

AN ANALYSIS OF
PRINTEMPS D'AMOUR (OP. 40) AND *L'UNION* (OP. 48):
TWO PROGRAMMATIC PIANO SOLOS BY LOUIS MOREAU GOTTSCHALK

A Thesis

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TABLE OF CONTENTS

ABSTRACT.....	iii
CHAPTER	
1 INTRODUCTION.....	1
1.1 Overview of Previous Research	1
1.2 Goals and Methodology	5
2 <i>PRINTEMPS D'AMOUR</i>	9
2.1 Overview	9
2.2 Analysis of <i>Printemps d'amour</i>	9
2.3 Comparative Analysis of Chopin's op. 50, no. 2.....	31
3 <i>L'UNION</i>	39
3.1 Overview	39
3.2 Analysis.....	40
4 SUMMARY AND CONCLUSION.....	73
4.1 Summary	73
4.2 Conclusion.....	76
BIBLIOGRAPHY.....	77
VITA.....	80

ABSTRACT

Close analyses of two works by Gottschalk demonstrate, not just his consummate skill in evoking and sustaining extra-musical imagery, but also his firm control of harmony, motivic development, and form. In *Printemps d'amour* (1855), a mazurka inspired by Gottschalk's love for Ada McElhenney, a romance develops between two distinct theme-actors, both of whom grow ever more entwined. Comparison with Chopin's mazurka op. 50, no. 2, points out general similarities and profound differences. Analysis of *L'Union* (1862) follows, presenting a *pasticcio* rife with narrative and irony. The former manifests as a *battaglia*; the latter, as denial of listeners' expectations. Comparison with models for "The Star Spangled Banner," "Hail, Columbia," and "Yankee Doodle" shows why listeners will recognize each air, and how Gottschalk creates an artistic paraphrase.

CHAPTER 1. INTRODUCTION

1.1 Overview of Previous Research

Since 1950, Gottschalk (1829-69) has enjoyed an American revival. Analysis of his life, influences, and effects then began to burgeon, the highlights of which follow, placing the present study into historical perspective.

The first milestone came in 1958, when Vernon Loggins published a new English biography of Gottschalk. Titled *Where the Word Ends*, the book recounts Gottschalk's life and peripheries, from his parents' marriage in New Orleans, to his posthumous placement in the canon.¹ Loggins wrote the book before many Gottschalk effects resurfaced. For the resulting gaps, both of knowledge and of sources, Loggins fabricated dialogues and events. *Where the Word Ends* does not properly cite sources, ostensibly to screen Loggins' fabrications; and the improper citations and fabrications have left the book, despite its merits, considered as unscholarly.²

Not long after this book came a musicology dissertation, written by John Doyle.³ It supplies a thematic index for Gottschalk's published piano compositions, highlights exotic rhythms and melodies contained therein, and connects them with their native models.

Four years after Doyle, in 1964, Jeanne Behrend followed. The pianist championed American composers, and previously convinced her music publisher, Philadelphia's Presser, to issue a collection of Gottschalk's piano music. She now convinced them to issue Gottschalk's *Notes of a*

¹ Vernon Loggins, *Where the Word Ends: The Life of Louis Moreau Gottschalk* (Baton Rouge: Louisiana State University Press, 1958).

² Vera Brodsky Lawrence, *Reverberations, 1850-1856*, vol. 2 of *Strong on Music: The New York Music Scene in the Days of George Templeton Strong* (Chicago: University of Chicago Press, 1995), 394, n45.

³ John Godfrey Doyle, "The Piano Music of Louis Moreau Gottschalk (1829-1869)" (Ph.D. diss., New York University, 1960).

Pianist.⁴ Beginning in 1857, when Gottschalk started his Latin American and Caribbean tour, and ending in 1868, when Gottschalk had but one year left to live, these memoirs, letters, and essays served for Gottschalk as self-promotion. He wrote about what the French wished to read, about his love life and about the crude nature of Americans, for example, and submitted the essays to French publications like *L'Art musicale*. He then revised what he had written. Now appealing to Northern sentiments, such as abolition and patriotism, he had his friends translate the revised work into English, after which they submitted it to American publications like the *Leader*.⁵ These efforts helped Gottschalk to secure two additional incomes.

Gottschalk's manuscripts were obtained by Clara Gottschalk Peterson, one of his four sisters, after his death in Rio de Janeiro. She transcribed the distressed pages; her future husband translated the French to English; and Clara then added for Gottschalk a biographical sketch, marred with errors, and had the lot published in 1881 as *Notes of a Pianist*—all without realizing the commercial, not candid, nature of the texts. *Notes* would continue to mislead readers for over a century, until Starr dispelled viewing *Notes* as Gottschalk's diary, or as his private travel journal. In 1964, however, this view still held. Presser's reissue came with a new prelude and postlude, both praising Gottschalk, as well as with new informational footnotes for Gottschalk's text. All were written by Behrend.

The centennial of Gottschalk's death saw three significant publications. Vera Brodsky Lawrence, another pianist and champion of American composers, had issued in 1969 *The Piano Works of Louis Moreau Gottschalk*.⁶ The composer now had an *Ausgabe* of sorts, if only for his piano compositions. With 1970 came the second publication. Written by Robert Offergeld, who also

⁴ Jeanne Behrend, ed., *Notes of a Pianist* (New York: A. A. Knopf, 1964).

⁵ S. Frederick Starr, *Bamboula!: The Life and Times of Louis Moreau Gottschalk* (New York: Oxford University Press, 1995), 317.

⁶ Vera Brodsky Lawrence, ed., *The Piano Works of Louis Moreau Gottschalk* (New York: Arno Press and The New York Times, 1969).

wrote Gottschalk's biographical essay in the Lawrence publication, Offergeld's book formed a comprehensive listing of Gottschalk's works—another first for the composer.⁷ The third publication arrived in 1971. John Cary Lewis then submitted a thesis on Gottschalk's seven extant orchestral works, all written in Latin America.⁸ The manuscripts themselves had just resurfaced in 1967, when the New York Public Library, the foremost holder of Gottschalk effects, purchased a set of Gottschalk material from Dr. Abrahão Carvalho: a music collector in Rio de Janeiro. Funding the purchase was pianist Eugene List. His continued recordings and performances, both of Gottschalk, largely fueled the revival.⁹

Research on the orchestral scores continued into the '80s. In 1983, William Korf picked up where John Lewis had left off, writing a detailed stylistic analysis for the works.¹⁰ This consideration of style would frame Gottschalk analyses in general.

After Korf's book came another major discovery of Gottschalk effects. Acquired by the New York Public Library in 1984, these effects affirmed Gottschalk's Americanism; for they resurfaced from American descendants. Robert Offergeld had previously written Otto Rhome, Gottschalk's grandnephew living in Philadelphia, and inquired whether Rhome possessed any Gottschalk effects. He did; but instead of replying, Rhome merely placed Offergeld's letter in a trunk, which in turn contained the Gottschalk effects. Rhome's sister inherited the trunk; and her husband later found the letter, and subsequently contacted Offergeld. The effects themselves

⁷ Robert Offergeld, *The Centennial Catalogue of the Published and Unpublished Compositions of Louis Moreau Gottschalk* (New York: Ziff-Davis Publishing Company, 1970).

⁸ John Cary Lewis, "A Study and Edition of Recently Discovered Works of Louis Moreau Gottschalk" (D.M.A. thesis, University of Rochester, 1971).

⁹ Harold C. Schonberg, "Let's Get to Gottschalk," *New York Times*, February 25, 1968.

