0&sid=7c4c34e4-a63d-40e3-b1cf-fa8f9234a58f%40redis.

[53] Ibid., 50.

[54] Ibid., 48.

In the first half of the 1800s, some piano pedagogues believed that technical piano training should not include expressivity. That school of thought espoused that etudes and exercises for developing technique should be simple and unmusical. Lia Laor calls this approach mechanistic and explains, "Naïve mechanists of the early-nineteenth century viewed the primary task of piano pedagogy as imparting pianistic technique; therefore, they explicitly demanded that artistic music be banned from piano lessons until children acquired a sufficient level of technique."[55] From this perspective, teachers considered the early stages of piano training as little more than conditioning for the fingers.

As part of this discussion, Laor also references Logier's *chiroplast*, explaining how most of the influential composers of the time rejected the device.[56] She summarizes, "The meticulous scientific application of the mechanistic worldview in piano pedagogy led to technological innovations. Yet, they were found to damage creativity, artistic problem-solving, and individual expression. Worst of all, they reduced music to sheer technicality."[57] Being an apprentice of Kalkbrenner, it is not surprising that Stamaty seemingly accepted many aspects of the mechanistic approach. Moreover, his numerous technical etudes and exercise pieces undeniably support this idea. This study investigates whether mechanistic elements are also evident in Gottschalk's etudes.

As Gottschalk studied piano with Stamaty, he also developed his compositional style. His early compositions from the 1840s included some etudes, many of which remained unpublished

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[55] Lia Laor, "In Music Nothing Is Worse Than Playing Wrong Notes: Nineteenth-Century Mechanistic Paradigm of Piano Pedagogy," *Journal of Historical Research in Music Education* 38, no. 1 (October 2016): 11, https://journals.sagepub.com/doi/10.1177/1536600616662540.

[56] Ibid., 18.

[57] Ibid., 24.

and are now lost. Gottschalk's earliest surviving etude is *La Mélancolie* from 1848.[58] This piece emerged from the practice of transcription, which was a popular compositional technique of the day and a specialty of Liszt's. For this transcription etude, Gottschalk utilized the material of Belgian harpist Félix Godefroid, whom Gottschalk rightfully credits since this transcription is very similar to the original harp score.[59] One can see the close resemblance between the excerpt from Gottschalk's piano score in Figure 1 and the same excerpt from Godefroid's harp score in Figure 2.

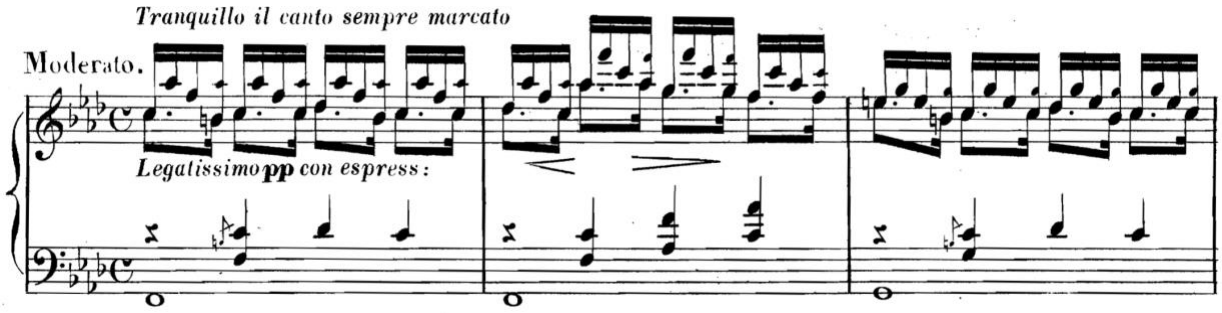

Figure 1. Louis Moreau Gottschalk, *La Mélancolie d'après Godefroid*, mm. 25-27.

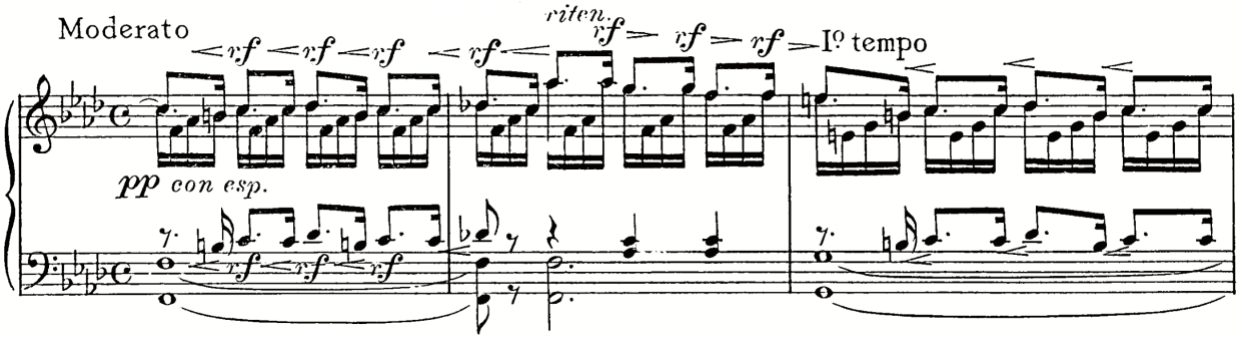

Figure 2. Félix Godefroid, *La Mélancolie, Étude Caractéristique pour Harpe*, mm. 25-27.

[58] L. M. Gottschalk, *La Mélancolie, Étude Caractéristique pour le Piano d'après F. Godefroid* (Mainz: Schott, 1851), https://s9.imslp.org/files/imglnks/usimg/7/7f/IMSLP125508-SIBLEY1802.6925.5d1d-39087012346948_Melancolie.pdf.

[59] Félix Godefroid, *La Mélancolie, Étude Caractéristique* (Mainz: Schott, 1851), https://s9.imslp.org/files/imglnks/usimg/1/12/IMSLP461253-PMLP675015-G-études_caractéristiques.pdf.

By the time Gottschalk arrived in Paris in 1842, Liszt was already a celebrity pianist, dominating all aspects of the piano scene. His genius extended to both transcription and etude writing, as demonstrated by his adaptations of Niccolò Paganini's violin caprices into piano etudes that retain the essence of the original inspiration.[60] Liszt remains faithful to the source material, just as Gottschalk did in his composition. In his transcription of Paganini's first caprice, Liszt composes using only one staff for both hands (see Figure 3). This notation makes his version nearly identical to Paganini's original violin part (see Figure 4).[61]

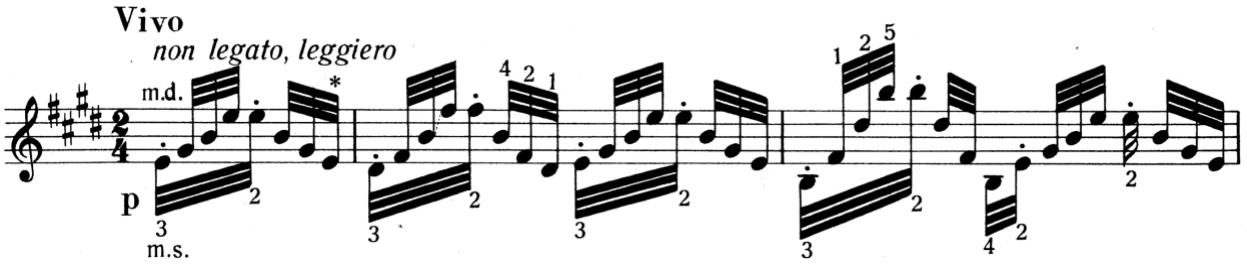

Figure 3. Franz Liszt, Piano Etude no. 4 from *Grandes Études de Paganini*, S. 141, mm. 1-2.

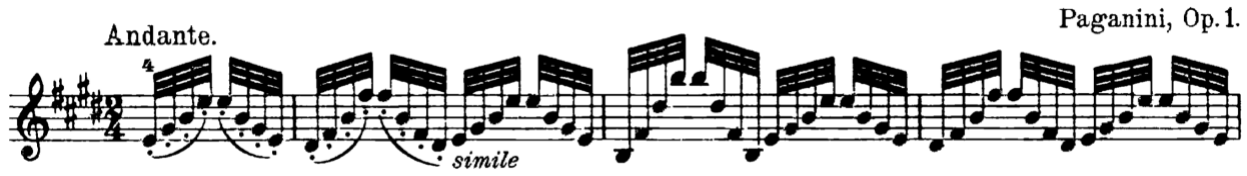

Figure 4. Niccolò Paganini, Violin Caprice no. 1, mm. 1-3.

One of Gottschalk's most famous compositions likely emerged initially as an etude before eventually transforming into a galop. Albert Brussee details the composer's early

[60] Franz Liszt, Etude no. 4 from *Grandes Études de Paganini*, S. 141 (Budapest: Editio Musica, 1971), 96-99, https://imslp.eu/files/imglnks/euimg/2/26/IMSLP182969-PMLP02569-Liszt_NLA_Serie_I_Band_02_04_Grandes_etudes_de_Paganini_S.141_scan.pdf.

[61] Niccolò Paganini, Caprice, op. 1, no. 1 (Leipzig: Peters, 1900), 2-3, https://vmirror.imslp.org/files/imglnks/usimg/4/44/IMSLP382305-PMLP03645-PAGANINI-Flesch_24_Caprices.pdf.

unpublished piece, *Étude Dramatique Mazeppa,* from 1848-50.[62] The author explains how this etude likely reappeared in print in 1854 under the title *Tournament Galop*.[63] Gottschalk dedicated the early etude version of his composition to Liszt, who had composed his transcendental etude, *Mazeppa*, using the same literary inspiration. Brussee explains that Gottschalk's etude-galop is an arrangement of another popular piano piece of the time, Alfred Quidant's *Mazeppa - Étude-Galop de Concert.*[64] This transcription reinforces the common pianistic practice of adapting the music of other composers. However, in this instance, the author notes that the two etudes are so similar that Gottschalk should have cited Quidant.[65]

The musical examples in Figures 5 and 6 demonstrate the two pieces' similarities. Figure 5 displays the theme from Quidant's Galop, and Figure 6 shows the theme of Gottschalk's Galop. The resemblance of the two pieces is striking. The only significant difference stems from how Gottschalk adapts the second half of the eight-bar phrase with new melodic material.

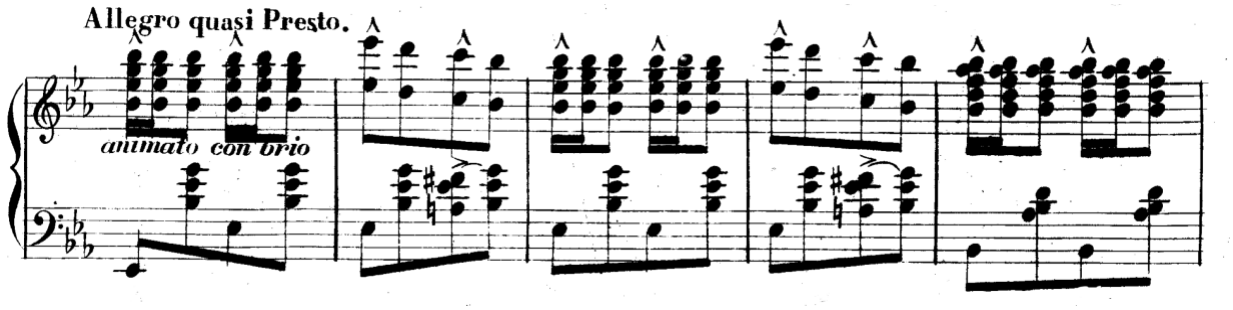

Figure 5. Alfred Quidant, *Grande Étude-Galop, Morceau de Concert.*

[62] Albert Brussee, "Franz Liszt's Mazeppa Sketch in His Sketchbook N6," *Studia Musicologica* 55, no. 1/2 (2014): 34, http://www.jstor.org/stable/24898480.

[63] L. M. Gottschalk, *Tournament Galop* (Boston: Ditson, 1854), https://s9.imslp.org/files/imglnks/usimg/b/b6/IMSLP107576-PMLP18752-Gottschalk_Piano_Music_Dover_26_Tournament_Galop_scan.pdf.

[64] Alfred Quidant, *Grande Étude-Galop, Morceau de Concert* (Turin: A. Racca, 1853), https://s9.imslp.org/files/imglnks/usimg/9/9e/IMSLP32168-PMLP73184-Quidant_etudgal.pdf.

[65] Brussee, "Franz Liszt's Mazeppa Sketch," 34.

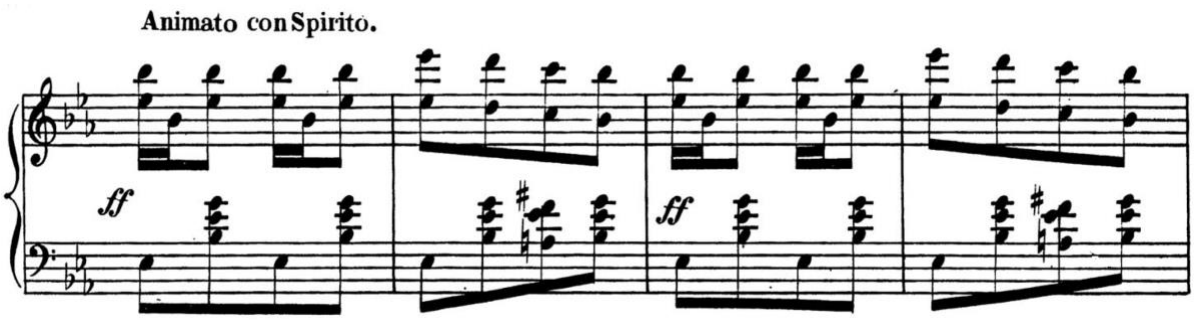

Figure 6. Louis Moreau Gottschalk, *Tournament Galop.*

The B and C sections of both pieces follow the same pattern, with Quidant and Gottschalk utilizing nearly identical material for the first half of the musical phrases while completing the phrases with different music. Despite the many similarities, the codas of each composer's galop are different. Quidant employs difficult double-octave writing, while Gottschalk facilitates the writing with a scaled-down technique.

The Piano Mechanism

The piano was still developing in the early Romantic period, representing new technology. As noted in the previous section, composers and piano teachers wrote etudes to help their students master the ever-improving instrument. Alan Davison notes, "A crucial factor in the development of piano-playing technique was the symbiotic relationship between playing, advances in the construction of the instrument itself, and the changing role of the piano in nineteenth-century musical life."[66] The author emphasizes how the needs of famous performing pianists and composers drove the piano's development.[67] Davison adds, "The construction of

[66] Alan Davison, "Franz Liszt and the Development of Nineteenth-Century Pianism: A Re-Reading of the Evidence," *Musical Times* 147, no. 1896 (Autumn 2006): 34, https://www.jstor.org/stable/25434402.

[67] Ibid.

pianos, and the style in which they were played, had an understandably close connection. Unlike the relatively standardized sound of modern-day pianos, nineteenth-century pianos varied from each other in tonal color considerably, and this variety was valued."[68]

Regarding piano preference in the first half of the 1800s, there was a general belief that poetic pianists such as Chopin gravitated toward Pleyels and their beautiful tonal colors, while virtuosos like Liszt relied on the strength and sonority of the Érards. Robert Adelson explains how Sébastien Érard's invention of the double-escapement action in the 1820s revolutionized the piano mechanism and influenced how many composers wrote for the instrument.[69] The author cites Mendelssohn, a friend of Pierre Érard's, as an example of a composer who adapted his writing style to take advantage of the double escapement action on Érard's pianos. Adelson states, "Indeed, after his acquisition of the Érard piano Mendelssohn integrated more passages with quick repeated notes in his works, for example, in his Caprice, op. 33, no. 1 (1834), his Scherzo a capriccio in F-sharp minor (1835-36?), and his Andante cantabile et Presto agitato (1838)."[70] The author also shares, "In 1824, Kalkbrenner entered into a partnership with Pleyel helping to perfect and promote that firm's pianos."[71] Kalkbrenner's affiliation with Pleyel naturally placed Stamaty and Gottschalk in that same camp.

Jean-Jacques Eigeldinger reiterates how a powerful sonority and heavy action characterized Érard pianos, while Pleyel pianos possessed a lighter touch and produced sweeter

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[68] Davison, "Franz Liszt," 35.

[69] Adelson, *Érard: A Passion*, 82.

[70] Ibid., 125.

[71] Ibid., 109.

tones.[72] The author also explains that Pleyel and Kalkbrenner did not adopt the double escapement action for Pleyel pianos. He states, "Thanks to the more direct contact between the hammer and the string, the simple escapement action, constantly improved by Camille Pleyel and Kalkbrenner, assured a more exact control than the 'double escapement' invented and patented (1822) by Érard."[73] Eigeldinger also highlights how Kalkbrenner was an excellent marketing representative for Pleyel. When the young Chopin first arrived in Paris, Kalkbrenner presented him in a recital that benefited both Chopin and Pleyel. The author explains, "In its unfolding, this event turned out to be a two-part exhibition: Kalkbrenner presented this young genius of the piano as his student, but Chopin's talent was also used to demonstrate the excellence of the products from the Pleyel & Co. workshop."[74] This is just one example of how Kalkbrenner personified the lucrative piano business in early nineteenth-century Paris.