¹⁰ William E. Korf, *The Orchestral Music of Louis Moreau Gottschalk* (Henryville: Institute of Mediaeval Music, 1983).

were surveyed by Richard Jackson, then curator of the New York Public Library's Americana Collection.¹¹ The effects also received mention in John Doyle's new Gottschalk bibliography.¹²

Closing the decade was another stylistic analysis. Kent Timothy Dicus stylistically analyzed *Tournament Galop*, *The Banjo*, *Grand Scherzo*, and *Le Bannier*, four well known Gottschalk piano solos. Dicus focused for each on phrasing, texture, and rhythm, which all displayed, according to him, Gottschalk's innovation.¹³

The '90s followed with a new English Gottschalk biography: *Bamboula! The Life and Times of Louis Moreau Gottschalk*.¹⁴ Written by S. Frederick Starr, and published in 1995, the new book did meet with criticism. Checking its cited sources revealed "research errors too numerous to mention," according to reviewer Victor Yellin.¹⁵ Also noted by Yellin were Starr's "posture of confrontation" and "cultural revisionism."¹⁶ Nevertheless, *Bamboula!* serves now as *Where the Word Ends* did before, as the best English biography available. Biographical details herein will admit Starr's authority.

The completed decades leave just recent scholarship to highlight. Beginning the new millennium, 2001 marked the first of two dissertations, both concerning Gottschalk's Caribbean output.¹⁷ The

¹¹ Richard Jackson, "More Notes of a Pianist: A Gottschalk Collection Surveyed and a Scandal Revisited," *Notes* 2nd ser., vol. 46, no. 2 (December 1989): 352-375.

¹² John Godfrey Doyle, *Louis Moreau Gottschalk, 1829-1869: A Bibliographical Study and Catalog of Works* (Detroit: Published for The College Music Society by Information Coordinators, 1982).

¹³ Kent Timothy Dicus, "A Stylistic Analysis of Selected Piano Works of Louis Moreau Gottschalk" (M.M. thesis, University of Arizona, 1988), 6.

¹⁴ Starr, *Bamboula!*.

¹⁵ Victor Fell Yellin, "Review of *Bamboula!: The Life and Times of Louis Moreau Gottschalk*" *American Music* vol. 15, no. 2 (Summer 1997): 236.

¹⁶ *Ibid.*, 234-235.

¹⁷ Maria del Carmen Perez, "Gottschalk and the Caribbean" (D.M.A. diss., University of Washington, 2001).

other arrived in 2003.¹⁸ Each contains stylistic analyses, which compare chosen works against indigenous Caribbean styles, with Afro-Cuban focus predominating. Published between these dissertations was a bibliography.¹⁹ Ensuing scholarship continued in the vein of musicology, as in a dissertation addressing Yellin's review.²⁰ Submitted by Laura Moore Pruett in 2007, the dissertation examines Gottschalk, music critic John Sullivan Dwight, the relationship between the two men, and the American influences effected by each—all during Gottschalk's adult years in America.

Scholarship regained an ethnomusicological focus for what remains. 2009 produced a master's thesis²¹ and a dissertation.²² Both examine African influences on Gottschalk and his music.

1.2 Goals and Methodology

Gottschalk has indeed enjoyed an American revival; but while his life, influences, and effects have seen much analysis since 1950, his compositions have not. What analysis has occurred focuses mainly on the exotic, non-Western elements of his music; tends toward description, more than toward analysis; or pushes forward archaic, theme-dominated theories of form. This thesis, on the contrary, offers two analyses—both exploring Gottschalk's inclusion of programmatic elements, as heard in works for solo piano. The first, in chapter 2, concerns the mazurka *Printemps d'amour* (op. 40). The second, in chapter 3, concerns the *pasticcio* *L'Union* (op. 48). Each work fosters interaction and participation. *Printemps d'amour* serves as a dance. Likewise,

¹⁸ Shao-Shan Chen, "The Transformation of Caribbean Dances in Selected Piano Works of Louis Moreau Gottschalk" (D.M.A. thesis, University of Cincinnati, 2003).

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

²⁰ Laura Moore Pruett, "Louis Moreau Gottschalk, John Sullivan Dwight, and the Development of Musical Culture in the United States, 1853-1865" (Ph.D. diss., Florida State University, 2007).

²¹ Jihyun Park, "Louis Moreau Gottschalk's Assimilation of African American Elements in *Souvenir de Porto Rico*" (M.A. thesis, University of California, Long Beach, 2009).

²² Amy Elizabeth Unruh, "Louis Moreau Gottschalk (1829-1869): The Role of Early Exposure to African-Derived Musics in Shaping an American Musical Pioneer from New Orleans" (Ph.D. diss., Kent State University, 2009).

the borrowings from *L'Union* incite movement: "The Star Spangled Banner" now serves as our national anthem, though it originally served as a drinking song.²³ "Hail, Columbia" now accompanies the Vice President, and historically serves as a march.²⁴ "Yankee Doodle" also ties intimately to marching.²⁵ In occasioning people to dance, revere, revel, and march, *Printemps d'amour* and *L'Union* might appear to leave little room for art. But their respective subtitles of "caprice" and "paraphrase" hint otherwise. Both works show displays of intellect and musical artifice, such as hidden repetitions, artful ambiguity, multifaceted unity and coherence—all devices that reveal originality through intellectual achievement, not through physical dexterity, nor through exoticism or empty novelty.

In addition to showing this artifice, each work suggests a program via musical narrative. The narrative archetype of romance is suggested by *Printemps d'amour*. Its logic of development involves two themes that both behave as theme-actors, whose interplay in turn effects the form. Within *L'Union*, on the other hand, the narrative archetype of irony prevails. The *pasticcio* contains three familiar airs. Each has closure built into its end, which must be denied, subverted, or somehow avoided for *L'Union* to succeed. Narrative irony thus manifests through denying listeners' expectations. Additionally, a separate narrative manifests through programmatic cues. Mimicked bugles calls, mimicked drum signals, and formal elements combine to suggest a *battaglia*.

Printemps d'amour and *L'Union* also tie to the composer's life. Gottschalk wrote *Printemps d'amour* in 1855, when he began his second American tour. Not long after, Gottschalk began a

²³ Oscar George Theodore Sonneck, *Report on "The Star-Spangled Banner," "Hail Columbia," "America," "Yankee Doodle"* (1909; repr., New York: Dover Publications, 1972), 23 <http://www.archive.org/details/reportonthestars00sonniala> (accessed April 1, 2013).

²⁴ *Ibid.*, 69.

²⁵ *Ibid.*, 192.

romance with Ada McElhenney, professionally known as Ada Clare, who may have received the mazurka as a gift.²⁶ The idea would certainly support the narrative reading advanced in chapter 2. Chapter 3 analyzes *L'Union*, a composition written by Gottschalk in 1862, when he began what would become his final American tour. Then, America lay divided by civil war. The division placed Gottschalk in a great conflict of interest. His native South became theater of war, restricted to visitors, and deprived of resources, which left the North as Gottschalk's most lucrative option. The economic Panic of 1857 had subsided. Entertainment and attractions boomed. But to secure revenue, Gottschalk would have to convince Northerners of his loyalty, an endeavor in which *L'Union* should fall. What remains less clear is the authenticity, and the amount of Gottschalk's loyalty. When listeners are given the insight of Gottschalk's situation—a man needing income from those waging war, and ultimately "total" war, upon his people and in his homeland—*L'Union* seems to exhibit an additional type of irony.²⁷ These two narratives and ironies will receive illumination in chapter 3.

Chapters 2 and 3 will also involve comparisons. As a Polish couple's dance written by a Creole-French American, *Printemps d'amour* invites comparison to Chopin, the Pole whose mazurkas are paradigms. Chopin's op. 50, no. 2, bears notable resemblance to *Printemps d'amour*. A comparative analysis will show differing ends for each: a narrative logic of development for Gottschalk, a formal logic of development for Chopin. *Printemps d'amour* may thus avoid the label of "derivative art." *L'Union*, in contrast, invites comparison to its source material. Comparing model airs to Gottschalk's paraphrases will show what was changed, and why it matters. *L'Union* will emerge as more than just a virtuosic medley.

²⁶ Starr, *Bamboula!*, 251.

²⁷ John B. Walters, *Merchant of Terror: General Sherman and Total War* (Indianapolis: Bobbs-Merrill Company, 1973), xi-xii.

In each analysis, form will be considered an amalgam made from elements of design (*e.g.* melody, rhythm, cadences, timbre, dynamics, texture, tempo) and made from tonal structure, the harmonic organization of a piece. But musical narrative needs a caveat. Since neither *Printemps d'amour* nor *L'Union* possesses an explicit program, reading a narrative must involve interpreting musical gestures. Those two acts respectively combine hermeneutic and semiotic analysis.

Both analyses occur with the hope that Gottschalk may rise. America's first famous composer offers more than showmanship, exoticism, and entertainment. As a start, his selected works have great pedagogic value. *L'Union* exhibits motivic transformation, thematic transformation, and prolongation—all in archetypical form. American students know "The Star Spangled Banner" and "Yankee Doodle." Each segments differently in *L'Union* than in the model, whether Gottschalk altered elements of design, as in "The Star Spangled Banner," or altered harmony, as in "Yankee Doodle." These alterations allow for teaching *Gestalt* principles, namely those involving organization and perception. They also allow for teaching art-music aesthetics, and do so with familiar, accessible music. Such art and aesthetics should vanquish Jullien's appraisal:

Gottschalk himself is only remembered as an exceptionally gifted virtuoso, whose successes were considerable, but who was not a great artist in the highest sense of the term, since he was never connected with the classical school, and [since] his compositions owe their worth entirely to the charm, freshness, and variety of his playing.²⁸

Gottschalk needs remembering for his *artful* entertainment. What follows intends to show it.

²⁸ Adolphe Jullien, "Gottschalk, Louis Moreau," in *A Dictionary of Music and Musicians (A.D. 1450-1889) by Eminent Writers, English and Foreign. With Illustrations and Woodcuts.*, vol. 4 (London and New York: Macmillan and Company, 1889), 653 <http://archive.org/details/dictionaryofmusi04grovuoft> (accessed April 1, 2013).

CHAPTER 2. *PRINTEMPS D'AMOUR*

2.1 Overview

As intimated by its title, *Printemps d'amour* suggests a love story, a musical narrative beginning with "beau meets belle." The former, portrayed by a central theme, meets the latter, portrayed by a secondary theme. Their ensuing transformations realize the narrative. Its progression, while suggesting the archetype of romance, reveals many fundamentals of a Chopin mazurka—the triple meter; the accented second beat; the Lydian $\hat{4}$; Phrygian $\hat{2}$; the short, repeated rhythmic motifs; and the composite ternary form—yet each serves narrativity in aim.¹ Form is served only in consequence. The following analysis will interpret the progression of the romance, labeled in Figure 2.1, and will show how its unfolding coordinates with the form. Afterward, a comparative analysis of Chopin's op. 50, no. 2, a possible model for *Printemps d'amour*, will show how the works differ: Chopin's mazurka involves neither explicit narrativity, nor an implied program. Consequently, its three-part form segments into more autonomous units, thereby creating a less continuous whole than *Printemps d'amour*.

2.2 Analysis of *Printemps d'amour*

The male protagonist in *Printemps d'amour* enters as the central theme, which first occurs in mm. 17-32. Henceforth titled "Alpha," the central theme here asserts his identity. Performance instructions of *brillante*, *rapido*, *volante*, *strepitoso*, *stridente*; dynamics of *f* moving to *ff*—all combine to paint Alpha as masculine; as strong, yet debonair. Adding to this identity is Alpha's form. Seen in Figure 2.2, it comprises a sixteen-bar period, made from four-bar units. An eight-

¹ *Grove Music Online*, s.v. "Mazurka," <http://www.oxfordmusiconline.com/subscriber/article/grove/music/18193> (accessed August 1, 2013).

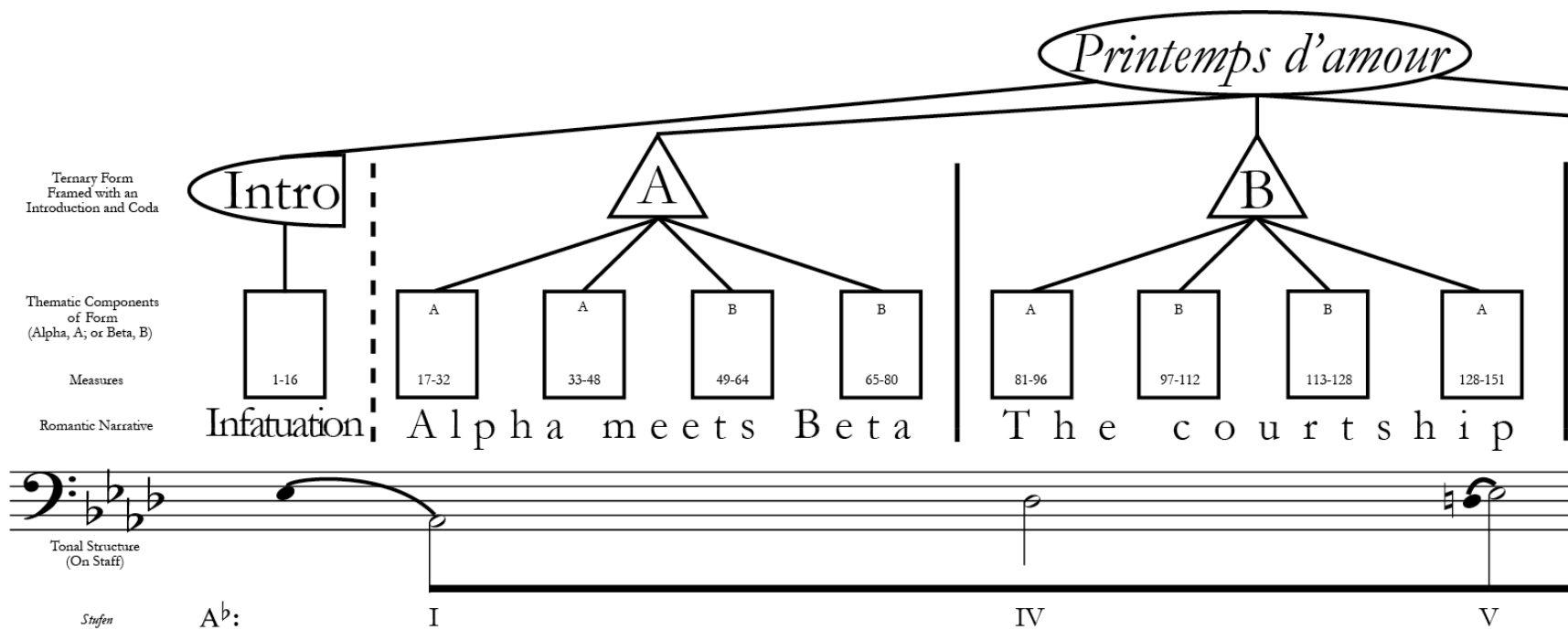
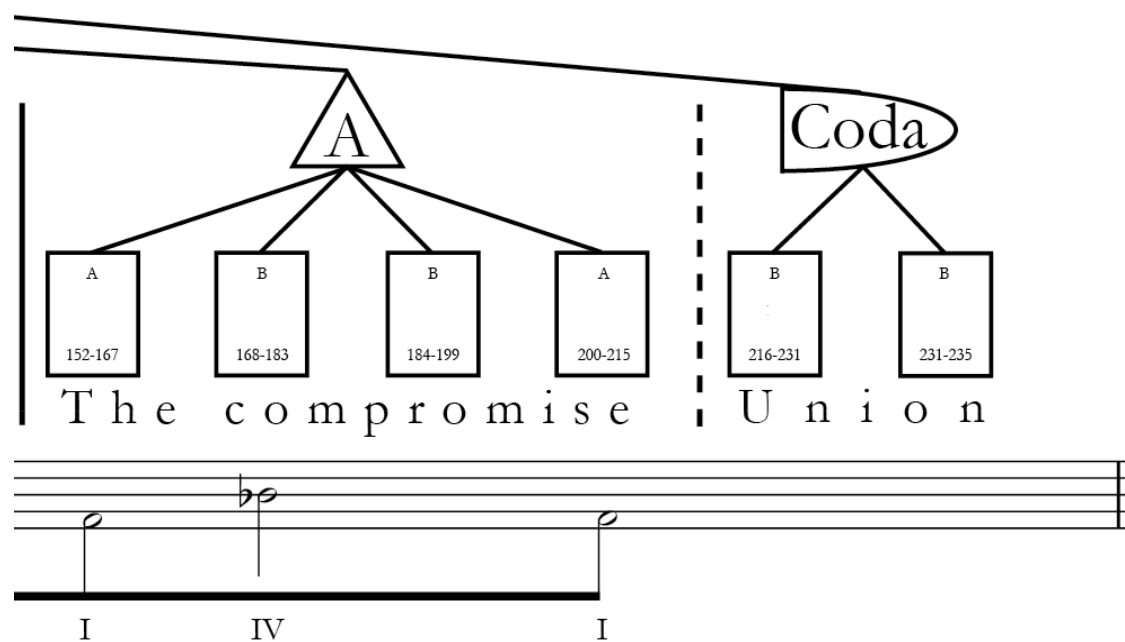


Figure 2.1. Overview of Form and Romantic Narrative.