Modern Technology

Online Piano Lessons

Themes of technology in piano training emerged during this study. The previous sections evidenced how the developing piano, finger-strengthening exercises, and technique-building compositions represented exciting new technologies for the early 1800s. The current segment explores the rise of digital music technology that began in the late 1900s and accelerated exponentially in the twenty-first century. Modern technology pertains to this study because all aspects of the researcher's music education doctoral program occurred online, including

[72] Jean-Jacques Eigeldinger, "Chopin and Pleyel," *Clavier Companion*, May/June 2010, 12.

[73] Ibid.

[74] Ibid., 11.

traditional private piano lessons. Additionally, a study subtopic draws narrative contrasts and comparisons between the in-person lessons of Gottschalk and Stamaty and the virtual remote lessons of the researcher and the professor.

Unlike many universities, Liberty University (LU) had already established successful online programs before the COVID-19 pandemic. This preexisting foundation likely facilitated a comparatively smoother transition to being completely online. Pamela Pike reported on a survey of music teachers who shared their experiences teaching lessons online during the mandatory shutdown period.[75] The results consisted of positive and negative responses, with some teachers reporting they could adapt to online lessons and others saying they could not. Pike found that teachers who needed more support to adapt often cited issues related to technology, problems with sound, and difficulties adapting existing lesson plans to an online format. Returning to in-person teaching was worth the health risk for these teachers.[76] The author discovered that teachers with a growth mindset more successfully adapted to online teaching. Pike believes that teachers with this mindset "may be open to exploring new ways of teaching and learning, despite inherent challenges and differences from a traditional music lesson."[77] This group also was not opposed to continuing online lessons. One can only imagine Gottschalk's amazement about studying with Stamaty remotely rather than crossing the Atlantic for in-person lessons.

Andrea Schiavio, Michele Biasutti, and Roberta Antonini Philippe conducted a similar survey of students in an Italian music conservatory, asking them to describe their experiences

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[75] Pamela Pike, "Risks and Rewards of Individual Online Music Lessons: Teachers' Perspectives," *International Journal on Innovation in Online Education* 5, no. 2 (2021): 55, https://onlineinnovationsjournal.com/download/1c27b59107b8a762.pdf.

[76] Ibid., 63.

[77] Ibid., 64.

adapting to online education during the 2020 shutdown. The authors discovered that many students experienced positive aspects of online learning. One student liked how a teacher made videos to explain aspects of the pieces they were working on, which allowed the student to re-watch the video repeatedly.[78] Another student felt that online teaching required teachers to explain concepts more clearly.[79] Not having to commute to the conservatory was a benefit for one student who could spend more time practicing and preparing for the lesson.[80] Another student viewed the mandated shutdown as an opportunity to learn the necessary contemporary skill of home recording.[81] Schiavio, Biasutti, and Philippe noted that the remote approach could work better for students with stage fright while being less appealing to those who need to be on stage in front of an audience.[82] The inability to make music collectively with other musicians was a major drawback to online education.[83] These experiences of Italian music students studying online reflect the opportunities and challenges this researcher and the professor encountered as they interacted remotely for applied lessons.

Commercial Audio Recordings

MP3 audio recordings and PDFs of liner notes were other forms of digital technology for this study. For two reasons, Hyperion Records' recording project of Gottschalk's complete solo

[78] Andrea Schiavio, Michele Biasutti, and Roberta Antonini Philippe, "Creative Pedagogies in the Time of Pandemic: A Case Study with Conservatory Students," *Music Education Research* 23, no. 2 (2021): 170, https://www.tandfonline.com/doi/full/10.1080/14613808.2021.1881054.

[79] Ibid., 171.

[80] Ibid., 172.

[81] Ibid., 171.

[82] Ibid., 173.

[83] Ibid., 174.

piano works was essential to this research project. First, the researcher utilized these as references while studying the pieces for performances and recordings of Gottschalk's etudes. The only available commercial recordings of *Vision*, *Hercule*, and *Madeleine* are in this collection. Second, Jeremy Nicholas' extensive liner notes provided scholarly commentary on the pieces, including the etudes. Hyperion's substantial endeavor features pianist Philip Martin, whose playing of Gottschalk's 109 solo piano works is impressive, especially considering the technical challenges of many of the pieces. The track listings utilize Robert Offergeld's cataloging numbers and composition dates, and Nicholas references Gottschalk scholars such as S. Frederick Starr and John G. Doyle for the program notes. The author provides thorough descriptions and details of the etudes in this study. For example, he expands on *La Mélancolie*, explaining that Gottschalk created piano transcriptions of three other works by Godefroid, indicating an unusual interest in the Belgian harpist's music.[84] Additionally, Nicholas shares that Gottschalk was playing his *Tremolo* etude when he collapsed on stage before his death and not performing *Morte*, as the myth presents.[85]

Gottschalk and Diversity

A central goal of this study was to compare music education from the time of Gottschalk's training with Stamaty with contemporary approaches. Laura Moore Pruett and Reagan Patrick Mitchell are two authors who explore Gottschalk through the modern lens of racial diversity. This concept has risen to the forefront of education over the past few years. The

[84] Jeremy Nicholas, "Piano Music by Louis Moreau Gottschalk," liner notes for L. M. Gottschalk, *Complete Solo Piano Music*, performed by Philip Martin, piano, Hyperion Records, CDS44451/8, 2011, MP3, 36.

[85] Ibid., 27.

assimilation of musical traditions of indigenous people in New Orleans was integral to Gottschalk's development and lent him an exotic appeal during his eleven years in Europe. Pruett has written extensively about Gottschalk and has become an authority on the composer. This section of the literature review features two of her writings.

This literature review commenced by commenting on the challenge of locating current sources on Gottschalk, a historical figure. Pruett's first penning is a notable exception. This writing provides many updated biographical details, including a thorough ancestry overview. Pruett's primary purpose is exploring the French public's fascination with Gottschalk's dual background as both a New Orleans Creole and a refined French gentleman. The author expands on this duplicity, explaining how the composer incorporated elements of Black Creole culture into his music while also embodying the characteristics of a sophisticated romantic piano virtuoso.[86] Pruett continues, "His authority as a member of both worlds went unquestioned, and thus French audiences could enjoy his works and performances for both their Frenchness and their Blackness."[87] The author calls Gottschalk "an exceptionally complex figure in the French imagination of America."[88] She provides additional biographical details on Gottschalk's maternal ancestors. They were plantation owners in Haiti who fled due to the slave rebellion and eventually resettled in New Orleans.[89]

[86] Laura Moore Pruett, "'The Most Seductive Creole Indolence': Louis Moreau Gottschalk in the French Press," in *America in the French Imaginary, 1789-1914: Music, Revolution and Race*, eds. Diana R. Hallman and César A. Leal (Woodbridge, Suffolk; Rochester, NY: Boydell & Brewer, 2022), 174.

[87] Ibid., 185.

[88] Ibid., 174.

[89] Ibid., 175.

For her second piece, Pruett examines how pre–Civil War societal attitudes on race influenced musical life in New Orleans, such as using blackface in minstrel shows. These period norms likely affected Gottschalk's musical development. For example, Pruett demonstrates how Gottschalk's early piano piece, *The Banjo*, imitates the popular instrument while combining nineteenth-century minstrel show music elements with a European classical structure. While discussing a secondary topic unrelated to race, the author mentions the unstable period following Gottschalk's return to the United States from Europe. She notes, "Although he was composing and performing regularly, he recalled significant financial losses incurred in New York and New England; his father's subsequent and unexpected death left him scrambling to support his widowed mother and six siblings, whom he had left living in Paris."[90]

In addition to *The Banjo*, *Bamboula* is another piano piece by Gottschalk that demonstrates the African American influence on the composer's music. Mitchell examines *Bamboula* and features sound, Black, and cultural studies to create a scientific and social profile of Gottschalk's music and childhood in New Orleans. Further, the author points out the complex humanity of Congo Square and how the music of the enslaved population thrived there. He states, "The Gottschalk family residence during the Congo Square gathering of enslaved populations was on 88 Rampart Street, a half-mile from Congo Square. It is the close proximity to Congo Square that some historians use as an explanation for how the young Gottschalk was able to hear the musical activities from the Sunday gatherings."[91] Mitchell's approach adds current racial diversity themes to a historical biography, providing an updated perspective.

[90] Pruett, "Porch and Playhouse," 158.

[91] Mitchell, "Gottschalk's Engagement," 419.

Chapter Summary

This literature review encompassed a variety of sources that provided the foundation for the study investigating how Gottschalk's etudes reveal his training with Stamaty in the French school of piano. This survey of aspects of the piano teaching tradition consisted of three parts. Part 1 presented a historical framework that focused on the traditional piano studies of Gottschalk and Stamaty in the context of Paris in the 1840s. Part 2 detailed the technical and mechanical aspects of the piano teaching system of the time. This segment included an overview of the controversial employment of finger-strengthening devices, the rise of piano etude compositions, and the development of the piano. Part 3 concluded the literature review with discussions on modern technology in music studies and contrasting new educational trends with mid-nineteenth-century practices. This section provided perspectives on online piano lessons, digital musical content, and issues related to diversity.

CHAPTER THREE: METHODS

Chapter Overview

This chapter introduces the research methodology for the qualitative narrative inquiry study on the French piano school's influence on Gottschalk's etude compositions. The collected data supported an analysis of the etudes, allowing for a closer examination of whether specific characteristics of Gottschalk's musical style emerged due to his studies with Stamaty in Paris during the 1840s. Additionally, the researcher presents principles of the qualitative method and the narrative inquiry research design in this chapter. Other components include the research questions and hypotheses, study participants and setting, data collection plan, procedures, and data analysis. While this study incorporated all required elements for a qualitative narrative inquiry research design, it is essential to note that this methodology allows for flexibility. The researcher considered Clandinin and Connelly's statement: "In our work, we keep in the foreground of our writing a narrative view of experience, with the participants' and researchers' narratives of experience situated and lived out on storied landscapes as our theoretical methodological frame."[1]

Research Design

This study employed a qualitative narrative inquiry research design. The researcher selected a qualitative approach because his writing style is more creative than technical, and a numbers-driven quantitative design would not have facilitated the exploratory nature of researching Gottschalk's etude compositions. Creswell and Creswell explain that qualitative

[1] Clandinin and Connelly, *Narrative Inquiry*, 128.

approaches "allow more creative, literary-style writing, a form that individuals may like to use."[2] Gottschalk's eight surviving published piano etudes represent the primary phenomena under investigation. Since Gottschalk studied in the French piano school with Stamaty, secondary investigations focused on the historical elements of the school and the biographical details of both Gottschalk and Stamaty. Another phenomenon under investigation was the nature of online piano lessons compared to traditional in-person training.

Within the qualitative method, the researcher chose a narrative inquiry approach. Margaret S. Barrett and Sandra L. Stauffer explain how this relatively recent design originated with D. Jean Clandinin and F. Michael Connelly, who were the first to employ the term *narrative inquiry* in a 1990 article for *Educational Researcher.*[3] Clandinin and Connelly later published their book with that term as the title. The authors reveal in their writings that their ideas are rooted in John Dewey's philosophy of experience in education.[4] They explain, "Experience happens narratively. Narrative inquiry is a form of narrative experience. Therefore, educational experience should be studied narratively."[5] The narrative approach emphasizes the stories of participants and even historical figures, such as Gottschalk and Stamaty.

Defining narrative inquiry can be difficult because it diverges from established research designs. Creswell and Creswell summarize the narrative approach, explaining how the research

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[2] John W. Creswell and J. David Creswell, *Research Design: Qualitative, Quantitative, and Mixed Methods Approaches*, 5th ed. (Thousand Oaks, CA: SAGE, 2018), 20.

[3] Margaret S. Barrett and Sandra L. Stauffer, eds., *Narrative Soundings: An Anthology of Narrative Inquiry in Music Education* (Dordrecht: Springer, 2012), 2.

[4] Clandinin and Connelly, *Narrative Inquiry*, 2.

[5] Ibid., 19.

focuses on people's lives and often features participants' stories told in their own words.[6] The authors further explain, "This information is then often retold or restoried by the researcher into a narrative chronology."[7] As with many narrative inquiries, the current study combines the stories of the participant and the researcher into one overarching narrative. Moreover, the study treats the historical characters of Gottschalk and Stamaty as participants and incorporates their stories into the overall narrative.

Narrative inquiry was an effective research model for this study because it encouraged the retelling of Gottschalk's story as a living, breathing narrative rather than a lifeless, historical account. Clandinin and Connelly reinforce this notion, saying, "The contribution of a narrative inquiry is more often intended to be the creation of a new sense of meaning and significance with respect to the research topic than it is to yield a set of knowledge claims that might incrementally add to knowledge in the field."[8] Narrative inquiry also allows a flexible approach to temporality, which supported this study's integration of characters from different eras into a single story. Vera Caine, D. Jean Clandinin, and Sean Lessard believe, "Temporality is understood as stretching across generations in gendered ways, that is, in the available form and plot lines of stories."[9] This approach enabled the study to traverse time and space and relate Gottschalk and Stamaty's lessons to modern pedagogy situations.

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[6] Creswell and Creswell, *Research Design*, 13.

[7] Ibid.

[8] Clandinin and Connelly, *Narrative Inquiry*, 42.

[9] Vera Caine, D. Jean Clandinin and Sean Lessard, *Narrative Inquiry: Philosophical Roots* (London: Bloomsbury, 2022), 90.

One limitation of the narrative inquiry research design is the absence of theory. Caine, Clandinin, and Lessard acknowledge this limitation and comment on how others often view their work as "atheoretical, or not theoretical enough."[10] Another design limitation involves the researcher's involvement in the story, which could reveal biases. Barrett and Stauffer state, "The distinction between researcher and researched is not always clear, and in some accounts, the central story is a story of self—the researcher and researched are one and the same."[11] Finally, since narrative inquiry design is somewhat specialized and still developing, there was a scarcity of examples to use as models for this study.

Research Questions

Within the context of Gottschalk's French and American influences and piano studies in Paris, this study sought to address the following two research questions:

- What study characteristics inherent to Gottschalk's etudes reveal the influence of his unique master-apprentice relationship with the French school of piano teacher Camille-Marie Stamaty?
- What are the distinctive characteristics of Gottschalk's etudes compared to other nineteenth-century etudes regarding their educational and performance expectations?

Hypotheses

The following two hypotheses provided assumptions to the respective research questions concerning Gottschalk's training in the French school of piano and other musical influences:

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[10] Caine, Clandinin, and Lessard, *Narrative Inquiry: Philosophical Roots*, 9.

[11] Barrett and Stauffer, *Narrative Soundings*, 233.

- Study characteristics inherent to Gottschalk's etudes that reveal the influence of his unique master-apprentice relationship with the French school of piano teacher Camille-Marie Stamaty include emphases on elegant writing, facile fingerwork, and a lightness of touch.
- Distinctive characteristics of Gottschalk's etudes compared to other nineteenth-century etudes regarding their educational and performance expectations include employing French and American harmonic textures, an emphasis on rhythm, and sentimentality.

Participants

The two participants in this study were the researcher and the professor. The researcher enrolled in an elective applied piano course at LU, requesting a skilled instructor with knowledge of Gottschalk. The School of Music recommended the professor, who holds advanced degrees, including a Doctor of Musical Arts from the Eastman School of Music. Further, one of the professor's former piano instructors studied with an internationally recognized Gottschalk specialist. The researcher sent a formal email request to the professor, who agreed to teach the applied lessons and participate in the study as a reader. Through narrative inquiry, the researcher and professor collaboratively experienced and investigated five of Gottschalk's piano etudes. Clandinin and Connelly explain how this process of "living together" in narrative research produces results that an interview-only study could not.[12] Charles Aiden Downey and D. Jean

[12] Clandinin and Connelly, *Narrative Inquiry*, 123.

Clandinin add, "Narrative inquirers do not live outside of the three-dimensional inquiry space but rather live in it, alongside and in relation with their participants."[13]

Study Setting

The inquiry space or setting was on Zoom, the online meeting platform that became standard during the COVID-19 pandemic shutdown. The primary meeting schedule consisted of fourteen traditional weekly piano lessons occurring over time and space due to different time zones and a distance of 2,500 miles. Additionally, the professor offered extra meeting times for research-only discussions, which the researcher gratefully accepted. Therefore, the researcher reserved Tuesdays and Thursdays at 10 a.m. Eastern, 7 a.m. Pacific Time each week for the lessons and discussions. The professor taught from his LU piano studio and office, while the researcher participated from a classroom at his community college job in Southern California. Due to occasional sound issues with Zoom, the researcher recorded video performances as supplements to the synchronous online lessons. If the professor could not hear the researcher's piano in the Zoom meeting, he could critique the videos in the classes or by email and text. For the following researcher positionality section, the researcher wrote in first-person address.

Researcher Positionality

Motivation and Interpretive Framework

My motivation for conducting this study was to increase awareness of Gottschalk, the first prominent American pianist-composer and one of the first Americans to study music in

[13] Charles Aiden Downey and D. Jean Clandinin, "Narrative Inquiry as Reflective Practice: Tensions and Possibilities," in *Handbook of Reflection and Reflective Inquiry: Mapping a Way of Knowing for Professional Reflective Inquiry*, ed. Nona Lyons (New York: Springer, 2010), 387.