(Figure 2.1 continued)



bar antecedent modulates to C major in m. 24. Afterward, an eight-bar consequent closes the theme on tonic, A^b, in m. 32.

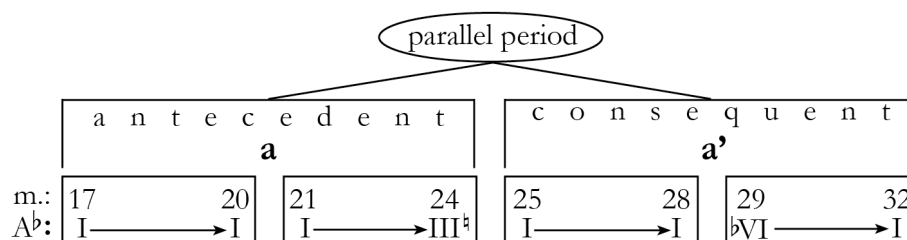


Figure 2.2. Form of mm. 17-32.

Contained in these measures are other identifying features. Alpha's accented second beat, one fundamental of a mazurka, occurs via a tonic accent, effected by chordal skips unfolding in the melody. Alpha's short, repeated rhythmic motif, another fundamental of a mazurka, merits closer study.

Segmented in Figure 2.3, Alpha's motif consists of two parts: a model, and an enlargement. The

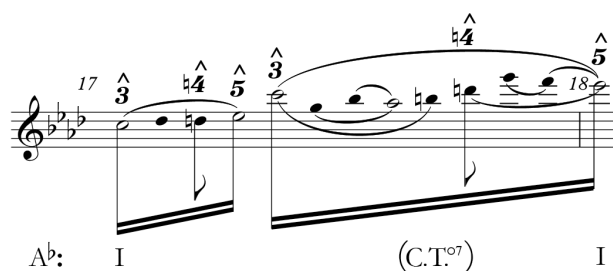


Figure 2.3. Alpha's Motif.

model occupies all of beat 1 in m. 17. Its method of moving from $\hat{3}$ to $\hat{5}$, namely by ascending chromaticism, not only serves as Alpha's most distinguishing feature, it produces yet another fundamental of a mazurka—the Lydian $\hat{4}$. Immediately following the model is an enlargement. Also known as a "motivic parallelism," the enlargement, which extends from beat 2 of m. 17 to

the downbeat of m. 18, comprises an embellished version of the model.² Its movement from $\hat{3}$ to $\hat{5}$ is also embellished by the Lydian $\hat{4}$; but unlike the model, in which it functions as a passing tone, the Lydian $\hat{4}$ of the enlargement has harmonic support: a common-tone diminished seventh.

Following Alpha's motif are three bars of chordal skips. The former, signified in Figure 2.4 by "a," combine with the latter, signified in Figure 2.4 by "b," to form a four-bar unit. This surface design serves as another identifying feature. It repeats twice, and breaks with only the last unit, mm. 29-32, which invert the previous surface design: "abbb" there inverts to "aaab."

	antecedent								consequent							
m.:	17	18	19	20	21	22	23	24	25	26	27	28	29	30	31	32
Gesture:	a	b	b	b	a	b	b	b	a	b	b	b	a	a	a	b

Figure 2.4. Surface Design of mm. 17-32.

Measures 29-32 also transpose Alpha's motif. As shown in Figure 2.5, Alpha's motif begins supported by $\flat\text{VI}$, a chord spelled, in mm. 29-30, enharmonically as E major. The descending

Figure 2.5. Alpha's Motif in mm. 29-32.

arpeggiation of m. 30 shifts to ascending chromaticism, much in the vein of Alpha's motif, in m. 31. As indicated here with arrows, $\flat\hat{6}$ yields to $\hat{5}$. The latter scale degree receives dominant

² Charles Burkhardt, "Schenker's Motivic Parallelisms," *Journal of Music Theory* vol. 22, no. 2 (Autumn 1978): 145-175 <http://www.jstor.org/stable/843395> (accessed April 1, 2013).

support, over which it returns both to $\hat{1}$ and to the original register, before chordal skips close Alpha on m. 32, beat 2. Alpha repeats himself verbatim in mm. 33-48. The strong, debonair Alpha is thus portrayed as confident.

After Alpha's repeat, the secondary theme, henceforth titled "Beta," enters in mm. 49-64. These measures serve to establish *her* identity. *Piano* dynamics and a lilting accompaniment feminize Beta, and suggest simplicity in regard to Alpha. Adding to this identity is Beta's motif.

Seen in Figure 2.6, Beta's motif differs from Alpha's in two key regards. The first concerns length. While Alpha's motif lasts one beat, Beta's motif spans four measures. Each measure in



Figure 2.6. Beta's Motif.

Figure 2.6 represents four measures in Gottschalk's score. The second difference of Beta concerns directionality. While Alpha's motif ascends, Beta's motif descends. $\hat{3}$ descends to $\hat{1}$ in the initial module, upon which subsequent units are based. Notwithstanding these differences, Beta's motif also resembles Alpha's. Both motifs traverse a third via passing tone, and both employ the Lydian $\hat{4}$ melodically. In addition, Beta's melody is formally similar to Alpha's. The first unit repeats the third unit verbatim, with the second unit developing the first, and with the fourth unit developing the third. This organization suggests that of Alpha's: a parallel period. But Beta's harmonization undermines that design.

As pictured in Figure 2.7, harmonic motions start as normal. Beta's first unit both begins and ends on tonic, just like Alpha's. Starting with the second unit, however, Beta begins to diverge. Figure 2.8 shows how.

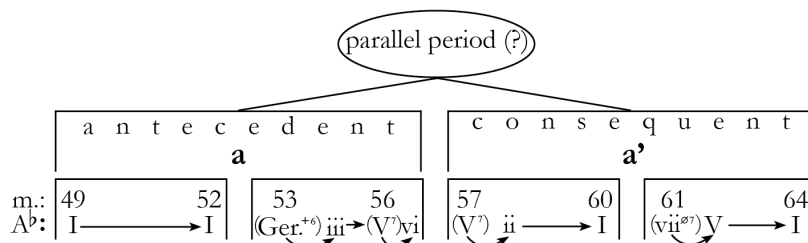


Figure 2.7. Form of mm. 49-64.

Figure 2.8. Harmonization of mm. 53-64.

Analyzed above is the left hand, in which the harmony lies, of mm. 53-64. These measures comprise Beta's second through fourth unit. Note how they begin: an applied chord harmonizes m. 53. With the second unit thus beginning *in medias res*, that is, in divergence from formal normalcy, measure 54 diverges from metric normalcy. The applied chord here resolves as a German⁺⁶, resolving in c minor to a cadential six-four, with the resolution accenting bar two of a four-bar unit. Measure 54 should prove hypermetrically weak, but the cadential six-four makes it hypermetrically strong. And so begins a compositional witticism. The cadential six-four resolves its suspensions in m. 55, where it becomes a G⁷. Such dissonance treatment affirms normalcy,

and normalcy inspires listeners to reset their hypermetric compass. To do so, however, is to fall prey to the witticism.