Europe. Attesting to his significance, Stuart Isacoff describes Gottschalk as "America's first international touring virtuoso."[14] Further, I am an enthusiast of romantic piano etudes, which were significant for pedagogical applications and performance situations. Although qualitative narrative inquiry studies like mine allow for the creativity of a researcher-designed interpretive framework, my study stemmed partially from social constructivism. In defining this view, Creswell and Creswell state, "The goal of the research is to rely as much as possible on the participants' views of the situation being studied. The questions become broad and general so that the participants can construct the meaning of a situation, typically forged in discussions or interactions with other persons."[15]

The traditional piano lessons at the core of this study constituted the primary interpretive framework. The unique framework of studying Gottschalk's etudes in the lessons involved interactions between teacher and student, which fueled the narrative inquiry. This social constructivism framework of the study featured open-ended questions and discussions. Beth Ann Miller states, "A teacher aspiring to a constructivist approach considers learners to be interactive thinkers who reflect, make connections, and relate new information to old. The constructivist teacher is a facilitator who helps produce the conditions for student-constructed, meaningful learning."[16]

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[14] Stuart Isacoff, *A Natural History of the Piano: The Instrument, the Music, the Musicians—from Mozart to Modern Jazz and Everything in Between* (New York: Vintage Books, 2012), 68.

[15] Creswell and Creswell, *Research Design*, 8.

[16] Beth Ann Miller, "Student Composition in a Private Studio Setting: Rethinking Assumptions," in *Narrative Soundings*, ed. Margaret S. Barrett and Sandra L. Stauffer (Dordrecht: Springer, 2012), 306-07.

Philosophical Assumptions

As a Christian, I hold a biblical worldview and believe the reason for existence is to worship God by forging relationships with Him and other humans. This ontological assumption was one reason I gravitated toward a narrative inquiry research design. People create experiences by interacting with each other and can share these experiences with others through storytelling. Barrett and Stauffer state, "Narrative inquirers in education frequently ground their work in an ontology of experience."[17] Another ontological assumption of mine is that music's appeal defies explanation. We can study and understand the science of music, but the human emotional response to it is undefinable. Music is simply a gift from God and remains one of life's great mysteries.

I agree with Caine, Clandinin, and Lessard that knowledge is active. The authors believe, "Rather than something separate from action, knowledge is composed in the processes of inquiry and doing."[18] Human experiences also factor into my epistemological assumptions. I concur with Barrett and Stauffer that "how and what we understand ourselves and the world to be are embedded and embodied in experience."[19] Additionally, I reference biblical verses about knowledge for more epistemological assumptions. Proverbs teaches that "the heart of the discerning acquires knowledge, and the ear of the wise seeks knowledge" (Prov. 18:15, New American Standard 2020). Pursuing knowledge is virtuous; however, we should focus on righteous learning, balanced with devotion to spirituality, family, and friends. Recognized for his wisdom, Solomon cautions against an obsessive quest for knowledge (Eccles. 1:12-18).

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[17] Barrett and Stauffer, *Narrative Soundings*, 3-4.

[18] Caine, Clandinin and Lessard, *Narrative Inquiry: Philosophical Roots*, 31.

[19] Barrett and Stauffer, *Narrative Soundings*, 3-4.

Just as we must discern the pathway to knowledge, we should also be selective about the music we embrace. This idea leads me to my primary axiological assumption, which involves aestheticism in music. Music has an intrinsic value determining its worth, and Western art music is the pinnacle. During my years of piano teaching, I witnessed how timeless compositions, such as Beethoven's "Moonlight" Sonata, appeal to all generations of students regardless of background. Similarly, Michael L. Mark and Charles L. Gary discuss Plato's perception of how studying quality music molded Athenian children into ideal citizens while engaging with unsuitable music produced an opposing, negative result.[20] Moreover, Gottschalk revealed his aesthetic leanings in his published journal, writing that music "answers to that innate, undefinable feeling which everyone possesses, the Ideal."[21]

Role as Human Instrument

Downey and Clandinin believe, "Narrative inquirers tell stories about the stories they and others live and tell, keeping in mind how their own stories shape how they understand and tell the stories of others."[22] The authors' statement describes my role as the human instrument of data collection. I interviewed my piano teacher, who also posed questions to me. The interviews took place as part of my piano lessons and resembled conversations. My playing constituted my side of the dialog, which elicited corrections and evaluations from my teacher, whose comments served as responses. I also listened to my teacher's personal piano stories, which were integral to

[20] Michael L. Mark and Charles L. Gary, *A History of American Music Education*, 3rd ed. (Lanham, MD: Rowman and Littlefield, 2007), 13.

[21] Gottschalk, *Notes of a Pianist*, 106.

[22] Downey and Clandinin, "Inquiry as Reflective Practice," 387.

the narrative. Finally, I acted as a human instrument of data collection by studying the musical scores, learning to play, and performing five of Gottschalk's etudes for piano.

Besides my involvement as the researcher and participant, the other participant in the study was the professor, who also served as the dissertation reader. My specific roles at the research site were piano student, performer, and researcher. Due to the intimate nature of creating musical experiences, I brought biases and assumptions to this study. First, I was already an admirer of Gottschalk's music before beginning the research. Second, I had a preconceived notion of Gottschalk's music and was curious to discover whether my views would change as a result of the study. Finally, as an American pianist, I felt responsible for promoting Gottschalk, the first American pianist-composer. For the following sections, I return to the third-person address.

Data Collection Plan

Question-Based Protocols

This study relied on both question-based and researcher-based methods of data collection. Keeping in line with the characteristics of narrative inquiry, the researcher intentionally avoided asking pre-formulated questions. Open-ended questions emerged naturally as part of discussions between the researcher and the professor in the piano lessons. Clandinin and Connelly explain that structured interviews are not standard in narrative inquiry research because of their "non-relational quality."[23] The authors continue, "The way an interviewer acts, questions, and responds

[23] Clandinin and Connelly, *Narrative Inquiry*, 94.

in an interview shapes the relationship and therefore the ways participants respond and give accounts of their experience."[24] The researcher posed the following questions during the lessons:

- What is the best programming order for the five Gottschalk etudes in the 30-minute recital?
- How did the exodus of artists and musicians fleeing France due to the European revolutions of 1848-49 affect the Parisian piano scene?
- How important was social status to the piano scene in 1840s Paris, and how did it affect Gottschalk?
- Since there is an isolation of technical challenges in etudes, how can a pianist integrate expressivity for higher-level aesthetics into the playing?
- Since Gottschalk only included minimal interpretation markings in *Dernier Amour*, how much artistic license can pianists take with adding their dynamics and expression?

Researcher-Based Protocols

Researcher-based methods of data collection were central to this study. Clandinin and Connelly explain that narrative inquirers employ the term *field texts* for data, which include: "teacher stories; autobiographical writing; journal writing; field notes; letters; conversation; research interviews; family stories; documents; photographs, memory boxes, and other personal-family-social artifacts; and life experience."[25] This study's data included the field texts Clandinin and Connelly listed, the researcher's live music creation, and the investigation of historical accounts. The researcher's observations of the piano lesson experiences, analysis of the musical

[24] Clandinin and Connelly, *Narrative Inquiry*, 110.

[25] Ibid., 93.

scores, and performances of the etudes encapsulated the process. These diverse field texts represented a unique researcher-centric data collection template (see Appendix A for the qualitative codebook).

Transcription

This researcher recorded the piano lessons and discussions with the professor utilizing the Apple iPhone voice memos app, followed by a naturalized or intelligent verbatim method of transcribing the recordings to text. Caitlin McMullin describes how this approach allows omitting utterances or mistakes that interviewees correct.[26] In this case, omissions were infrequent because the professor was highly articulate and rarely made corrections. The researcher transcribed the recordings manually for two main reasons. First, he wanted to internalize the notes from the piano lessons, so a repeat hearing of the professor's comments and the physical act of typing them into text aided the researcher in applying the corrections to his playing. Ethical considerations were the second reason for employing manual transcription rather than an Artificial Intelligence (AI) service. McMullin explains how AI technology is still new and the security and confidentiality of third-party devices raise questions of privacy.[27] During and after transcription, the researcher maintained and stored all recordings on personal password-protected devices.

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[26] Caitlin McMullin, "Transcription and Qualitative Methods: Implications for Third Sector Research," *Voluntas: International Journal of Voluntary and Nonprofit Organizations* 34, no. 1 (February 2023): 141, https://doi.org/10.1007/s11266-021-00400-3.

[27] Ibid., 142.

Saturation

A challenge for qualitative studies is determining how many interviews are necessary to achieve saturation. Greg Guest, Emily Namey, and Mario Chen suggest a possible definition for saturation as "the point in data collection and analysis when new incoming data produces little or no new information to address the research question."[28] The authors discuss how qualitative researchers do not have comparable statistical analysis methods for determining saturation that quantitative researchers do. Therefore, Guest, Namey, and Chen individualized a formula for interpreting saturation.[29] Based on their investigations and other researchers' studies, Guest, Namey, and Chen concluded that most information comes from interviews early in a study, with a significant drop in new data from succeeding interviews.[30] Applying this line of thinking to the Gottschalk study, the fourteen piano lessons and consultations between the researcher and the professor provided sufficient data collection to ensure saturation.

Procedures

Institutional Review Board Approval

The study required LU's Institutional Review Board (IRB) approval. This process for protecting the rights of human research subjects entailed a series of revisions to the application for one month before the IRB issued the approval letter (see Appendix B for the IRB approval letter). Before submitting an IRB application, the researcher completed the required

[28] Greg Guest, Emily Namey and Mario Chen, "A Simple Method to Assess and Report Thematic Saturation in Qualitative Research," *PLOS One* 15, no. 5 (May 2020): 2, https://doi.org/10.1371/journal.pone.0232076.

[29] Ibid., 3.

[30] Ibid., 6.

Collaborative Institutional Training Initiative (CITI) training course, Social and Behavioral Researchers. Additionally, the researcher sent a formal email to the professor, soliciting his participation in the study as a dissertation reader in conjunction with his role as the piano teacher (see Appendix C for the email request). Further, the researcher designed a consent form to assure the professor of the confidentiality of the study (see Appendix D for the consent form).

Data Collection

This unique study relied on unconventional methods of data collection. Information emerged from piano lessons, interviews or discussions with the professor, and the researcher's experiences and impressions of the process. Executing the data collection stage for this research consisted of three phases: preparation and background, piano lessons and discussions, and live performance.

Preparation and Background

The following is a rendering of the necessary steps for executing the preparation and background data collection for the study:

1. reading biographies and historical accounts about Gottschalk, Stamaty, and the French piano school
2. searching LU's Jerry Falwell Library and Google Scholar for recent journal articles about the research topic and subtopics
3. surveying Gottschalk's entire compositional output to uncover all of his etudes
4. locating the scores on IMSLP.org for the eight existing etudes, downloading them, and sharing them with the professor
5. learning to play Gottschalk's etudes, preparing for the piano lessons and performance
6. researching Stamaty's etudes, especially his seminal work, *Le Rhythme des Doigts*

Piano Lessons and Discussions

Next is a list of steps for collecting data or field texts from the piano lessons and discussions:

1. video recording the pieces for the lesson beforehand, as a backup plan, in case of possible issues with Zoom
2. joining the Zoom meeting piano lesson and troubleshooting technology on both ends of the meeting for optimal piano sound
3. making an audio recording of the lesson with the iPhone voice memos app
4. taking notes during the lesson
5. absorbing and applying the professor's comments during the synchronous lessons or from his written critiques of the playing in the videos
6. creating and submitting weekly lesson notes on Canvas, recapping and reinforcing what occurred in the lessons

Live Performance

Finally, the following is a list of steps for collecting data surfacing from the researcher's live performance of Gottschalk's etudes (see Appendix E for the YouTube links):

1. experiencing performing Gottschalk's etudes live on a nineteenth-century Chickering grand piano, the brand with which he was affiliated in the United States
2. analyzing a live audience's reaction to hearing Gottschalk's etudes in performance
3. engaging with audience members in conversations about Gottschalk
4. posting the video of the live performance and receiving feedback

Data Analysis

Overview

The following section outlines the study's data analysis techniques. Johnny Saldana's "streamlined codes-to-theory model for qualitative inquiry"[31] guided the process. Saldana presents a chart that suggests going from natural to abstract and particular to general. The same chart recommends the following progression for data analysis: data, code, category, themes and concepts, and assertions and theory.[32] For this study, the researcher analyzed the field texts, hand-coded the data, organized the data into categories, synthesized the data, and explored the emergent themes. The data analysis section concludes by addressing trustworthiness.

Coding

While this researcher utilized computer software such as Microsoft Word and Apple Pages to save and organize all field texts electronically, the study relied on hand coding rather than a computer-designed coding program for data analysis. Saldana goes so far as to recommend that novice researchers do their hand-coding with pencil and paper. He explains, "There is something about manipulating qualitative data on paper and writing codes in pencil that gives you more control over and ownership of the work."[33] This researcher's first-round coding process consisted of creating a chart with data on the left-hand side and corresponding descriptive codes on the right. This Saldana-inspired chart was the beginning of the outline for the qualitative codebook.

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[31] Johnny Saldana, *The Coding Manual for Qualitative Researchers*, 3rd ed. (London: Sage, 2016), 12.

[32] Ibid., 12-13.

[33] Ibid., 26.

The codebook's next step entailed reviewing the codes and looking for overlapping descriptions. After identifying common codes, the researcher combined and organized them into categories, or narratives, and situated them to the right of the codes on the chart. These steps emulate Saldana's approach of progressing from specific to general. The author states, "As you code and recode, expect – or rather, strive for – your codes and categories to become more refined and, depending on your methodological approach, more conceptual and abstract."[34] The second-round coding searched for common categories and combined their concepts into themes, placing the themes to the right of the categories on the chart. A third coding round occurred while filtering and preparing the data for analysis. Saldana describes coding as cyclical, frequently requiring several rounds for success.[35]

Data Synthesis and Thematic Analysis

This study's data synthesis and thematic analysis process consisted of four phases. The first was initialization, consisting of reading transcripts of the recorded discussions in the piano lessons, coding, and writing observations of the combined data. Mojtaba Vaismoradi et al. state, "Through reading and rereading transcripts, researchers reach an overall understanding of data and also the main issues in the phenomenon under study."[36] The construction phase was second. In this step, the researcher grouped and organized similar codes, allowing themes to begin developing. Rectification was the third phase. Themes near full development characterize this

[34] Saldana, *Coding Manual*, 11.

[35] Ibid., 7-8.

[36] Mojtaba Vaismoradi et al., "Theme Development in Qualitative Content Analysis and Thematic Analysis," *Journal of Nursing Education and Practice* 6, no. 5 (January 2016): 103, http://dx.doi.org/10.5430/jnep.v6n5p100.

stage. Vaismoradi et al. explain that some researchers call this phase verification because of the confirmation process.[37] Finalization was the last stage of data synthesis and thematic analysis. Vaismoradi et al. describe how this phase produces a written story combining themes and answering research questions.[38] This phase's emphasis on the storyline was exceptionally compatible with this study's narrative inquiry design.

Trustworthiness

There were five primary criteria for how this study addressed trustworthiness, with the first being credibility. Roger H. Edwards suggests there needs to be more clarity between music education practitioners and researchers. The author states, "If researchers are ever to make a serious impact on the teaching of music, they must strive for an unprecedented level of credibility with the music and music education communities."[39] Edwards believes researchers can increase their credibility by focusing their investigations on teaching music performance.[40] The Gottschalk study contains the aspect of teaching music performance by featuring the researcher performing the composer's etudes. The professor's performance and academic credentials also lend credibility to the research.

The second criterion was transferability. Liora Bresler states, "Transferability refers to the extent to which the research facilitates inferences by the reader regarding his or her own

[37] Vaismoradi et al., "Theme Development," 106.

[38] Ibid., 107.

[39] Roger H. Edwards, "Going from Incredible to Credible," *Visions of Research in Music Education* 16, no. 3 (2021): 6, https://opencommons.uconn.edu/vrme/vol16/iss3/4.

[40] Ibid.

situations and responsibilities."[41] The research on Gottschalk's etudes sought to analyze and describe the pieces to readers, hoping they could transfer this information to their situations. Piano instructors especially might find the research helpful pedagogically. Third, this study achieved dependability by consistently analyzing the transcribed interviews, field texts, and printed sheet music. Other studies could replicate this model for future investigations. While researchers employ various other terms for dependability, such as reliability, Ilyana Janis prefers utilizing the word "consistency."[42]

Confirmability represented the fourth criterion. Bresler defines confirmability as "a sophisticated way of suggesting accuracy."[43] The author notes that confirmability in qualitative studies is often subjective. She adds, "Confirmability is an aim, not an ideal, to be tempered by the indefiniteness of reality and sticking with questions that matter."[44] Many of the conclusions of this study were subjective. Still, the more objective confirmatory elements emerged from documented historical evidence and published sheet music. Finally, ethical considerations guided this study, featuring the professor as a human subject sharing his ideas and stories. Clandinin and Connelly write, "Ethical matters need to be narrated over the entire narrative inquiry process."[45] In addition to completing the required CITI ethical research training and acquiring the IRB

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[41] Liora Bresler, "Qualitative Paradigms in Music Education Research," *Visions of Research in Music Education* 16, no. 3 (2021): 76, https://opencommons.uconn.edu/vrme/vol16/iss3/10.

[42] Ilyana Janis, "Strategies for Establishing Dependability between Two Qualitative Intrinsic Case Studies: A Reflexive Thematic Analysis," *Field Methods* 34, no. 3 (February 2022): 242, https://doi.org/10.1371/journal.pone.0232076.