What follows in m. 56 forms, not any consonant chord built on $\hat{3}$; but rather, the first chord of a descending-fifths sequence of major-minor sevenths. Measure 56 is thus undermined as a point of repose. The harmony undermines it, as does the performance instruction of "*stretto*," which tells performers to accelerate through m. 56. Measure 57 now seems to end the antecedent phrase; but upon arrival, the melody suggests inception, and the harmony suggests continuation. Neither suggests an end; and so listeners, especially those still attempting to orient themselves, are taken for a ride. It ends with the normalcy of m. 59. Both a suspension and the diatonic V^7 , E^{b7} , here accent the third of a four-bar unit, after which m. 60 closes the unit on tonic. Measure 61 also begins *in medias res*; but unlike that in m. 54, the applied chord in m. 61 develops the Lydian $\hat{4}$: a modality that started as a non-chord tone, and then grew to part of a common-tone diminished seventh, then to part of a sequential major-minor seventh, and finally to the chord root of a functional, applied half-diminished seventh.

Beta also holds other developments of Alpha. Circled in Figure 2.9, Alpha's motif appears in inversion. $\hat{5}$ descends chromatically to $\hat{3}$ in Beta's accompaniment, with each note supported

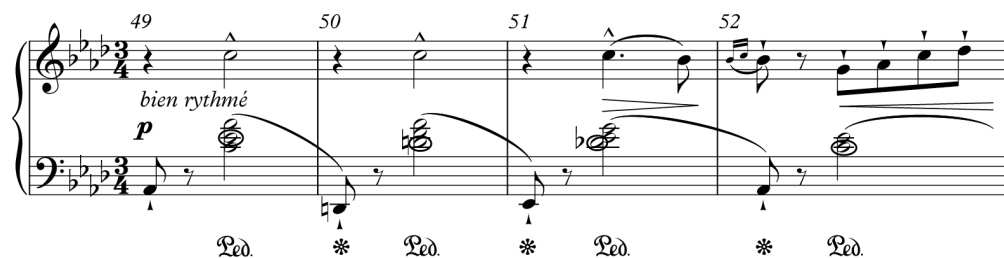


Figure 2.9. Beta's Inversion of Alpha's Motif.

harmonically. That Alpha-Beta opposition forms but one of many. Some, such as size and directionality of motifs, have already been mentioned, whereas others involve Beta's surface design.

As seen in Figure 2.10, Beta's surface design contains two main gestures. The first, signified by

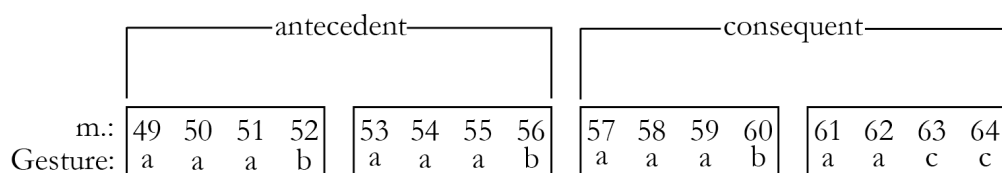


Figure 2.10. Surface Design of mm. 49-64.

"a," consists of an agogic accent, lying on beat 2 and accomplished in the following manner. A rest on beat 1 is followed by the longest note of the measure. After repeating twice, thereby lasting three measures, the first gesture leads to the second, signified in Figure 2.10 by "b." The second gesture serves two purposes: (1) completing Beta's motif, which descends over an entire unit; and (2) melodically linking to the next unit, which either restarts or transposes Beta's motif.

With these units come three oppositions to Alpha. The first concerns melodic orientation. While Alpha tends to start on the downbeat, Beta tends to start on the upbeat. Comparing mm. 17 and 49 will affirm so. The second opposition concerns the accented second beat. While Alpha employs a tonic accent, an accent effected by pitch; Beta employs an agogic accent, an accent effected by duration. It appears fixed in her left-hand accompaniment, but also appears in much of her melody. The third opposition involves surface design. While Alpha's stands as "abbb," with one contrasting unit; Beta's stands as "aaab," with one contrasting unit. Beta's surface design also creates a self-similarity. Three alike followed by one different, the surface design of Beta's first three units, carries over to Beta herself, in which three alike units precede one different unit.

Beta thus reveals many oppositions: dynamic, melodic, rhythmic, and motivic. With establishment of these initial oppositions, namely Alpha's and Beta's respective identities, the musical narrative can now develop.

Beta starts this development immediately. Unlike Alpha, Beta alters her repeat, mm. 65-80.

These measures alter toward Alpha, as if Beta is showing interest. Dynamics alter to *mfz*, an enlivened blend of Beta's original *p*, and of Alpha's original *f*. In addition, Beta's melody alters, abandoning its downbeat rest, most of its agogic accents on beat 2, and much of its descending directionality. Further favoring Alpha are incipits of his motif. They now form some of Beta's melody, as seen circled in Figure 2.11.



Figure 2.11. Alpha's Motif in mm. 65-80.

Despite these alterations, each a small synthesis of the initial oppositions, Beta retains much of her original identity. It manifests in her left-hand accompaniment, her melodic register, and her form. The last ends in m. 80 after a *rapido* approach—another alteration toward Alpha. Beta ends on m. 80, beat 1. Beats 2 and 3 carry listeners from the narrative's section-A, an expository section comprising m. 17 through m. 80, beat 1, to the next. Indeed, the chromatic ascent in the bass of m. 80, an ascent that spans beats 2 and 3, again replicates Alpha's head motive.

Measures 81-152 span the contrasting central section. These measures also occur mainly in the subdominant, D^b. A complete statement of Alpha's music, mm. 81-96, is modified with a general

softening of dynamics at the outset—*mf* replaces *ff*—and modified with some new crescendo and decrescendo markings, such as those in mm. 93-95. The preceding all suggest conscious restraint, and perhaps even a flirtatious exhibition from Alpha.

Beta's response, mm. 97-112, begins *fortissimo* and *grandioso con bravura*. She approaches the protagonist by adopting these features, each logically associated with Alpha. Her form reflects the move.

As shown in Figure 2.12, measure 104, the end of the antecedent, does not receive dissonant support. Nor does it receive the performance instruction of "*stretto*." Both undermined repose

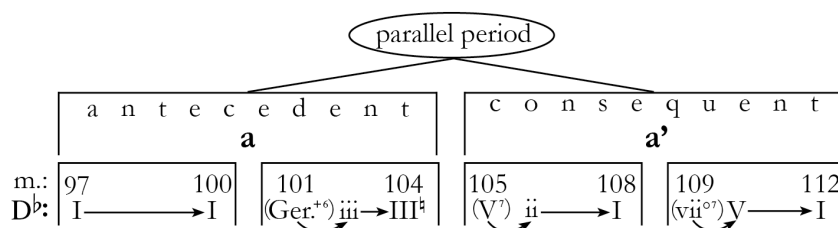


Figure 2.12. Form of mm. 97-112.

in m. 56, the comparable measure in Beta's first appearance; and dissonant support undermined repose in m. 72, the comparable measure in Beta's repeat. Measure 104 instead arrives on a consonant sonority, III[♯]. Beta's form thus approaches toward Alpha's. In addition, Beta's register now matches Alpha's more closely, as do her second-beat accents. The latter occasionally employ a tonic accent; but unlike Alpha's, which occurred in the melody, Beta's occurs in the bass. Examples of each lie in Figure 2.13.

Measure 18 represents Alpha, whose chordal skips always effect his tonic accent. Measures 101 and 105 represent Beta, whose tonic accents occur with the opening of a unit, and never

correspond syntactically to Alpha's. His accents occur on beat 2 in the melody. Beta's, on the hand, occur on beat 2 in the bass. Both are indicated with accents enclosed in parenthesis.

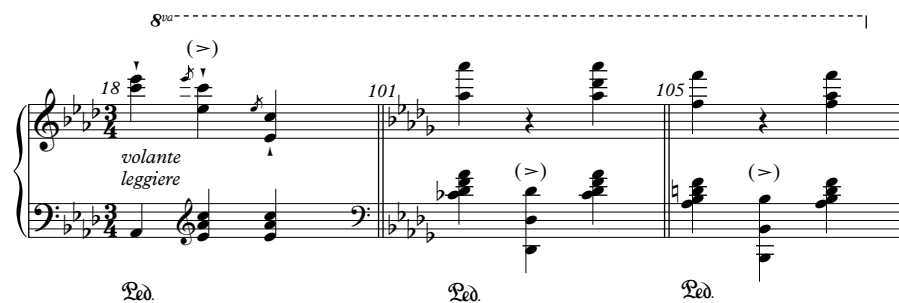


Figure 2.13. Tonic Accents in Alpha and Beta.