[43] Bresler, "Qualitative Paradigms in Music," 76.

[44] Ibid.

[45] Clandinin and Connelly, *Narrative Inquiry*, 170.

approval, the researcher consistently applied ethical practices to the entire research process by requesting the professor's consent to record all piano lessons and conversations.

Chapter Summary

Chapter Three outlined the narrative inquiry research design that facilitated answering the research questions. This study phase presented the narrative inquiry research design, research questions, hypotheses, participants and settings, data collection plan, procedures, data analysis, considerations for trustworthiness, and ethical concerns. The researcher employed a qualitative narrative approach to establish a theory about how Gottschalk's piano etudes reveal influences of his French piano school training with Stamaty in 1840s Paris. The objective of Chapter Four is to share the study results that emerged from the narrative inquiry methodology demonstrated in Chapter Three.

CHAPTER FOUR: RESULTS

Chapter Overview

Chapter 4 presents the results and interpretations of the gathered data or field texts of this qualitative narrative inquiry study. The researcher scrutinized the collected information to answer the following research questions:

- What study characteristics inherent to Gottschalk's etudes reveal the influence of his unique master-apprentice relationship with the French school of piano teacher Camille-Marie Stamaty?
- What are the distinctive characteristics of Gottschalk's etudes compared to other nineteenth-century etudes regarding their educational and performance expectations?

The study also considered the following hypotheses, providing assumptions for the two research questions:

- Study characteristics inherent to Gottschalk's etudes that reveal the influence of his unique master-apprentice relationship with the French school of piano teacher Camille-Marie Stamaty include emphases on elegant writing, facile fingerwork, and a lightness of touch.
- Distinctive characteristics of Gottschalk's etudes compared to other nineteenth-century etudes regarding their educational and performance expectations include employing French and American harmonic textures, an emphasis on rhythm, and sentimentality.

This chapter organizes accumulated field texts from personal stories, conversations, books, journal articles, sheet music, diaries, letters, audio and video recordings, journals, and live

music-making, aligning the results to the literature review of Chapter Two. The following sections comprise the chapter: a review of research methodology, participants' stories, analysis and stories of Gottschalk's etudes, and emergent subtopics.

Review of Research Methodology

This qualitative narrative inquiry research study aimed to explore perspectives concerning the historical and practical significance of Gottschalk's piano etudes. Themes of the nineteenth-century French school of piano, Stamaty's pedagogical influence, and the importance of social status for music studies in Paris and New Orleans emerged through examining historical accounts of Gottschalk's life and published musical scores. This qualitative study employed Clandinin and Connelly's model of narrative inquiry, which places the researcher within the story. The authors describe the researcher's unique position in this approach: "The narrative researcher's experience is always a dual one, always the inquirer experiencing the experience and also being a part of the experience itself."[1] The qualitative narrative research model features stories of lived experiences, which can invigorate a historical biography. This research approach enlivened Gottschalk, Stamaty, and the French piano school while reanimating Gottschalk's etudes.

The two active participants in this study were the professor and the researcher. Gottschalk and Stamaty emerged as nonliving participants who assumed living personas due to the nontemporal nature of the research. The professor is an advanced pianist with higher education degrees, including a DMA from the Eastman School of Music. He teaches piano at LU and fills administrative duties as an associate dean. The professor is uniquely positioned to participate in

[1] Clandinin and Connelly, *Narrative Inquiry*, 81.

the study because one of his former piano instructors studied with an internationally recognized Gottschalk specialist. Although the researcher is a professional collaborative pianist and vocal coach, he earned a master's degree in solo piano performance. As a result of LU's doctoral program, the researcher is again playing and teaching solo classical piano repertoire. The lives of the researcher and professor intersected during a brief fourteen-week summer session at LU's School of Music, where the duo explored the French piano school's influence on five of Gottschalk's etudes. Clandinin and Connelly comment on fleeting narrative partnerships: "Good narrative working relationships carry with them a sad and wistful sense born of the possibility of temporariness."[2]

The primary setting for the study was the online Zoom space, which enabled meetings to happen synchronously in separate geographical locations. The professor taught from his LU piano studio and office in Virginia. The researcher divided his time between Southern California and Missouri. Since the study focused on Gottschalk and Stamaty's studies in the French piano school, Paris served as a locational backdrop. Gottschalk's hometown, New Orleans, also contributed to the narrative due to its French character and as the location where the composer experienced his initial musical training.

Narratives

Participants' Stories

The following is the researcher's story of love for the piano:

> *I have loved the piano for as long as I can remember. As a child, I recall wanting to take piano lessons. Unfortunately, I had to wait because the local teacher's studio was already at capacity. The delay did not deter me as I started teaching myself to play ragtime on an old upright that my parents had bought for my sister. After a seemingly*

[2] Clandinin and Connelly, *Narrative Inquiry*, 72.

eternal wait, I began lessons with another local teacher who had just opened a studio. The opportunity turned the delay into a blessing because this teacher was perfect. She was a young, musical, and kind teacher who played and sang beautifully, possessed absolute pitch, and exuded music. She was the first of many fantastic piano instructors God placed in my life.

Below is the story of the researcher's continued piano studies and introduction to the music of Gottschalk:

Another vivid memory of my early piano studies returns me to practicing during the hot Midwest summer vacation from school. My second teacher assigned me standard repertoire, including inventions by Bach and the two Op. 49 Beethoven sonatas. The technical regimen included scales, arpeggios, and finger exercises by Aloys Schmitt and Stamaty. Being inquisitive, I explored other musical works outside the formal lessons, especially Scott Joplin's ragtime. I was also attracted to piano pieces in a Dover musical score with bright, reddish-colored cover art. The design and font style of the writing appeared old-fashioned, indicating that the music inside was likely from a previous century. The fancy Victorian script spelled out the composer's name, Louis Moreau Gottschalk. Playing through the pieces inside the musical collection, I connected with the music and noticed similarities with ragtime. However, the piano writing style was more complex and generally above my intermediate skill level. Regardless, I enjoyed attempting the catchy, rhythmic pieces while sensing that the unique repertoire was unsuitable for serious piano studies. Therefore, I continued my immersion in Bach, Beethoven, and the classics while exploring ragtime and Gottschalk for amusement. As a kid, I was unaware of the connection between Stamaty and Gottschalk and never imagined that I would write a doctoral thesis about the two of them decades later. Now, as part of the research, I am practicing piano again in the Missouri summer heat like so many years ago.

The professor shares a personal story:

In my undergrad years, my first two years, I was doing national and starting to break into international competitions. From a personal tragedy side - my mother passed away of cancer when I was 19, at the end of my sophomore year. And also, I was playing at an impossible level - six to eight hours a day. I look at the repertoire that I was doing in addition to national and international competitions. It was irresponsible, and my teacher didn't catch it until too late. I got significant injuries in both my hands - tendonitis and carpal tunnel syndrome. I eventually went to Leon Fleisher's doctor in Boston. I had an Olympic-level physical therapy trainer who worked with Lake Placid athletes - pretty high-level stuff. The best they could do was slow down the deterioration because, unfortunately, to get better from carpal tunnel syndrome is nearly impossible. I had immobility, and to some extent, I lost muscle mass, which destabilized my tendons. It was just very frustrating because they couldn't say there was a cure. All I can say is, after 21

> *months, in a three-week time and a protracted time of prayer and reflection - I don't want to give any theological things that suggest I am mighty in power or amazing - all I am saying is after three weeks, I gained strength back in my hands after deterioration and one day I woke up and forgot the hurt. Obviously, that affects my life to this day, decades later. That was 1991. That enabled me to go on to music schools and conservatories.*[3]

The professor was a pupil of a student of the famous pianist Eugene List, who was largely responsible for a revival of Gottschalk's music in the 1970s and 80s. In addition to performing the composer's solo works, List staged monster concerts following the Gottschalk model. The professor's teacher played with List on some monster concerts, including a televised performance on the Ed Sullivan Show, which is posted on YouTube.[4] When the professor's teacher later joined the University of Connecticut (UConn) music faculty, he brought the monster concert tradition and included the teenage professor in some performances. The professor comments on his teacher's participation in the Ed Sullivan Show performance:

> *I saw him almost two decades after that. It would be fascinating to see that side of him. He was a finalist in the Chopin Competition. That was his calling card. But he also brought Gottschalk to New England. He had a ten-piano monster concert at UConn's Jorgensen Auditorium. It was a massive fundraising effort in 1988. So, I was a high school student. He had me on a number of the pieces, and it was memorable. Steinway allowed ten Steinways to be there. It sounds better to say, "Ten Steinways." I remember that. So, it was a successful monstrosity for New England. He didn't want me to bring it up to him years afterward. He much preferred his own Alice Tulley Hall and major presentations. I guess I don't blame him.*[5]

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[3] Professor, conversation with the researcher during a Zoom meeting, May 25, 2023.

[4] Eugene List, "La Jota Aragonesa, op. 14," January 19, 2021, YouTube video, 3:18, https://youtu.be/n2ZIzwgwFc8?si=Mmw-QWicQWahnyPe.

[5] Professor, conversation with the researcher during a Zoom meeting, July 13, 2023.

Stories of the Etudes

All of Gottschalk's etudes have descriptive titles, telling stories instantly and aligning with the narrative design of storytelling and lived experience. Each etude depicts a unique tale on the page that grows and enlivens through music-making. The narrative began with Gottschalk in nineteenth-century New Orleans, traveled with him to Paris and throughout Europe, returned to North America, and continued living through pianists' hands and imaginations in succeeding generations. At the outset of exploring Gottschalk's etudes, the researcher speculated that they might be mere salon pieces aspiring to be etudes, which was an underestimation. After an in-depth study and performance of five of Gottschalk's etudes, the pieces established their educational functions. The pieces were so challenging that the researcher needed more time to master all eight at a performance level and performed only five. Although *La Mélancolie*, *Bataille*, and *Hercule* were not part of the recital, they deserve mention as three of Gottschalk's eight surviving etudes. The following section comprises the stories of *Madeleine, Tremolo, Manchega, Dernier Amour*, and *Vision*.

Madeleine

Madeleine was the first etude the researcher and the professor approached, and it functioned as an introductory piece for the collaboration.[6] Perone notes an editor's suggestion that *Madeleine,* dating from 1869, likely was Gottschalk's final composition.[7] Nicholas comments on the etude: "Its wistful tenor theme under continuous semiquaver triplets is one of Gottschalk's loveliest and most memorable." Gottschalk designates *Madeleine* as an etude and

[6] L. M. Gottschalk, *Madeleine* (Rio de Janeiro: Arthur Napoleão, 1870), https://vmirror.imslp.org/files/imglnks/usimg/c/c8/IMSLP11197-Gottschalk_-_Op.misc_-_Madeleine_Etude.pdf.

[7] Perone, *Gottschalk*, 223.

not a concert etude. The etude aspect involves the right-hand thumb and index finger playing the sustained melody in the middle of the texture, while the weaker third, fourth, and fifth fingers provide an undulating, sixteenth-note sextuplet accompaniment pattern above the melody (see Figure 7). This motion is surprisingly taxing on the hand, and the researcher was careful not to play through the piece repeatedly. Executing the moving parts with weak fingers while sustaining the strong fingers is reminiscent of Stamaty's exercises intended to isolate and strengthen the third, fourth, and fifth fingers (see Figure 8).[8]

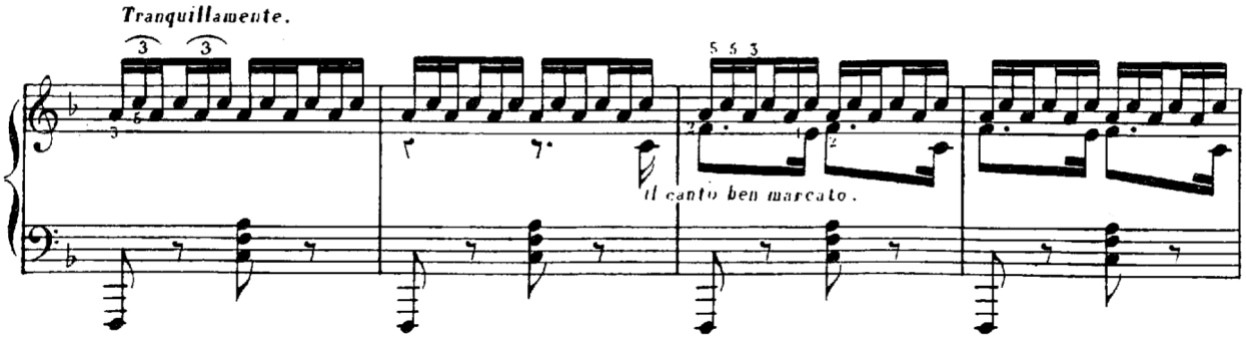

Figure 7. Louis Moreau Gottschalk, *Madeleine*, mm. 9-12.

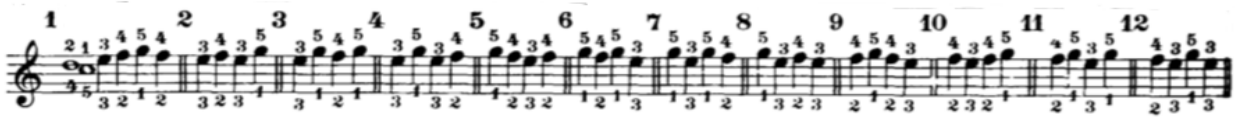

Figure 8. Camille-Marie Stamaty, *Le Rhythme des Doigts.*

While building finger independence was a standard piano pedagogy concern for many in the mid-1800s, Chopin advocated a more natural approach. Timbrell shares information from a sketch of Chopin's unfinished piano method: "Each of the fingers is differently formed and has its own characteristic touch—therefore one should not aim to make these fingers equally

[8] Stamaty, *Le Rhythme*, 4.

strong."[9] The professor applied this technical element of Chopin's approach to the work on *Madelein*e in the lessons. He suggested adopting Chopin's idea of turning the weakness of the fourth finger into an expressive strength. This involved relaxing the hand and playing with flatter fingers, utilizing the tip, the pad, and the sides of the fourth and fifth fingers. The technique applies to Gottschalk's music because of his documented model admiration for Chopin. Marmontel emphasizes the affinity of the two composers.[10] Additionally, Starr notes Gottschalk's adoption of Chopin's *bel canto* approach and emphasis on legato.[11]

Madeleine opens with a stormy, *agitato* introduction that ends on a fortissimo chord before commencing with the etude's quiet, lyrical main idea. Gottschalk employs several Italian musical terms to guide the desired style and expression. These include *tranquillamente*, *il canto ben marcato, languente*, *piangendo,* and *parlante. Languente* translates as "in a languishing manner," while *piangendo* means "plaintively." These qualities support the hypothesis that sentimentality is a distinctive characteristic of Gottschalk's music. Another element of *Madeleine* that reveals Victorian-era sentimentality is the ample employment of augmented sixth and secondary dominant chords. Gottschalk continues with a romantic, whimsical flight of fancy to conclude *Madeleine*. The abrupt coda erupts with *a precipitato*, double-octave flourish that builds to a fortississimo ending.

[9] Timbrell, *French Pianism*, 44.

[10] Marmontel, *Les Pianists Célèbres*, 141.

[11] Starr, *Bamboula*, 52.

Tremolo

Gottschalk composed *Tremolo* in 1868, a year before his death.[12] This etude, subtitled *Grande Étude de Concert*, is a perpetual motion piece and was the most difficult of the five to learn and perform as part of the study. The piece's first half is manageable, with alternating right and left-hand thumbs playing the melody in constant driving eighth notes. The harmonic structure is uncomplicated, demonstrating the quality of American folk music. The technical challenge begins in the second half when the eighth notes become repeated-note sixteenths. Nicholas describes *Tremolo* as "the *nec plus ultra* of repeated-note studies."[13] Compounding the piece's difficulty, the composer directs the pianist to play *tranquillo* amidst the flurry of repeated notes in a heavy piano register (see Figure 9). While Gottschalk indicates a metronome marking of 138 for the quarter note, the researcher's performance tempo was 126. *Tremolo* is an exercise in endurance requiring careful pacing because of a relentless driving rhythm and an overarching crescendo to a quadruple forte ending.

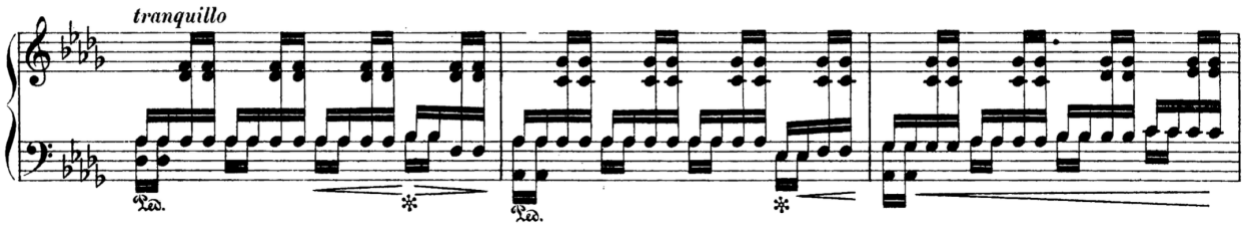

Figure 9. Louis Moreau Gottschalk, *Tremolo*, mm. 69-71.