Even while approaching Alpha, Beta still retains some original features. Her downward directionality of melody is retained, as well as its method of descent: the suspension. The latter receives embellishment from the lowest sounding voice.

As shown in Figure 2.14, melodic suspensions, which usually occur in bar three of a four-bar unit, are often followed by bass suspensions in the fourth bar. A melodic 6-5 suspension in m. 99 precedes the $\frac{9-8}{4-3}$ suspension in m. 100; and a melodic 7-6 suspension in m. 103 precedes the

$\frac{9-8}{4-\sharp 3}$ suspension in m. 104.

The figured bass, given above, for mm. 100 and 104, as well as the figured bass, seen in Figure 2.12, for m. 108—all imply the root as the lowest sounding voice. While the root does not literally sound as the lowest voice, Beta's well established pattern of accompaniment, in which the root does sound as the lowest voice, causes listeners to perceive it.

What follows in mm. 113-128 resembles a syncretism. Having approached Alpha, Beta receives the protagonist in her melody, his motif there carried by its characteristic sixteenth notes. Figure 2.15 inventories motifs in mm. 113-116.

8^{va}-----| 8^{va}-----| 8^{va}-----|

ff grandioso *con bravura*

♭₀ * ♭₀ * ♭₀ * ♭₀ *

D[♭]: I IV^Δ7 V₆—5 I₄⁹₃⁸

f: -----

♭₀ ♭₀ ♭₀ * ♭₀ *

D[♭]: (V⁷)IV

f: Ger:⁺6 V₄⁹₂⁷₄⁶ I₄⁹₃⁸

Figure 2.14. Apparent Bass Suspensions in mm. 97-104.

8^{va} ^3 ^2 ^1

F⁷ G⁷ G⁵ A^{♭5} 116

^3 ^4 ^5 ^3 ^4 ^5

D[♭]: I (vii^{°5}) V⁷ I

Figure 2.15. Alpha-Beta Motivic Syncretism.

Alpha's motif, marked with double beams below the staff, begins m. 113, where it delimits the initial melodic line. Beta's motif also begins m. 113. Sharing the same first note as Alpha, Beta's motif, shown with the heavy beam above the staff, lasts its characteristic four bars. Her intervening measures, however, unfold by developing Alpha. His enlarged motif spans from m. 113, beat 2, to the downbeat of m. 115. The motif also occupies two different registers. $\hat{3}$ and $\flat\hat{4}$

occur as F7 and G7, respectively. G7 is then transferred down two octaves, a move accomplished via arpeggiation, after which G5 leads to A^b5, thereby completing the $\hat{3}\text{-}\hat{4}\text{-}\hat{5}$ enlargement.

Alpha's motif appears once more in m. 113, on beat 2. The F6, residing on beats 1 and 3 of m. 113, is recaptured in m. 115 as an expressive appoggiatura, a dissonance occurring immediately before Beta's $\hat{2}$. This retrospective connection is shown with the dotted slur.

As the melody is transformed, which reflects the escalating courtship, Alpha and Beta's syncretism develops. Its transformation expands, moving in mm. 128-151 to include twenty-four measures. But before the analysis shows how, it would do well to establish a baseline. Figure 2.16 moves toward doing so.

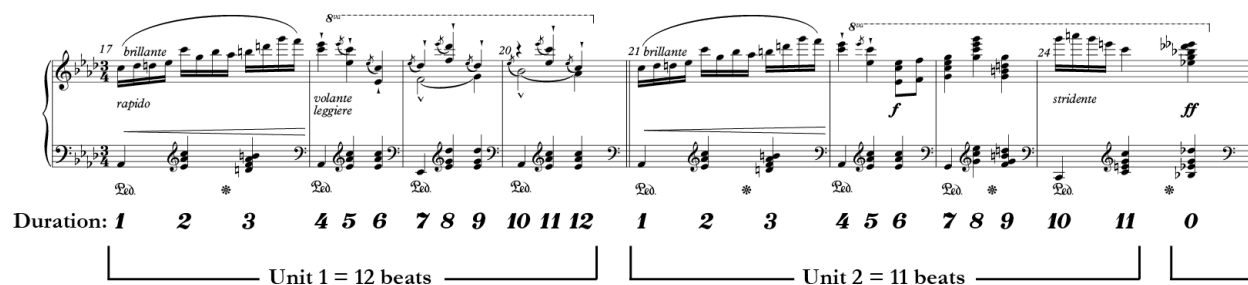


Figure 2.16. Units in Alpha.

Alpha's mm. 17-24 contain two four-bar units; yet each has a discrete length, as shown with the durations. Unit 1 spans 12 beats, or all of four measures. Unit 2, however, spans only 11 beats. Beat 3 of m. 24 belongs with unit 3. This divide of a measure between two units, as with m. 24, also occurs with m. 80. Figure 2.17 marks its boundaries.

In m. 80, as in m. 24, Gottschalk has borrowed from the metric space of one unit, and apportioned that metric space to the following unit. Both instances involve the harmony. Whether explicit or implied, it effects the hypermetric variation. Beats 2 and 3 of m. 80 contain a chromatic line. Played in the bass, it shares no functional relationship with m. 80, beat 1. But it

does prepare the following chord of m. 82. Likewise, beat 3 of m. 24 contains a dominant four-three chord. This chord shares no functional relation with C major, the goal of the modulating antecedent. Measures 24 and 80 thus contain hypermetric anacrusis. With their function, as well as their temporality, intimated in both figures by durations of "0," the hypermetric anacrusis prepare hypermetric downbeats. These points of inception receive the designation "1."

The musical score for measures 77-84 is shown in a grand staff. The tempo markings are *senza forza*, *non. rall.*, *rapido*, *f con impeto*, *fp subito*, and *p volante leggiero*. The duration markings below the staff are: 1, 2, 3, 4, 5, 6, 7, 8, 9, 10, 0, 1, 2, 3, 4, 5, 6, 7, 8, 9, 10, 11, 12. Below the duration markings, two brackets indicate unit lengths: Unit 4 = 10 beats (from measure 77 to 80) and Unit 1 = 14 beats (from measure 81 to 94).

Figure 2.17. Units in mm. 77-84.

Regardless of when they begin, or how long they last, each unit in Alpha remains discrete. The start of one unit and the end of another stand as two separate events. At m. 128, conversely, Figure 2.18 shows a different situation.

The musical score for measures 125-132 is shown in a grand staff. The tempo markings are *brillante*, *f*, *con bravura*, *mf*, *f*, and *ff con fuoco*. The duration markings below the staff are: 1, 2, 3, 4, 5, 6, 7, 8, 9, 10, 1, 2, 3, 4, 5, 6, 7, 8, 9, 10, 11, 12, 13, 1, 2, 3. Below the duration markings, two brackets indicate unit lengths: Unit 4 = 10 beats (from measure 125 to 130) and Unit 1 = 13 beats (from measure 131 to 143).

Figure 2.18. Units in mm. 125-132.

Presented above are mm. 125-132, another pair of four-bar units. As with those of mm. 17-24, the units comprise different lengths. Unit 4 spans 10 beats. The following unit, mm. 128-132, spans 13. What these two units share is an elided border, occurring on the downbeat of m. 128. This beat should serve to end the previous sixteen-bar section. Even though it does, the

prevailing hypermeter is rustled in m. 126, where Gottschalk employs a trick used first in m. 54: placing a cadential six-four in bar two of a four-bar unit. The signaled cadence occurs on beat 1 of m. 128. Listeners are thus inspired to reset their hypermetric bearings, but a hypermetric change follows—the elision. What causes the elision is Alpha's motif. For the prevailing hypermeter to hold, Alpha's motif should not enter until the downbeat of m. 129. Alpha's premature entrance on m. 128, beat 2, omits the distinct beginning of unit 1, and merges unit 1 with the end of unit 4. The remainder of the section holds the change: cadences serve to end what preceded, and to simultaneously begin what follows.