To avoid strain while practicing *Tremolo*, the researcher was mindful of the substantial technical aspects and carefully monitored the approach. The professor provided insightful

[12] L. M. Gottschalk, *Tremolo* (Leipzig: Steingräber Verlag, 1868), https://vmirror.imslp.org/files/imglnks/usimg/0/07/IMSLP609543-PMLP27484-Gottschalk_TremoloOp58.pdf.

[13] Nicholas, "Piano Music," 27.

guidance on healthy practice techniques due to his experience recovering from tendonitis and carpal tunnel syndrome. He helped identify tension in the shoulders, arms, and hands during difficult passages and suggested remedies. Some of the professor's tips were as follows:

- Instead of playing *martellato,* think of going in with the arm from a shoulder movement, throwing the hand from the rotator.
- Play the second repeated note a quarter inch further in on the key than the first but with one stroke, like dribbling a ping-pong ball across the table.
- "Swim with the fingertips" within a small distance of a couple of millimeters.
- When feeling tension, move in and out of the keys a little.

The professor also pointed out Gottschalk's utilization of unusual harmonies in the coda of *Tremolo*. Starr concurs: "His use of chromatic passing tones and augmented sixth chords, for example, became a Gottschalk signature, appearing in many works down to *Tremolo,* written only months before his death. Wagner used similar chord patterns in the opening bars of the prelude to *Tristan und Isolde*."[14] The professor suggested bringing out the lower textures of sections with fourths, augmented chords, or other unusual colors and allowing the interesting harmonic series to be fresh and radical. While studying piano with Stamaty in Paris, Gottschalk also trained in composition with Pierre Maleden. While these research investigations did not explore his studies with Maleden, the lessons were likely significant in shaping Gottschalk's harmonic language. Behrend relays that Saint-Saëns also studied with Maleden and highly praised the composition professor.[15] *Tremolo* displays French and American folk harmonic

[14] Starr, *Bamboula,* 203.

[15] Behrend, *Notes of a Pianist,* xxvn9.

textures, supporting the hypothesis that a mixture of the two musical cultures characterizes the etudes.

Nicholas states, "Audiences thrilled to *Tremolo*, as much a novelty for the eyes as the ears, and the composer included it in most of his concerts."[16] Starr provides a detailed account of Gottschalk's last concert in Rio de Janeiro, where he completed a performance of *Morte* but collapsed onstage after playing the opening measures of *Tremolo*.[17] At the risk of sounding irreverent, this researcher understands how even a healthy pianist might have trouble surviving to the end of the etude. In a writing titled *Death by Keyboard*, Isacoff includes Gottschalk in a list of pianists who died directly or indirectly from playing piano.[18]

Manchega

Spain was the inspiration for *Manchega*.[19] Loesser describes how the piano vogue in Paris had diminished by 1850. The author states that the decline was due partially to the 1848 revolutions, which frightened many pianists into leaving the city.[20] Gottschalk also shares his memories of "the horrible battles of the insurrection that had made Paris an immense field of carnage."[21] The researcher and professor discussed how the Parisian exodus of pianists, including Gottschalk, and the symbolism of Chopin's death in 1849 marked the end of a golden age of

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[16] Nicholas, "Piano Music," 27.

[17] Starr, *Bamboula*, 435.

[18] Isacoff, *A Natural History*, 82.

[19] L. M. Gottschalk, *Manchega* (New York: William Hall and Son, 1860), https://vmirror.imslp.org/files/imglnks/usimg/4/43/IMSLP03054-Gottschalk_manchega.pdf.

[20] Loesser, *Men, Women, and Pianos*, 419.

[21] Gottschalk, *Notes of a Pianist*, 110.

French pianism of the 1830s and 40s. Dubal states, "The next stage of his career was a spectacular eighteen-month tour in 1851-52 through Spain, where his music took on a Spanish cast in works like *La Jota Aragonesa, Minuit á Séville,* and the marvelous concert etude *Manchega*."[22] When the researcher performed the recital program for friends and family members, *Manchega* was always a crowd-pleaser. This etude presented two primary technical elements. The first involved managing the traditional Spanish rhythm alternating between 6/8 time and a feeling of 3/4. The second etude aspect concerned navigating the quick leaps of the left-hand accompaniment (see Figure 10).

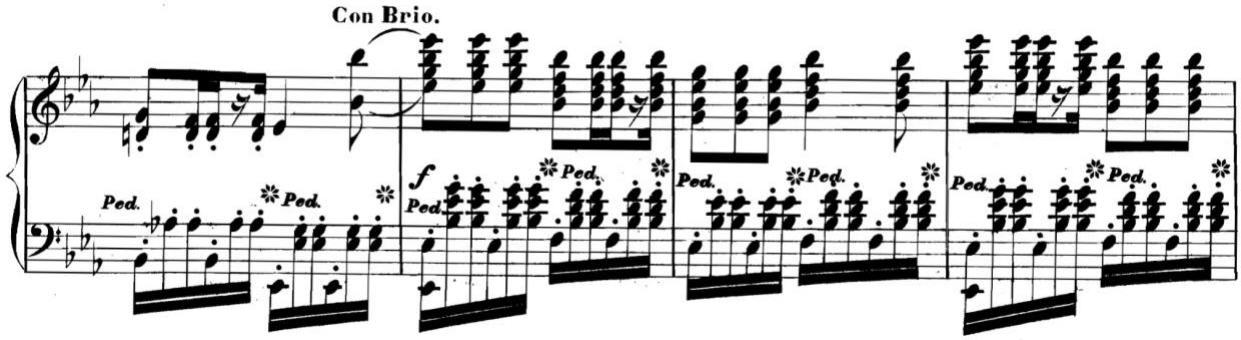

Figure 10. Louis Moreau Gottschalk, *Manchega*, mm. 8-11.

The researcher sometimes missed notes because of the fast register shifts between the left-hand bass octaves and the accompaniment chords. The professor suggested thinking vertically, which helped with note accuracy. He also commented that the Chickering grand piano's brash sound brought out the piece's verticality. The professor characterized *Manchega* as flippantly fun and suggested being more playful with the piece. He said the goal of this etude is to amaze and capture an audience. The researcher initially considered playing *Manchega* first on the program and asked the professor's opinion. He offered some factors to consider. First, he

[22] Dubal, *The Art of the Piano*, 134.

explained that knowing how the first piece of a program is conceived for the recital's duration is important and how he is careful not to commit to an overly technical piece at the beginning of a recital. Second, he cautioned about the shoulder tension he detected during the opening measures. The professor's input made the researcher reconsider the recital order, placing *Manchega* second in the program.

After studying and performing *Manchega*, the researcher discovered that the piece reveals the fewest French piano school characteristics of all Gottschalk's etudes. Instead, the etude is an example of Gottschalk's practice of infusing classical forms with folk elements that enhanced his foreign appeal in Paris and throughout his career. Pruett states, "The works Gottschalk performed in his Parisian concerts, in fact, foregrounded the opportunity to explore French constructions of both the American 'exotic' and intersections with tropes of barbarism."[23] The composer's early works utilized ethnic themes he absorbed as a youth in New Orleans, and many later compositions incorporated musical styles he heard in Latin and South America. *Manchega* is a product of Gottschalk's cultural immersion in Spain before he returned to North America in 1853.

Dernier Amour

Like *Manchega*, the concert etude *Dernier Amour* is a product of the environment where Gottschalk composed the piece.[24] He was in Argentina in 1868; the etude reflects that country's character. Starr comments, "Based on a beguiling melody that is probably of Gottschalk's own invention, *Dernier Amour* is notable for the tango-like rhythm that throbs lazily beneath the

[23] Pruett, "Most Seductive Creole Indolence," 178.

[24] L. M. Gottschalk, *Dernier Amour* (New York: William Hall and Son, 1870), https://vmirror.imslp.org/files/imglnks/usimg/3/3d/IMSLP378057-PMLP18878-Gottschalk_-_63_Dernier_Amour_-_William_Hall_-_1870.pdf.

catchy tune."[25] Isacoff also mentions the popularity of the tango at the time and Gottschalk's fascination with the dance.[26] After the initial presentation of the theme over a tango rhythm, Gottschalk transforms the accompaniment into a dreamy repeated-note pattern with the singing melody on top. Interestingly, Gottschalk suggests using a 4-3-2 fingering for the repeated note triplets (see Figure 11), which is not the standard 3-2-1 pattern pianists employ today. The professor immediately noticed the peculiarity and recommended staying with 3-2-1 for the modern piano. In his piano method, Stamaty presents a repeated-note exercise that calls for a 4-3-2-1 fingering.[27] The pattern feels similar to the technique in *Dernier Amour* (see Figure 12).

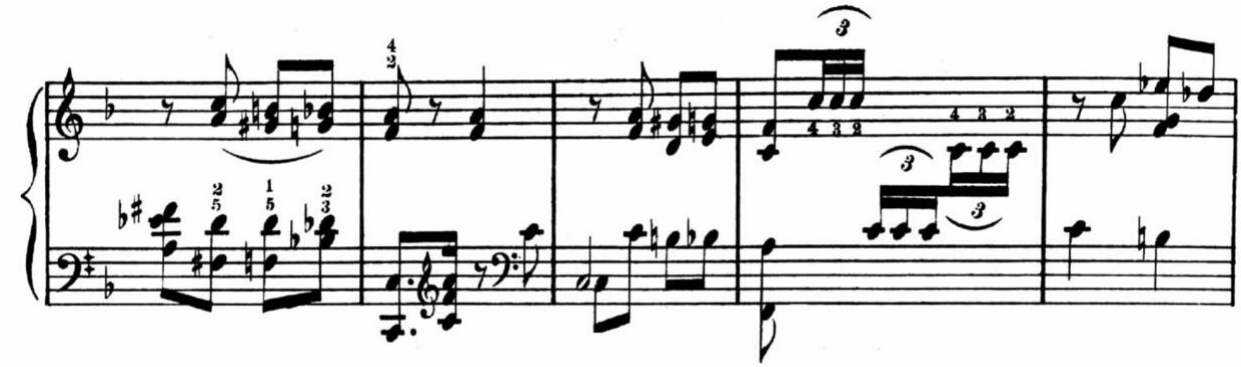

Figure 11. Louis Moreau Gottschalk, *Dernier Amour*, mm. 101-05.

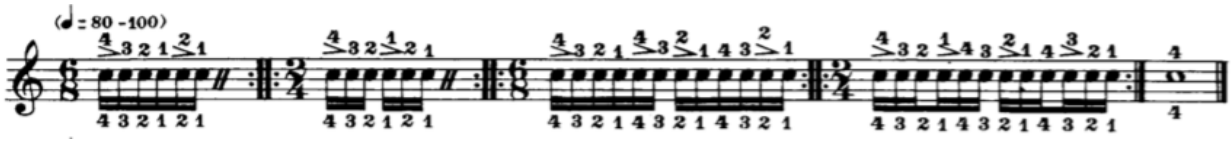

Figure 12. Camille-Marie Stamaty, *Le Rhythme des Doigts*.

[25] Starr, *Bamboula*, 409.

[26] Isacoff, *A Natural History*, 238.

[27] Stamaty, *Le Rhythme*, 4.

The etude component of the piece involves playing the fast repeated note triplets in the piano's middle register while projecting the melodic soprano notes. This is challenging because the weak fourth and fifth fingers play the melody, which must sing out over the rustling repeated-note wash of sound in a heavier register. The researcher's thumb sometimes became stuck in the pattern, but the professor provided helpful practice exercises to address the issue. Instead of playing the usual 3-2-1 fingering, he suggested starting with the last note of the triplet and playing 1-3-2 and then 2-1-3. In one particular text message, he offered another detailed practice strategy:

> *Just finished listening to the rest of your Dernier Amour Etude. I feel you navigated the fuller (wider) textures well. These textures are at the bottom of the third page and the top of the fourth page – good job. In regard to the first finger on the 16th note triplets, you will probably want to be just a little more aware of how the escapement action of the piano reacts with your thumb. To practice this awareness, drop your thumb into the keybed both slowly and quickly, feeling the counterweight action slightly lift the thumb up (you will need to do this delicately to feel this, of course). Then, do the same thing with 2–1. Feel how the counterweight reacts differently with your second finger versus your first finger on the same note. The adjustment you will need to make between these two fingers – at a high rate of speed – should make just a little more difference in your tone on these repeated notes*.[28]

Performing *Dernier Amour* presented a unique challenge because the score indicates few expression markings. For example, the only provided dynamic is piano. The professor somewhat humorously suggested utilizing a broad range of mezzo dynamics. One part of the opening tango segment is marked *con passione*, where the professor recommended a louder dynamic. *Dernier Amour* requires more active music creation from the pianist than the other etudes. The researcher accomplished this by adding crescendos according to phrasing and employing the *una corda* pedal for contrasting colors. This piece has the most sentimental title of the etudes in this study.

[28] Professor, text message to researcher, June 29, 2023.

Dernier Amour means last love, a sentiment that conjures up any number of stories for a narrative inquiry.

Vision

Vision was the last piece the researcher added to the program and worked on with the professor.[29] It was not an original choice for the recital program but replaced *Bataille,* which would have necessitated more learning time. The researcher ran out of time to learn music for the recital, and *Vision* was the most manageable piece to grasp quickly. It was divine intervention. *Vision* was a favorite and highlighted some of the best qualities of French pianism, such as a singing tone and lyrical phrasing. Nicholas explains how Gottschalk reverted to his earlier European composition style during the last year of his life. The author states, "The outstanding surviving works from this period are the *Grand Scherzo, Tremolo, Hercule,* and *Vision,* one of the composer's most lovely effusions."[30]

The etude component of *Vision* includes sustaining and phrasing the soprano melody over a constant murmur of arpeggios in the piano's middle range. The professor uncovered another aspect of the etude that was easy to overlook. He perceived the bass's walking, descending quarter-note pattern as a counter melody, creating a duet texture. Moreover, he envisioned the top-note thumbs of the left-hand octaves as a cello line, adding another technique layer to the etude (see Figure 13).

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[29] L. M. Gottschalk, *Vision* (Unidentified publisher, n.d. Plate 1932), https://imslp.org/wiki/Vision_(Gottschalk%2C_Louis_Moreau).

[30] Nicholas, "Piano Music," 29.

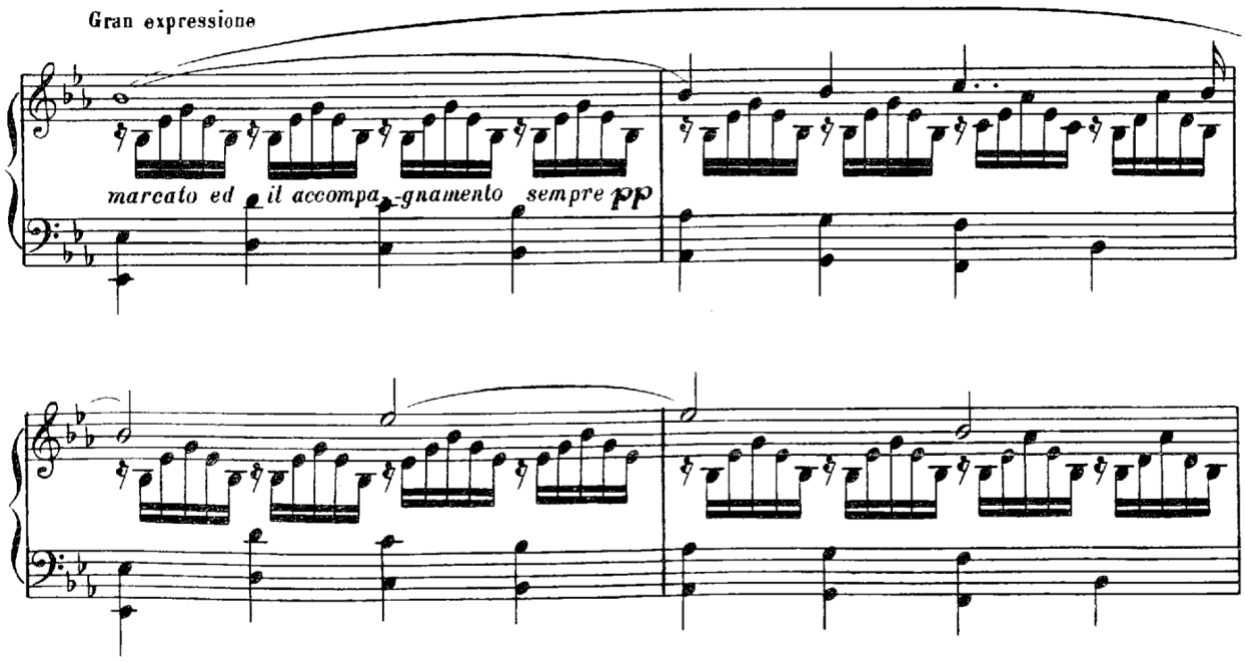

Figure 13. Louis Moreau Gottschalk, *Vision*, mm. 5-8.

The researcher and professor agreed that *Vision* shares some characteristics with Chopin's "Aeolian Harp" Etude, op. 25, no. 1, which led to a discussion of Alfred Cortot's edition of Chopin's etudes. Cortot bridged the gap between the nineteenth and twentieth centuries, and the professor explained how he represented the maturation of the previous 100 years of French pianism. Cortot provided extensive preparatory exercises for practicing the pieces in his edition of Chopin's etudes. With Cortot's work as the inspiration, the professor assigned the task of creating exercises for *Vision*. Following are the details of the researcher's preliminary studies for *Vision*:

- Play the right-hand melody in quarter notes, following the pattern of the left-hand bass note quarters. Play only the top-note thumbs of the left-hand octaves as a legato line. Alternate the fourth and fifth fingers of the right hand and shape the melody vocally. Envision the perceived weakness of fingers 4 and 5 as an expressive strength, playing on varying parts of the fingers.

- Play the right-hand melody in broken octaves, alternating fingers 4 and 5 for the top notes. Accompany the melody with the previous descending cello countermelody of the thumbs from the top-note octaves.
- Continue the previous exercise, adding the notes of the arpeggios as right-hand block chords under the soprano melody. Play the chords on the off beats.
- Play quarter-note chords as upward grace-note arpeggios leading to the top-note melody. Reinsert the lower note to the left-hand octaves as written. Cortot's second exercise for Chopin's "Aeolian Harp" Etude inspired this application.

Emergent Subtopics

A desire to add to the literature on Gottschalk prompted this study. Since this dissertation is part of a doctoral music education program, a requirement was to investigate an educational element of Gottschalk's life. Therefore, the researcher chose the topic of Gottschalk's studies with Stamaty in the French piano school and narrowed the focus to how the training affected Gottschalk's etude compositions. Watching the subtopics emerge was fascinating. The following sections present the results of subtopic discoveries. These include exploring the tradition of the master-apprentice model of piano lessons, comparing nineteenth-century technological aids for piano studies to modern technology, and contrasting the role of social status in nineteenth-century music education with current societal attitudes.

Teacher-Student Relationships

The most substantial subtopic revelations involved the traditional master-apprentice method of piano studies that endured from the early 1800s through today. From Stamaty in the nineteenth century to the present-day professor, generations of teachers have continued to pass

down the art of piano playing to students. For example, Gottschalk's legacy continued by mentoring Teresa Carreño, who taught Edward MacDowell. The details of the Gottschalk-Carreño lessons are scarce, but enough stories exist to substantiate their collaboration. Behrend shares an anecdote of Gioachino Rossini recommending Carreño to a friend and referring to her as Gottschalk's pupil.[31] Isacoff also mentions his influence on her: "A young Venezuelan who was smitten by Gottschalk followed his lead in becoming one of the era's great touring pianists."[32]

Many pianists treasure the musical family trees representing their traditional master-apprentice piano training. The professor shared a graph of his piano genealogy that included a branch of the Kalkbrenner-Stamaty-Gottschalk-Carreño lineage (see Appendix F). Similarly, the researcher's high school piano teacher was a pupil of Ernst von Dohnányi, who studied with István Thomán, a student of Liszt, who studied with Carl Czerny, a pupil of Beethoven. Additionally, this dissertation's advisor shared stories of his experiences studying with a piano teacher who was a pupil of Claude Debussy. Many people the researcher encountered during this study had personal stories involving piano lessons. A remarkable correspondence occurred when the researcher emailed one of the cited authors for the study. He sent a reply that included a personal story of his daughter practicing the piano for her lessons. Analyzing the field texts concerning the master-apprentice model of piano training indicates that the tradition has changed little since Stamaty and Gottschalk's lessons occurred in the 1840s.

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[31] Behrend, *Notes of a Pianist*, xxxv.

[32] Isacoff, *A Natural History*, 324.

Virtual Piano Lessons

While the format has remained the same, the medium for private piano lessons has expanded due to technological advances. Online lessons are now common and constitute a central theme for this study. The researcher found the online lessons platform exceptionally productive, with positive aspects outweighing the negatives. The few problems included occasional delays in starting the lessons due to setup, internet connection issues, and sound adjustments. After meeting on Zoom for most of the semester, the researcher and professor discovered that Microsoft Teams was a better medium for the piano's sound. Three particular benefits of the online platform involved utilizing audio and video recordings. First, employing the device's recording apps facilitated capturing the lessons to watch and transcribe later. Second, video recordings were a highly effective method of submitting assignments and enhancing student learning. Third, practicing and perfecting a piece of music through repetition during recording aided in the learning process.

Nineteenth-Century versus Modern Technology

Studying Gottschalk's etudes also sparked the subtopic of technology in piano training. The results of the research revealed that some early pedagogues perceived piano studies scientifically. Laor discusses the nineteenth-century ideal of merging technology and piano training to reach a scientific status.[33] One discussion about nineteenth-century technology centered around finger-strengthening aids, particularly the *guide-mains*, which Stamaty employed for training Gottschalk. The results indicate that the *guide-mains* was helpful for the early French piano school method that emphasized playing only with the fingers and no arm

[33] Laor, "In Music," 9.

weight. However, the fingers-only approach did not support the evolving full-bodied technique of the second half of the 1800s. This holistic method remains prevalent today.

The professor also considers science and technology in his teaching approach, with a bent toward physiology. He frequently offered suggestions for relieving tension. His insights were beneficial for navigating the technically challenging etudes like *Tremolo* and *Manchega,* where tension tended to surface. The professor demonstrated a circular motion of the arm and shoulder to free them up and alleviate tension. Further, he explained how pianists could shift their hips on the bench or slightly extend one leg for relaxation. These tips elicited better performances of Gottschalk's etudes from the researcher. Finally, the professor posted scientific articles geared toward musicians on Canvas. These included writings on protecting hearing health while listening to music with earbuds and how to maintain good vocal health.

Etudes and Mechanisms

Another emerging subtopic was the piano mechanism's continued development and how these improvements in piano-making spurred the need for etudes. These educational pieces helped pianists navigate the instrument's new capabilities. Discussions about the double escapement action of the grand piano and repeated-note techniques arose at nearly every piano lesson of the researcher and professor. Results from the literature and the lessons revealed that the invention of the double escapement action was a watershed occurrence for pianism. Beverly Jerold states, "In the 1823 Paris Exposition, Érard introduced his double escapement mechanism, a major component of modern action, which enabled more rapid note repetition."[34]

[34] Jerold, "The 19th-Century Piano," 26.

Tremolo and *Dernier Amour* require the pianist to play many fast repeated notes, and the results showed that this technique is a hallmark of Gottschalk's pianistic compositional style. Although he played Pleyel and Érard pianos in Paris, Starr explains that Gottschalk was a Chickering artist when he returned to North America and received a commission for endorsing the instruments.[35] In addition to the compensation, Crawford and Hamberlin share how Gottschalk genuinely liked the tonal palate of Chickering pianos.[36] Double escapement technology was part of Chickering's construction from the start, and the etudes Gottschalk composed on the instrument reveal that aspect. The researcher performed the five etudes on a nineteenth-century Chickering grand, creating a connection with Gottschalk via a period instrument and enhancing performance practice.

Nineteenth-Century Parisian Social Status versus Current Attitudes

An unexpected subtopic that developed during the study was the importance of social status for piano studies in Paris in the 1830s and 40s. The professor detailed the piano's position of stature and recommended Loesser's book as a source of additional information to support his observations. Regarding Liszt and the piano in Paris, Loesser states, "Never before his time did the instrument soar to such blinding heights of social value, and never since. The time was about 1835 to 1848."[37] The researcher discovered that Stamaty was especially ensconced in Parisian high society. He was born into the upper class. When Stamaty was seven years old, in 1818, the artist Jean-Auguste-Dominique Ingres drew a portrait of the Stamaty family, which is now in the

[35] Starr, *Bamboula*, 154.

[36] Crawford and Hamberlin, *America's Music*, 111.

[37] Loesser, *Men, Women, and Pianos*, 367.

Louvre Museum (see Appendix G). Further, two letters the researcher discovered online involved Stamaty declining formal invitations from the Comtesse de Beauregard (see Appendix H). Another was an enthusiastic letter he wrote to his sister congratulating her on her son's appointment as *deputy-prefet* (see Appendix I). Finally, Dubal affirms Stamaty's social status, sharing how he received the title of Chevalier of the Legion of Honor in 1862.[38]

The results indicate that the best piano training in nineteenth-century Paris was reserved for society elites. Gottschalk was immensely talented and had the advantage of coming from an upper-class family with an aristocratic heritage. One wonders whether an equally talented lower-class student would have received the same educational opportunities. This situation implies music education for a few rather than the twenty-first-century American ideal of music for all. Similarly, the United States today embraces and celebrates older adult education. The researcher cherishes the opportunity to pursue a doctorate as a more senior adult student. It would be fascinating to conduct a study exploring the existence of education for older adults in Paris during the 1800s.

Chapter Summary

Chapter Four presented the findings and analyses of the field texts following the narrative inquiry research design, aligning the results with the research questions and the literature review. The chapter's organization included three primary sections: a review of the research methodology, stories of the participants and etudes, and subtopics that emerged during the study. Reviewing the research methodology reminded the reader of the unique nature of narrative inquiry and how the design utilizes storytelling as a foundation. The research methodology

[38] Dubal, *The Art of the Piano*, 342.

review reintroduced the professor, the researcher, Gottschalk, and Stamaty as participants in the study.

The stories section commenced with narratives from the professor and researcher, placing them in the midst of the narrative. The succeeding segment featured stories of the five etudes, encapsulating the study. The etudes' descriptive titles immediately spark narratives before seeing the sheet music notes or playing and hearing them. Further, the researcher wrote a story for each etude describing the learning process, providing musical analysis, and detailing the history. This section also displayed excerpts from the sheet music so the reader could connect the text to the music.

Finally, the chapter concluded with some emergent subtopics. Many compelling subtopics surfaced during the research, making excellent topics for future studies. The researcher narrowed the focus to five specific subtopics for further examination: the dynamics of teacher-student relationships, the effectiveness of virtual piano lessons, the comparison between modern and nineteenth-century technology, the intricacies of etudes and mechanisms, and the contrast between nineteenth-century Parisian social status and current attitudes.

CHAPTER FIVE: CONCLUSIONS

Discussion of Results

Chapter Five provides conclusions for the study and brings the entire research project to a close. Results of the research confirmed that the years 1835-50 in Paris were an advent of modern pianism. The piano teaching studio was in its infancy then, and the traditional master-apprentice model of instruction was forming. The piano mechanism was still developing, and composer-pianists wrote etudes to help students navigate the piano's emerging capabilities. The merger of these two concepts guided this research investigation. First, the student-teacher relationships of Gottschalk-Stamaty and the researcher-professor demonstrated the traditional model of individual applied piano instruction. Second, the study of five of Gottschalk's etudes examined piano training in the French school of the early nineteenth century and compared it to modern piano pedagogy.

Although Gottschalk was an American pianist-composer, the study results repeatedly displayed how strongly he identified with French culture. His maternal family heritage was French via Haiti, and this element colored his upbringing in New Orleans. Gottschalk's French immersion included formal French language studies and speaking in that tongue with his mother at home. The research revealed that the Parisian artistic world welcomed Gottschalk as he relocated to the cultural center. Behrend recounts the sentiments of the French critic Oscar Comettant, who said Gottschalk was only American by birth but French in spirit, heart, taste, and habits.[1] Even after his return to the United States in 1853, Gottschalk retained French as his first language, penning his journal entries and titling many of his pieces in his preferred language.

[1] Behrend, *Notes of a Pianist*, xxvi.

Several instances in his journal reveal a humorous snobbery about speaking French. Commenting on Québec during his North American tours, Gottschalk states, "The pronunciation of the Canadians is ridiculous and pretentious, the more so as they think that they speak so well."[2]

Gottschalk composed *Madeleine, Tremolo, Dernier Amour*, and *Vision* within the last two years of his life while in South America. *Manchega* is the only etude of this study he composed as a young pianist in Europe. Interestingly, the results reveal how *Manchega* exhibits the compositional folk element that became his hallmark, while the four non-European etudes revert to the style of music he absorbed during his Parisian training. Starr affirms how these etudes represent a departure from exotic musical elements: "Folk elements are wholly absent from his work of this period, and a new classicism is evident."[3] After years of touring and catering his compositions to his audiences in North and South America, the character and technique of these etudes represent a revisiting of his French piano school training.

When addressing the first research question about the characteristics of Gottschalk's etudes exhibiting his French piano school training with Stamaty, the results revealed solid evidence substantiating the hypothesis. Elegant writing, an emphasis on fingerwork, and a lightness of touch are evident in *Vision, Madeleine,* and *Dernier Amour*. Each etude features an elegant melody above or below a busy accompaniment pattern. This technique requires a light touch in the accompaniment to not overpower the singing melody. *Dernier Amour* demands controlled fingerwork to execute the rapid sixteenth-note triplets evenly and quietly. *Madeleine* demonstrates the etude element of isolating the third, fourth, and fifth fingers of the right hand in

[2] Gottschalk, *Notes*, 83.

[3] Starr, *Bamboula*, 417.

a constant sixteenth-note triplet pattern that grows more taxing as the piece progresses. This technique reveals the pedagogical influence of Stamaty's published exercises emphasizing isolated fingerwork. Finally, *Vision* embodies French pianism's character, texture, and technique. Nicholas highlights the similarities between *Vision* and Gabriel Fauré's piano works.[4]

Tremolo and *Manchega* address the second research question regarding the distinctive characteristics of Gottschalk's etudes. These two pieces demonstrate the composer's penchant for incorporating folk elements in classical forms. Most of *Tremolo* employs basic primary chord harmonies over a jaunty rhythmic foundation that lends the piece an Americana feel. Gottschalk's harmonies become more chromatic and advanced in the coda, alluding to his early training in the French piano school. This mix of American folk and French classical elements leads the researcher to conclude that the composer uniquely combines high and low music elements effectively. *Manchega* exhibits the fewest French characteristics, instead displaying a decidedly Spanish air. The employment of Latin rhythms characterized Gottschalk's music throughout his career. *Manchega* aligns with the second hypothesis, suggesting a distinctive element of the composer's music is an emphasis on rhythm.

This study reaffirmed that etudes are a foundational component of piano training. Studying five of Gottschalk's etudes in a traditional master-apprentice format proved an effective method for delving into the origins of nineteenth-century French pianism and its enduring influence. It was fascinating to view the evolution of the piano studio tradition by studying Gottschalk and Stamaty's lessons and comparing them to the current-day lessons of the researcher and professor. Remote online lessons stand out as the most substantial change. The narrative inquiry research design infused the study with human lived experiences. When the

[4] Nicholas, "Piano Music," 29.

dissertation advisor suggested employing narrative inquiry, the researcher investigated the design principles. Researching the relatively new method required a significant time commitment and constituted a study within the study. The researcher discovered that narrative inquiry contains substantial philosophical elements requiring extensive contemplation. The writings of narrative inquirer D. Jean Clandinin guided the study.

Implications of Results

The implications of this study are significant. The following segment outlines four primary research implications. First, the study bolsters contemporary recognition of Gottschalk. This is significant since the researcher found that current scholarship on the pianist-composer is scarce. During the analysis, some of the researcher's friends and colleagues expressed unfamiliarity with Gottschalk when asking about the dissertation topic. Even professional musicians were unaware of him, which continually surprised the researcher. The people familiar with Gottschalk seemed only to know his New Orleans-inspired, indigenous-infused works like *Bamboula* and *The Banjo*. The study emphasizes Gottschalk's thorough classical musical education in the French piano school. The recital portion of the study introduced Gottschalk's etudes to new audience members who were previously unaware of the composer. Hopefully, the trend of disseminating his music will continue.

Second, this study provides a model for future narrative inquiries and promotes more research investigations utilizing the design. When searching dissertation databases to learn about narrative inquiry, the researcher often wanted to locate additional compelling narrative inquiry examples, particularly studies about classical music. The music dissertations the researcher perused were often more praxis-oriented and not studies profiling a composer and providing musical examples and analyses. This model worked exceptionally well for revitalizing the

historical topic of Gottschalk and the French piano school's influence on his etudes. Research studies on historical figures and events risk being dry, like an encyclopedia or biographical dictionary. By centering on lived experiences, the narrative inquiry transcended a mere recitation of information. Adding this study to the narrative inquiry pool adds to the legitimacy of the approach and encourages more researchers to utilize narrative.

A third implication assumes that piano teachers and students will consider employing these etudes for piano technique-building. *Dernier Amour* and *Tremolo* are excellent tools for developing the ability to play fast repeated notes. *Manchega* also contains advanced technical and pedagogical elements. Further, this etude is equally effective for concert performance and featured on most Gottschalk albums. The research pulled Gottschalk's etudes from varied periods of his life and overall oeuvre and viewed the pieces together in a single category. This isolation of the pieces encourages the researcher to edit and publish a critical edition of the composer's etudes. The researcher can make editorial suggestions for fingerings, dynamics, and other expression markings that proved effective during practice and performance.

Finally, this research implies that Gottschalk's etudes work well as a grouping on a recital program. In the case of this researcher-pianist's concert, the set comprised five of Gottschalk's etudes, constituting thirty minutes or half of a recital. This aligns with the pianistic practice of performing etude sets as half programs. For example, the researcher-pianist played Schumann's *Symphonic Etudes*, op. 13, and Liszt's *Paganini Etudes* as part of past recitals. The performance of Gottschalk's etudes demonstrated that they are helpful for instruction and actual performance, which carries significant implications. This study showed how the development of the piano recital occurred concurrently with the rise of the piano teaching studio. These two factors influenced how the pedagogical etude genre evolved into the concert etude. The

investigation results repeatedly demonstrated that Gottschalk was concerned with composing pieces he could perform during his extensive concert tours. The discovery that his etudes appeal to an audience supports the hypothesis that Gottschalk intended the etudes for performance and pedagogy.