With Alpha and Beta conflating motifs, and eliding units—both a result of courtship—their sensibilities grow tired of D^b. The couple begins to wander, tonal destination yet decided. Figure 2.19 tracks their progress.

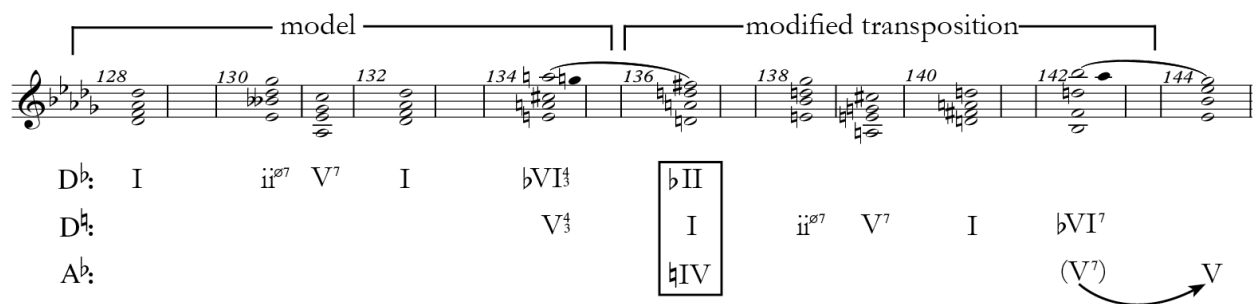


Figure 2.19. Tonal Motion of mm. 128-144.

Measures 128-132 represent the couple's final unit in D^b. By modulating to D[♯], measures 132-136 introduce, however brief its duration, a very special *Stufe*. D[♯] serves as bII when considered from D^b, the long established key just left, and serves as bIV when considered from A^b, the global monotonicity. Both bII and bIV characterize mazurkas: the former as the Phrygian $\hat{2}$, the latter as the Lydian $\hat{4}$. Gottschalk has thus built both into the tonal structure. Yet he has done so with but one chord. The motion to D[♯] also establishes a model. Consisting of the local harmonic

progression "I, ii, V, I, \flat VI"; the model repeats a step higher in mm. 136-143, with m. 134 serving as a pivot. Its chord prospectively sounds as \flat VI, but retrospectively becomes V in the new key. Reinforcing this dominant function is a passing seventh. The dissonance appears again in m. 142, where the couple moves toward E^{\flat} : the global dominant that arrives in m. 144. From here to m. 151 marks the peak of the couple's courtship. Figure 2.20 summarizes why.

Figure 2.20. Measures 144-151.

(a) shows a further conflation of the motifs. Beta's motif—contracted from four measures to just one, and developed with a chromaticized $\hat{2}$ —lies in the soprano. Unfolding underneath is a varied Alpha. Besides Beta's motif, the right hand of m. 144 plays a cross-rhythm: a typical Gottschalk dissonance. It juxtaposes conflicting rhythmic groups. **(b)** shows their conflict, in which a 3-beat group, each beat dividing into duple subdivisions, conflicts with the 3-note groups of the top staff. Each beat there divides into triple subdivisions. Effected via melodic

contour, the triple subdivisions continue to accent E^b , even after leaving the ostinato. **(c)** circles E^b 's continued rhythmic prominence. **(d)** circles Alpha's motif. In a development mirroring Beta's contraction, Alpha's ascending motif expands from one to four measures, those of mm. 148-151. Also spanning these measures is a voice exchange. **(e)** connects the exchanged tones. Over Alpha's expansion lies a new ostinato, an arpeggiation containing D^b . When combined with standing on the dominant, the D^b destabilizes E^b , which in turn destabilizes the syncretism. So comes the ironic end to Alpha and Beta's courtship: by further developing what led to its start, namely motifs and *Stufen*, the development leads to its premature end.

Alpha returns in mm. 152-167 to his original self. Masculine, strong, and debonair, Alpha appears exactly like his initial appearance—with one marked exception. His last measure remains harmonically open. Measure 167 ends on A^b7 , for only there does Alpha realize that Beta, his amour, has returned to D^b .

The deuteragonist follows in mm. 168-183. Transformed by the courtship of Alpha, Beta displays her most Alpha-like identity yet. A variant of his motif begins her melody; and a variant of his accompaniment, which rearticulates beat 3, resides in her bass. The former is boxed in Figure 2.21.

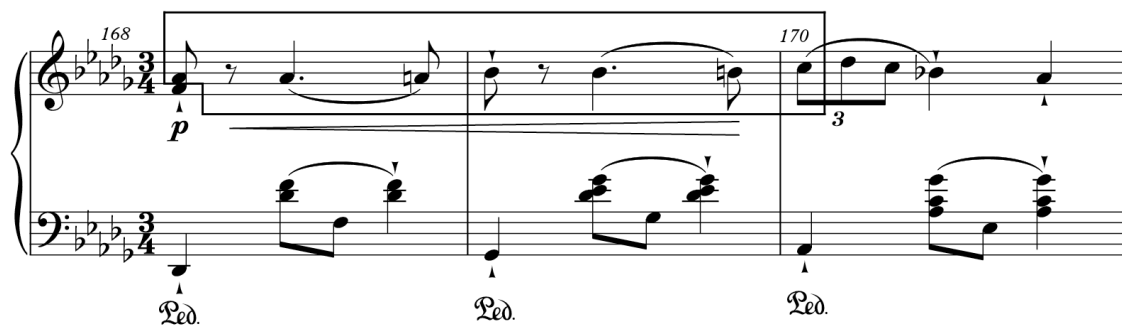


Figure 2.21. Alpha's Motif in mm. 168-170.

As in the syncretism, the filled-in third is major, rather than minor. Its chosen pitches also effect irony. A^b and C, the motif's respective start and end, suggest A^b : the key to which Alpha has returned. Yet the motif is harmonized within D^b , the key in which Beta now resides. Alpha and Beta thus remain connected, even while tonally separated. The motif also suggests Beta's amenability. Though animated, Beta shows her willingness to accept A^b —Alpha's apparent key of choice. Other gestures of compromise tie back to Alpha's motif. Figure 2.22 shows how.

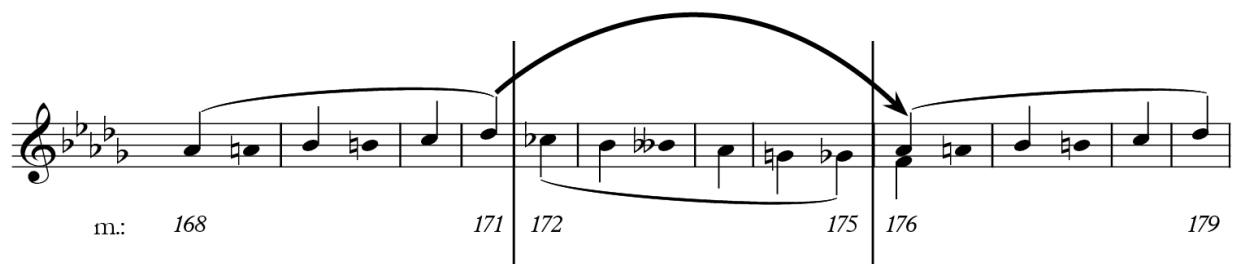


Figure 2.22. Beta's Compromise: Linear Motions between A^b and D^b .

Begun in the melody of m. 168, Alpha's motif belongs to a larger linear motion. Its ascent ends on D^b in m. 171, after which the next unit changes direction, and begins a linear descent through inner voices. That descent spans from the C^b in m. 172, to the F in m. 176. The latter measure begins the third unit. Its repeat of the first unit returns a linear ascent to the melody, which thus leaves Beta oscillating between A^b , Alpha's tonality, and between her own tonality of D^b . Ending the fourth unit is still another instance of Alpha's motif, seen circled in Figure 2.23.