Limitations of Research

Like any research study, some limitations came with the investigations carried out for this project. Some limitations stemmed from a reliance on sources from previous times, with many being over a century old. Therefore, the study contained disproportionately few sources written within the last five years. Contemporary scholarship recommends citing recent peer-reviewed journal articles when possible. One issue that arises when there is a significant time gap between a historical subject and present-day investigations is the potential loss and disappearance of valuable data over the decades. That was the situation for this study, where many sources reported cases of lost musical compositions. For example, Perone catalogs twelve additional lost or unpublished Gottschalk etudes, including *Mazeppa, Étude Dramatique*.[5] This piece and other lost etudes date from the composer's Parisian years with Stamaty, which connects directly with this study. The researcher could not help but lament the numerous lost Gottschalk compositions and remains hopeful that some may still resurface in a trunk in Brazil or elsewhere.

Many of the older sources for the study were French writings, and language adaption proved to be a limiting factor. Marmontel's book, Stamaty's letters, and Gottschalk's original journal entries are three French sources that represent limitations due to translation issues. First, there is no complete published English translation of Marmontel's writing. While English

[5] Perone, *Gottschalk*, 78.

language snippets from the book often surfaced during online searches, the researcher consulted an online translator for the complete biographies of Stamaty and Gottschalk. Marmontel provided comprehensive information about the two musicians and other prominent nineteenth-century pianists. An English book translation would have facilitated the research and accelerated the process.

Second, some communication barriers were associated with accessing one of Stamaty's letters through a French online antique book retailer. While these obstacles were minor, the international correspondence had the effect of slowing the research process. Ultimately, the native French-speaking owner of the store supplied a solid translation of Stamaty's words. Third, the issue of Gottschalk's original French journal entries is peculiar. After the composer's brother-in-law translated the diary into English, Gottschalk's sister either destroyed or lost the original French writings. It is not easy to understand how that could happen. This strange mishap represents a considerable loss, and the researcher hopes that Gottschalk's original French language notes are merely lost and will remerge someday.

Starr reports that Gottschalk had an aversion to committing his compositions to pen and paper. The author explains, "His old repugnance for writing down his compositions persisted, as did his perpetual fear that if written scores of his music circulated before publication, they would be appropriated and published by others."[6] The researcher laments that Gottschalk's hesitance to document his works in writing resulted in numerous lost compositions, including etudes. Gottschalk's lack of commitment to writing down his works also might partially explain why his published scores often contain few expression markings. While the researcher-pianist was studying the scores and learning to play the etudes, the sheet music seemed like a minimal

[6] Starr, *Bamboula*, 417.

framework with the expectation that the performer would add musicality. The absence of musical directions limited the researcher's knowledge about interpreting the music. Gottschalk certainly would have included expression when playing his music. Knowing this about Gottschalk gave the researcher-pianist the confidence to supplement the pieces with musical ideas that were not notated.

Another limitation involved the etudes' advanced level of difficulty. The researcher underestimated the time required to master playing the pieces at a performance level. At the study's outset, the goal was to learn and perform all eight of Gottschalk's surviving etudes during a fourteen-week summer semester. That objective ended up being unattainable due to the substantial technical elements of the pieces in proportion to the researcher's available practice time and pianistic abilities. The researcher-pianist alternately learned and performed a recital of five of Gottschalk's etudes while engaging in scholarly discussion with the professor about the remaining three pieces. Learning to play *Bataille, Hercule,* and *La Mélancolie* will be part of the researcher-pianist's future short-term goals.

Recommendations for Further Research

Some of the most exciting revelations of this study were the numerous emergent topics for further research. During the analysis, an abundance of captivating subtopics arose, requiring restraint to avoid delving into tangents. The side paths were seemingly endless, and the researcher purposefully resisted the temptation of exploring all of them. Distraction due to the many potential subtopics could have been listed as a study limitation. However, the researcher persevered and stayed on track, letting the thesis guide the investigations. This researcher's sincere hope is that the study will inspire future research. Following are some recommendations based on information that surfaced during the analysis.

First, Stamaty merits a study of his own. At the outset of investigating the piano pedagogue, the researcher often viewed him as an elusive mystery man because there was scant information about him. While Marmontel's book was one reliable source of information about Stamaty, his first-person accounts required significant effort to locate. Other references to him came from being the teacher of Gottschalk and Saint-Saëns. The distinction of guiding those two students is reason enough to explore more about Stamaty. Having difficulty finding information about Stamaty, the researcher was prepared to include him in the limitations category. However, as the study progressed, more information began emerging about Stamaty. Three handwritten letters for sale online constituted a prize discovery. Since Stamaty is not well known today, artifacts surrounding him are likely not in high demand. The Ingres sketch of the Stamaty family, drawn when Camille was seven years old, is in the Louvre Museum and indicates high societal status. Perhaps a future study could utilize the narrative inquiry model to explore Stamaty's upbringing in Paris in the 1820s and 30s and highlight his training with Mendelssohn in Leipzig.

A second suggestion for further research involves comparing Saint-Saëns and Gottschalk. Saint-Saëns received several mentions throughout the study, and much of the information about Stamaty was sourced from literature on him. Gottschalk and Saint-Saëns studied piano with Stamaty and composition with Maleden simultaneously. In nineteenth-century writings such as Marmontel's book, authors often mention Gottschalk first, giving the impression that he was more famous than Saint-Saëns in the mid-1800s. Attitudes changed, and Saint-Saëns became a more respected composer whose works became part of the standard classical concert repertoire. They were two prodigies studying concurrently with the same teachers, but Saint-Saëns developed into a more renowned composer. Similarities in their styles include facile pianism, interesting chromatic harmonies, and light French textures. For a comparison study of the two

composers, the researcher recommends investigating how Saint-Saëns' large-scale works distinguished him as a higher-tier composer. Saint-Saëns wrote symphonies, concertos, masses, an opera, sonatas, and multi-movement chamber works, while Gottschalk focused almost exclusively on small-scale piano works.

Additional topics for further research emerging as a result of this study include the following:

- Berlioz's mentorship of Gottschalk and a comparison of both composers' monster concerts
- the influence of Gottschalk on Teresa Carreño as her piano teacher and mentor
- Maleden's compositional influence on Gottschalk, Saint-Saëns, and other French piano school students
- older adult students pursuing music education doctorates to advance their careers
- importance of social status for piano studies in nineteenth-century Paris
- revealing Chopin's influence on Gottschalk through a comparison study of the two composers' piano ballades

Study Summary

This research journey commenced by acknowledging Gottschalk's legacy as a composer whose music played a vital role in developing ragtime and jazz. Music historians agree on the significance of his employment of indigenous music in classical forms. Crawford and Hamberlin believe his pieces "anticipate the efforts of later generations of composers to forge a distinctive

American style of classical music."[7] In the twentieth century, George Gershwin followed Gottschalk's model by incorporating jazz elements into traditional art music structures. Similarly, Aaron Copland utilized American folk songs and rustic harmonies to create his classical works. Gottschalk's primary contribution to music history is being one of the first American composers to assimilate diverse musical cultures to create an American sound. However, to fill a gap in the literature, the researcher faced the challenge of investigating an element of Gottschalk that was not standard musical information. Therefore, the study focused on the teenaged Gottschalk's training with Stamaty in the French piano school in 1840s-Paris and how it affected his etude compositions.

The research isolated the problem that pianists are unaware of Gottschalk's etudes and often overlook them when choosing technique-building pieces to study. This problem revealed that there may be more to understand about the importance of Gottschalk's etudes, as this issue has highlighted a gap in the current literature. Enhancing the recognition of the underplayed etudes was a primary objective. Further, investigating the pieces as a set focused singularly on the composer's etudes within his oeuvre. The standard piano etude repertoire increases by including Gottschalk's etudes, which offer a distinctive American flair while still containing the technical elements of frequently performed European etudes. The lack of significant scholarly writings on Gottschalk's piano etudes highlights the literature gap, which warrants further attention and research. The study concluded that piano teachers should take note of the potential value in exploring and considering Gottschalk's piano etudes when assigning literature.

The first research question asked whether the characteristics of Gottschalk's etudes revealed his French piano school training with Stamaty. Next, themes of the master-apprentice

[7] Crawford and Hamberlin, *America's Music*, 108.

model of piano studies developed and became equal in importance to the main topic. The secondary focus comparing the traditional piano master-apprentice relationship to the modern teacher-student dynamic transported the research to the twenty-first century. Since the topic honors the standard private piano lesson format, the study mentioned François Letellier, Gottschalk's first music teacher. Moving forward, the research delved into Gottschalk's lessons with Stamaty and the researcher's studies with the professor. Stamaty taught using the *guide-mains*, considered technology or science in nineteenth-century piano studies. To fully comprehend the subject, it was necessary to compare older technologies with modern tools, such as the Zoom technology used for online instruction.

In this research, the active participants were the researcher and professor. However, the study also treats the historical characters of Gottschalk and Stamaty as participants and incorporates their stories into the overall narrative. The study relied on participants' stories, analyses, and narratives of Gottschalk's etudes and emergent subtopics. The researcher opted for a qualitative approach, which allowed for a more imaginative writing style. The primary setting for the study was the online Zoom space, which enabled meetings to happen synchronously in separate geographical locations. The professor taught from his LU piano studio and office in Virginia, and the researcher alternated between Southern California and Missouri. Stories and analyses of *Madeleine, Tremolo, Manchega, Dernier Amour*, and *Vision* propelled the narrative. The study validated the rich legacy of piano teachers and their students, beginning with Stamaty and Gottschalk and continuing through the researcher and professor.

There were several steps to settling on the topic of Gottschalk's piano training with Stamaty in Paris in the 1840s. Because this research project was for the completion of a music education doctoral program, choosing a subject related to teaching music was necessary.

Therefore, the researcher selected a piano pedagogy path, allowing him to return to the solo piano area after working in collaborative piano for years. He also wanted to explore a topic related to American music because of the country's rich musical history. While the United States' most prominent classical music culture thrived later in the twentieth century, the researcher had a particular affinity for music from the early nineteenth century and aimed to select an American romantic composer to feature. It was natural that Gottschalk, the first notable American pianist, became the top candidate.

In addition, Gottschalk was one of the earliest American musicians to receive formal training in Europe. He sailed across the Atlantic in 1842, decades before MacDowell, Copland, and others. Due to his French background, Gottschalk was uniquely positioned for a seamless segue to life in Paris. Although the research showed that the American gained widespread acceptance in France and other European countries, the researcher still felt the need to root for Gottschalk's success throughout the study. He represented the underdog star player for a hometown team, overcoming obstacles out of his control. Uprooting at age thirteen and starting a new life in a foreign country and culture must have been unsettling for an adolescent.

The researcher offers a few general musings on Gottschalk for the final paragraphs. While he accomplished much in his musical life, history does not regard Gottschalk as one of the great composers. Throughout this study, the researcher often wondered how Gottschalk's legacy might have been different had he composed substantive works. He certainly had the talent, training, and skills to accomplish that. He and Saint-Saëns started at the same place studying with Maleden and Stamaty. That is why a study comparing Gottschalk and Saint-Saëns could be revealing. *Vision* and *Madeleine*, composed at the end of Gottschalk's life, demonstrate a return

to a classical style rooted in his French piano school education. The researcher could not help but wonder whether that compositional trend would have continued had Gottschalk lived longer.

Gottschalk often composed superficial concert pieces because those were the works his audiences demanded. Large-scale classical forms likely did not appeal to some concertgoers in unsophisticated parts of North and South America. Gottschalk's focus on composing and publishing standalone character pieces may give the impression of a lack of depth. Perhaps exploring other forms and structures could have enhanced the perceived substance of his work. Likewise, to add more seriousness to his compositions, Gottschalk could have emulated Chopin's model of composing a set or grouping of character pieces, such as three mazurkas or etudes. Gottschalk was only forty years old when he died. Had he lived, he might have swapped concertizing for serious composition as Liszt did at age thirty-six. Similar to Gottschalk, many of Liszt's early works were concert warhorses. After he retired from the concert stage, he composed numerous mature masterpieces. Liszt also focused on intentional piano teaching later in life. Perhaps Gottschalk would have done the same. Performing musicians often do not begin seriously teaching until after the age of forty.

Starr also ponders the idea of a potentially more substantive Gottschalk related to a lost chamber music composition: "It is unfortunate that the San Isidro septet for piano and strings is lost, as it was almost certainly composed for the German musical community of Montevideo and would therefore probably have been brought to a high level of finish."[8] Further, the author discusses how Gottschalk was focused on composing symphonies and opera at the end of his life.[9] From these indications, it appears that Gottschalk was maturing into a more substantive

[8] Starr, *Bamboula*, 417.

[9] Ibid., 417-18.

composer. Starr hints at that notion, saying, “During his last months on the Rio de la Plata, Gottschalk had made clear that he intended to return to the United States in order to open an entirely new phase of his career.”[10]

One can only imagine the career direction and change in his musical legacy had he lived and returned to the United States. Of course, it is all speculation and fruitless to dream about what could have been. Gottschalk made the mark he was supposed to make. Further, Behrend shares how Gottschalk was confident in the role of a composer-pianist of music meant to mesmerize audiences. The author states, “He was, after all, of a school not far removed from an earlier epoch, when the ability to compose and improvise had been a criterion by which a performer was judged.”[11] The previous era Behrend refers to is the golden age of French pianism in 1840s-Paris. Even when other pianists in the second half of the 1800s embraced the Germanic trend of playing the classics and remaining true to the score, Gottschalk remained faithful to the principles of the French piano school. While reading his journal, the researcher perceived a deep sense of gratitude within Gottschalk’s words for the opportunity to study piano in Paris during such a remarkable period. Throughout his life, he seemingly cherished the priceless gift and continually exemplified the qualities of the French piano school.

[10] Starr, *Bamboula*, 422.

[11] Behrend, *Notes of a Pianist*, xlvi.

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Appendix A: Qualitative Codebook

FIELD TEXTS	CODES	NARRATIVES	THEMES	ASSERTIONS
Sheet music PDFs	Historical sources	Gottschalk's stories	Importance of social status in the nineteenth-century Parisian piano world	The French piano school's pedagogical influence on Gottschalk's etudes
Audio Recordings				
Books				
Journal Articles	Qualitative narrative inquiry research design			
Letters		Stamaty's stories		
Diaries				
Chickering piano	Researcher as participant		Piano etudes for pedagogy and concert etudes for performance	
Zoom lessons				
Performance				
Audience reaction	Old and new technology for piano training	Professor's stories		Traditional master-apprentice model of piano lessons from the nineteenth to twenty-first centuries
Lesson notes				
Videos				
Personal stories	Researching piano studies over time and space		1840s-Paris as the artistic capital of the world	
Interviews				
Musical analysis		Researcher's stories		
Text messages	Reanimating historical figures			
Emails				
Discussions				
FIELD TEXTS	CODES	NARRATIVES	THEMES	ASSERTIONS

Appendix B: IRB Approval

Date: 10-8-2023

IRB #: IRB-FY23-24-416
Title: The French Piano School's Pedagogical Influence on Louis Moreau Gottschalk's Piano Etudes: A Narrative Inquiry
Creation Date: 9-9-2023
End Date:
Status: Approved
Principal Investigator: Kenner Bailey
Review Board: Research Ethics Office
Sponsor:

Study History

Submission Type Initial	Review Type Limited	Decision Exempt - Limited IRB

Key Study Contacts

Member Nathan Street	Role Co-Principal Investigator	Contact [redacted]
Member Kenner Bailey	Role Principal Investigator	Contact [redacted]
Member Kenner Bailey	Role Primary Contact	Contact [redacted]

Appendix C: Participation Request

[redacted]

I am writing to introduce myself and make a formal request for your help with my dissertation project. The School of Music informed me that you have agreed to contribute by being my applied piano instructor and acting as a reader. I am thankful that you accepted and excited to work with you. Below is the formal request:

I am writing to request that you serve as a reader for my dissertation on the following topic:

Louis Moreau Gottschalk's piano etudes: blending nineteenth-century New Orleans culture and French pianism in compositions that pianists largely ignore but are worthy of greater consideration among piano teachers when assigning literature

My research questions will be:

- What study characteristics inherent to Gottschalk's etudes reveal his unique master-apprentice relationship with the French school of piano teacher Camille-Marie Stamaty and his influence on Gottschalk's work?

- What uniquely American features of Gottschalk's piano etudes differentiate them from etudes of other nineteenth-century composers such as Chopin, Liszt, and Stamaty?

My methodology will be qualitative narrative inquiry research.

Will you please respond to this email to let me know whether you are able to serve as a reader? If you are not able to serve, I would still appreciate a response so that I can contact other faculty members as needed.

Thanks for considering this request.

Sincerely,

Kenner Bailey

Appendix D: IRB Consent Form

Title of the Project: The French Piano School's Pedagogical Influence on Louis Moreau Gottschalk's Piano Etudes: A Narrative Inquiry

Principal Investigator: Kenner Bailey, doctoral student in music education, School of Music, Liberty University

Invitation to be part of a Research Study

You are invited to participate in a research study. To participate, you must work in music education and be older than 18. Taking part in this research project is voluntary.

Please read this entire form and ask questions before deciding whether to participate in this research.

What is the study about and why is it being done?

The study aims to investigate how Louis Moreau Gottschalk's piano etudes reflect his training in the French piano school and whether these pieces are worthy of greater consideration among piano teachers when assigning literature.

What will happen if you take part in this study?

If you agree to be in this study, I will ask you to do the following:

1. Participate in an online (Teams or Zoom) audio-recorded interview that will take no more than 1 hour. This will be to answer any follow-up questions from the Applied piano class.

How could you or others benefit from this study?

Participants should not expect to receive a direct benefit from taking part in this study.

What risks might you experience from being in this study?

The expected risks from participating in this study are minimal, which means they are equal to the risks you would encounter in everyday life.

How will personal information be protected?

The records of this study will be kept private. Published reports will not include any information that will make it possible to identify a subject. Research records will be stored securely, and only the researcher will have access to the records.

- Participant responses will be kept confidential by replacing names with pseudonyms.
- Interviews will be conducted in a location where others will not easily overhear the conversation.
- Data collected from you may be used in future research studies and/or shared with other researchers. If data collected from you is reused or shared, any information that could identify you, if applicable, will be removed beforehand.
- Data will be stored on a password-locked computer. After three years, all electronic records will be deleted, and all hardcopy records will be shredded.
- Recordings will be stored on a password-locked computer for three years and then deleted. The researcher will have access to these recordings.

Is study participation voluntary?

Participation in this study is voluntary. Your decision whether to participate will not affect your current or future relations with Liberty University. If you decide to participate, you are free to not answer any question or withdraw at any time without affecting those relationships.

What should you do if you decide to withdraw from the study?

If you choose to withdraw from the study, please contact the researcher at the email address/phone number included in the next paragraph. Should you choose to withdraw, data collected from you will be destroyed immediately and will not be included in this study.

Whom do you contact if you have questions or concerns about the study?

The researcher conducting this study is Kenner Bailey. You may ask any questions you have now. If you have questions later, **you are encouraged** to contact him at [redacted] klbailey7@liberty.edu. You may also contact the researcher's faculty sponsor, Nathan Street, at nstreet4@liberty.edu.

Whom do you contact if you have questions about your rights as a research participant?

If you have any questions or concerns regarding this study and would like to talk to someone other than the researcher, **you are encouraged** to contact the IRB. Our physical address is Institutional Review Board, 1971 University Blvd., Green Hall Ste. 2845, Lynchburg, VA, 24515; our phone number is 434-592-5530, and our email address is irb@liberty.edu.

Disclaimer: The Institutional Review Board (IRB) is tasked with ensuring that human subjects research will be conducted in an ethical manner as defined and required by federal regulations. The topics covered and viewpoints expressed or alluded to by student and faculty researchers are those of the researchers and do not necessarily reflect the official policies or positions of Liberty University.

Your Consent

By signing this document, you are agreeing to be in this study. Make sure you understand what the study is about before you sign. You will be given a copy of this document for your records. The researcher will keep a copy with the study records. If you have any questions about the study after you sign this document, you can contact the study team using the information provided above.

I have read and understood the above information. I have asked questions and have received answers. I consent to participate in the study.

☐ The researcher has my permission to audio-record me as part of my participation in this study.

_____
Printed Subject Name

_____
Signature & Date

Appendix E: Links to the Researcher's YouTube Performances

Recital of five Gottschalk etudes: https://youtu.be/r0lMaESeb_0?si=2ONf3NETrTM7aw5y

Vision dress rehearsal: https://youtu.be/MIVeT6lMzNw?si=ERhe2J9kZ7WExkkq

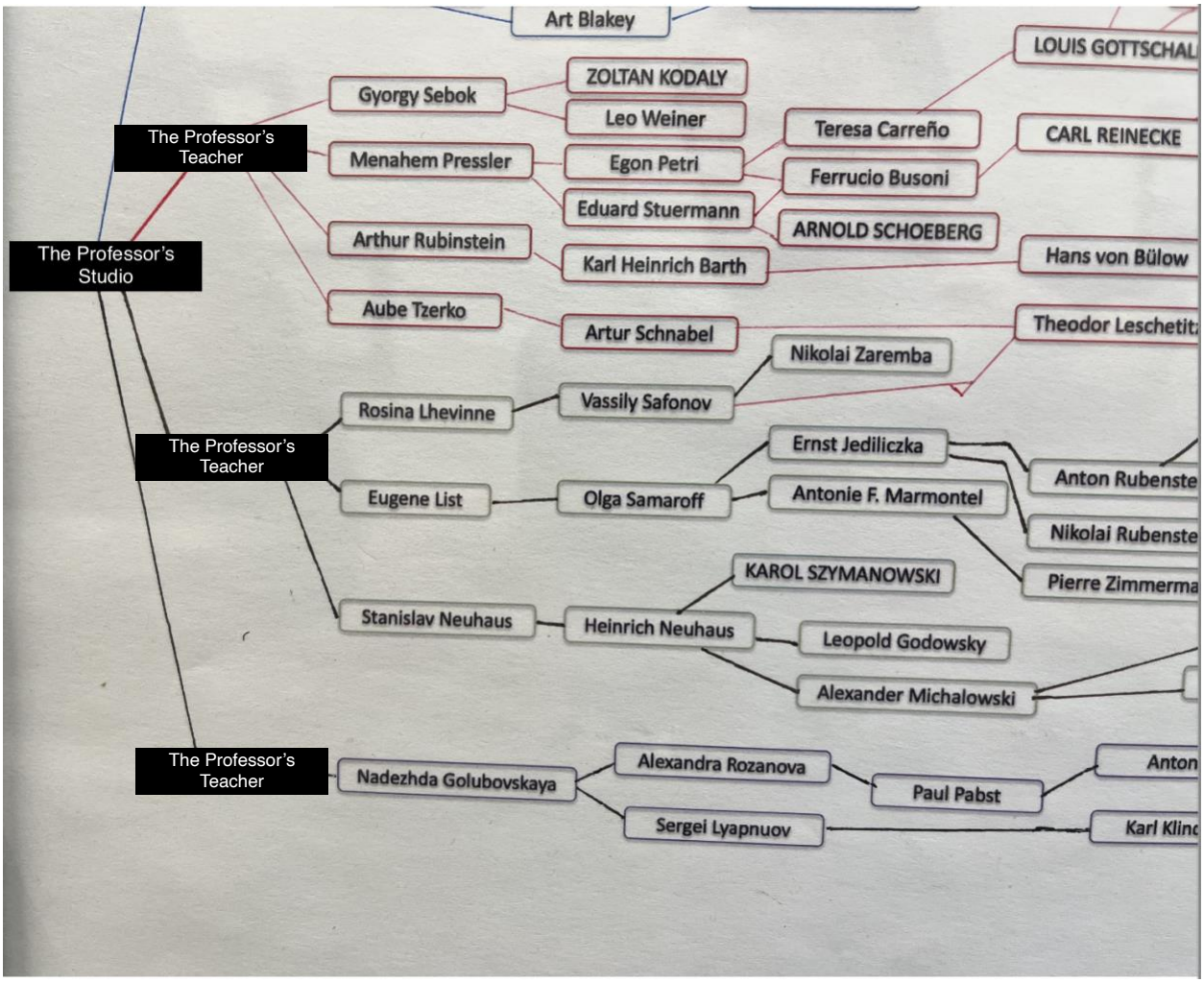
Manchega dress rehearsal: https://youtu.be/vXW2n-6TL7A?si=4fUdZgfXbVXBAJpK

Madeleine dress rehearsal: https://youtu.be/ef9Ctls_6WE?si=pnnlD9o8NW_IRvWZ

Dernier Amour dress rehearsal: https://youtu.be/pkv_eS9sArI?si=BTif4XV_52vNUaPV

Tremolo dress rehearsal: https://youtu.be/oe3qiMRpaG8?si=3QSMS2kVwTteFWJG

Appendix F: The Professor's Piano Lineage

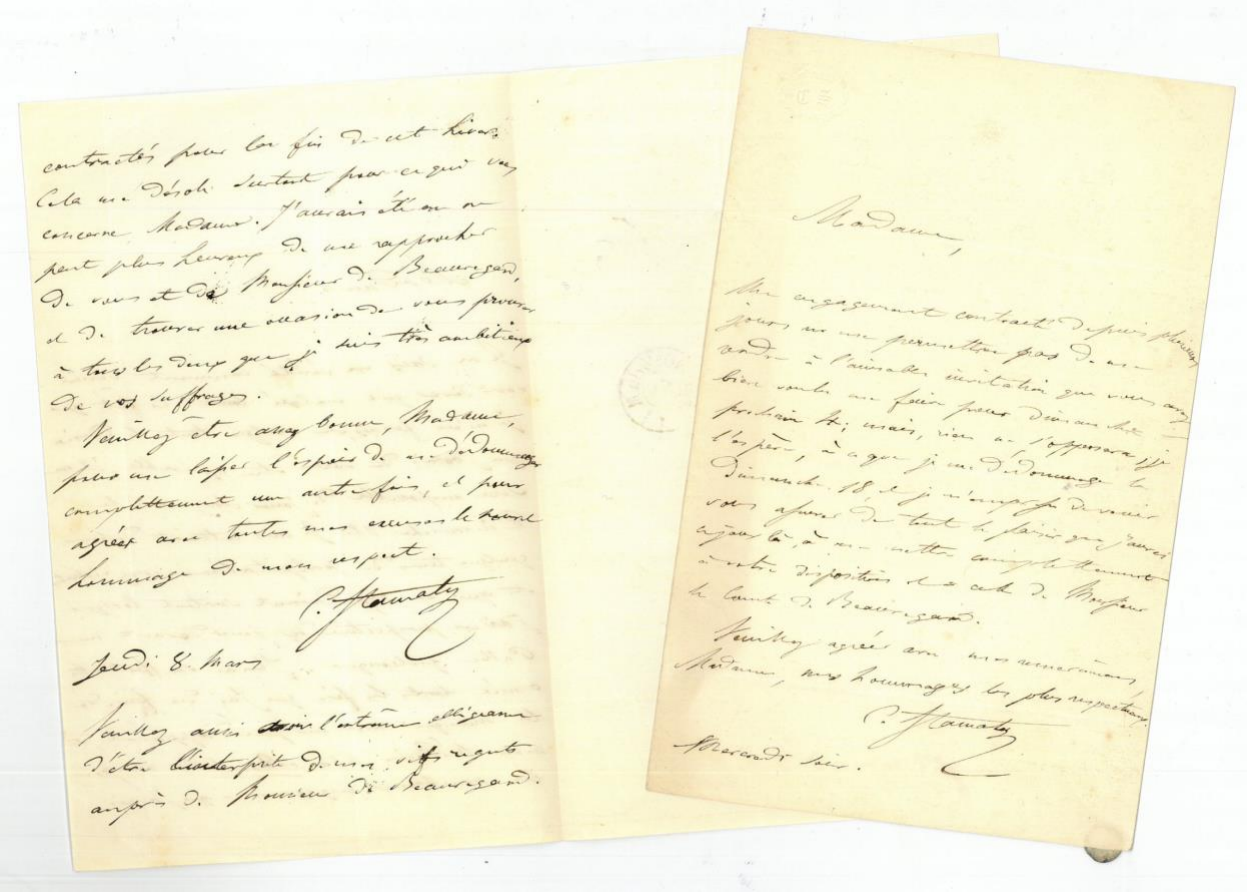


Appendix F. Chart of the professor's piano lineage, attached in a text message the professor sent to the researcher, June 29, 2023.

Appendix G: *La Famille Stamaty* (Ingres)

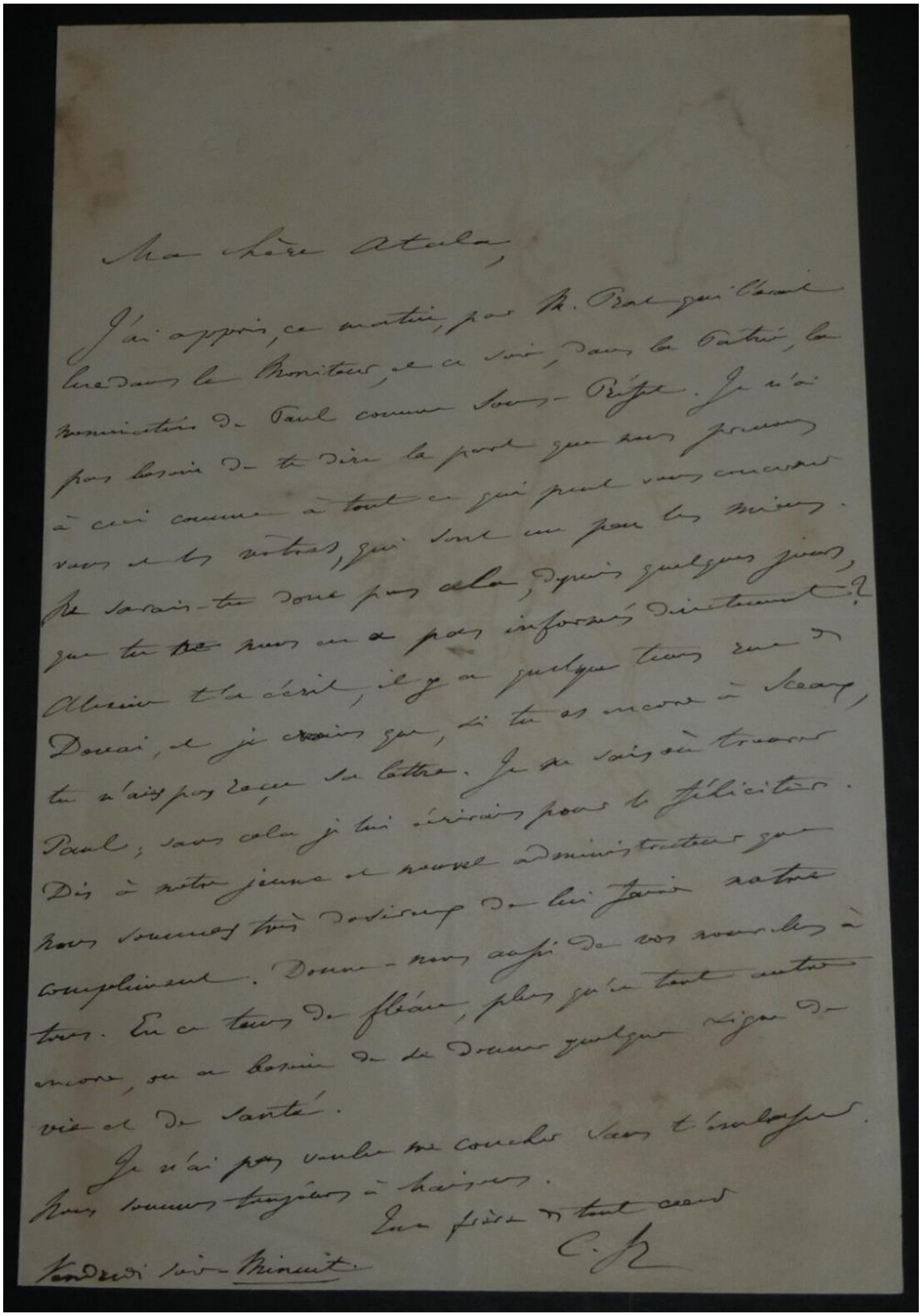
Appendix G. Jean-Auguste-Dominique Ingres' sketch of the Stamaty family, sketch by Jean-Auguste-Dominique Ingres, *La Famille Stamaty*, 1818, pencil drawing, 37 x 46.5 cm., Paris, The Louvre, accessed December 3, 2023, https://collections.louvre.fr/en/ark:/53355/cl020016760.

Appendix H: Stamaty's Letters to the Comtesse de Beauregard



Appendix H. Camille-Marie Stamaty's signed autograph letters to the Comtesse de Beauregard, two letters from Stamaty to the Comtesse de Beauregard, no place or date, Vienna, Austria, Antiquariat INLIBRIS Gilhofer Nfg., accessed December 3, 2023, https://inlibris.com/item/bn53993/.

Appendix I: Stamaty's Letter to His Sister, Atala


Ma chère Atala,

J'ai appris, ce matin, par M. [illegible] qui l'avait lu dans le Moniteur, et ce soir, dans la Patrie, la nomination de Paul comme Sous-Préfet. Je n'ai pas besoin de te dire la part que nous prenons à ceci comme à tout ce qui peut vous concerner vous et les vôtres, qui sont un peu les miens. Ne savais-tu donc pas cela, depuis quelques jours, que tu ne nous en as pas informés directement? [illegible] Alexis t'a écrit, il y a quelque temps [illegible] Douai, et je crains que, si tu es encore à [illegible], tu n'aies pas reçu sa lettre. Je ne sais où trouver Paul; sans cela je lui écrirais pour le féliciter. Dis à notre jeune et nouvel administrateur que nous sommes très désireux de lui faire notre compliment. Donne-nous aussi de vos nouvelles à tous. En ce temps de fléau, plus qu'en tout autre temps, on a besoin de se donner quelques signes de vie et de santé.

Je n'ai pas voulu me coucher sans t'embrasser. Nous sommes toujours à [illegible].

Ton frère de tout cœur

C. St.

Vendredi soir Minuit

Appendix I. Camille-Marie Stamaty's signed autograph letter to his sister, Atala, one letter from Stamaty to his sister, Atala, no place or date, 20.6 x 13.4 cm., Fondettes, France, L'Art Délivré, accessed December 3, 2023, https://www.livre-rare-book.com/book/29917188/000185.