Like that in mm. 174-176, this instance begins in one unit, yet ends in another. The first three notes lie in unit 4; the last note lies in unit 1. Alpha's motif, however, does not create harmonic elision; for the harmony here remains static. D^b harmonizes both mm. 183 and 184.

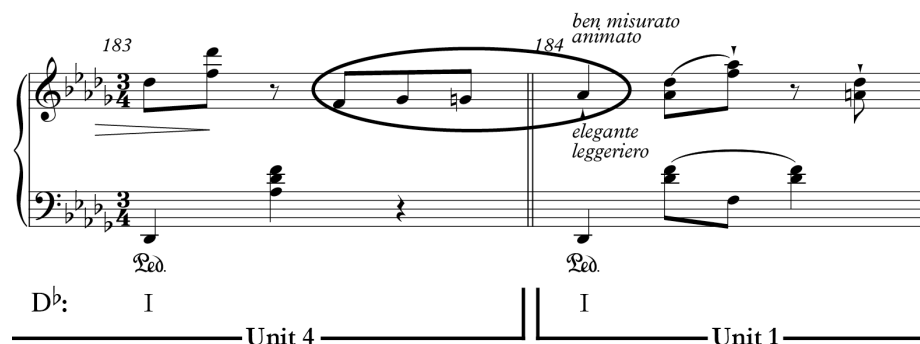


Figure 2.23. Alpha's Motif Used to Link Between Sections.

After Beta's increasing animation in mm. 184-192, where her new accompaniment pattern spreads to the melody, Alpha makes a final plea in mm. 200-215 for A^b. And Beta finally obliges. Measures 216-231 see the couple in full union. Beta provides her characteristic accompaniment, over which Alpha's motif supplies the melody, its octaves perhaps symbolizing "2 as 1." Elided with the couple's exit are an additional five measures. Within them, mm. 231-235, Gottschalk plants a final iteration of \flat II, a chord that previously functioned only in D \flat . \flat II functioning within A^b confirms Beta's content—and Alpha's conquest.

Before Alpha and Beta ever meet, let alone marry, their fate is prepared by an introduction. It spans 16 measures. Driving them is a non-tonic beginning, comprised of a local, rather than of a structural, *Stufe*, which draws listeners into the mazurka proper. A dominant prolongation there unfolds as three gestures. None spans the same length, yet only one affects the hypermeter. See Figure 2.24.

Reproduced below is the left-hand accompaniment of mm. 1-16; where a wedge, a sequence, and a restart of the wedge all prolong the dominant. Measures 1-5 contain the first wedge. Starting with a third-inversion dominant seventh, its outer counterpoint forming a 6th, and ending with supertonic chord, its outer counterpoint forming a 10th, the wedge connects a 6-10 voice

Figure 2.24. Harmonic Gestures in the Introduction.

Figure 2.24. Harmonic Gestures in the Introduction.

exchange, delimited by two different chords. Only the second resolves functionally. This resolution in turn ends a circular progression: V_2^4 wedges outward to ii , which immediately returns to V_2^4 in m. 6. Here starts the second gesture. Its start resolves the V_2^4 functionally; and the bass motion in these measures, a descending step, serves as a melodic model for mm. 9-12. Measures 9 and 10 repeat the descending step-motion. Below that motion lies an applied chord. Measures 11 and 12 resolve this chord, V_2^4 of ii , and keep the descending step motion—here, a suspension—in the melody. Measure 13 follows with the diatonic V_2^4 . Gesture 2 thus repeats the circular progression from Gesture 1: V_2^4 leads to ii , which in turn leads back to V_2^4 . As the return of V_2^4 began Gesture 2, so the return of V_2^4 begins Gesture 3, a gesture beginning much like Gesture 1. Gesture 3, however, resolves the dominant to a root-position tonic. Its $\hat{3}$ results from a transferred resolution. The seventh resolves as indicated with the arrow.

Not an arrow, but a star appears in Figure 2.25. The graphic presents hypermeter in the introduction, and shows why just one gesture effects hypermetric variation. **(a)** confirms the hypermeter as written. Gesture 1 creates a five-bar unit; Gesture 2, a three-bar unit followed by a four-bar unit; and Gesture 3, a four-bar unit. Highlighted with the star, measure 5 causes the asymmetry of gestures 1 and 2. Restoring hypermetric symmetry involves just two simple steps:

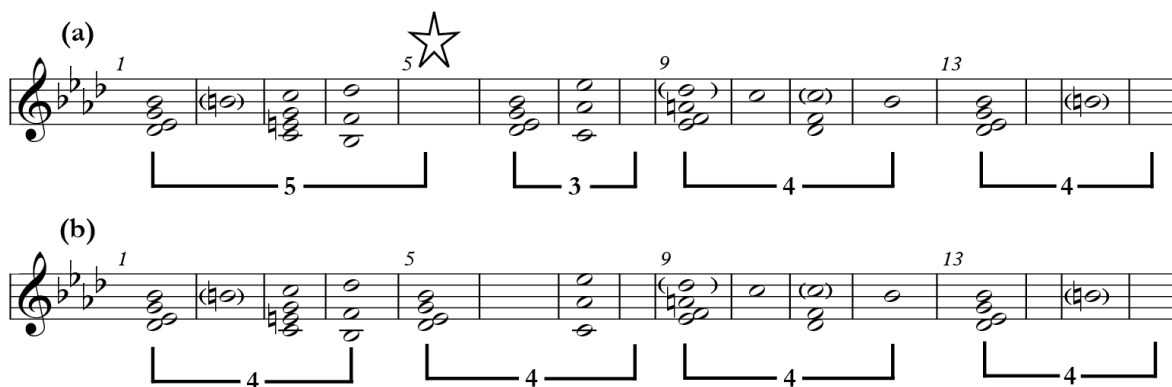


Figure 2.25. Hypermeter in the Introduction.

(1) omit sustaining m. 4 through m. 5; and (2) instead sustain m. 6 through m. 7. **(b)** performs the steps. The result yields a convincing succession of four-bar units, though they create much less interest than what Gottschalk wrote.

Unfolding above all his harmonic ingenuity, and all this hypermetric oddity, is an inner-voice melody moving toward the *Kopftón*. Figure 2.26 summarizes the ascent. E^b ascends by step to B^b

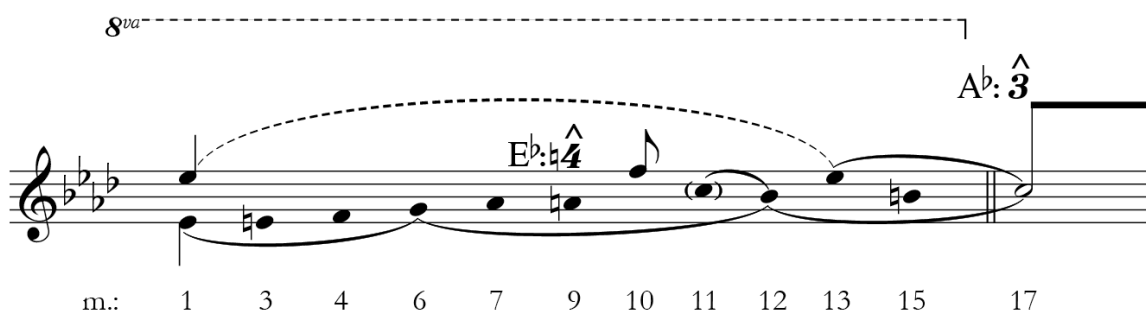


Figure 2.26. Introduction's Motion from an Inner Voice to the *Kopftón*.

in mm. 1-12, and finally reaches $\hat{3}$, the *Kopftón*, in m. 17. The A^b in m. 9 holds special significance: it serves as the Lydian $\hat{4}$ of E^b —the locally prolonged *Stufe*.

Below this ascent lies Alpha. His motif, occurring along with Beta's, appears boxed in Figure 2.27. The couple's union is thus foreshadowed in the introduction. Unresolved chromaticism and

struggling hypermeter here suggest infatuation, which intoxicates the couple starting their "Spring of Love."

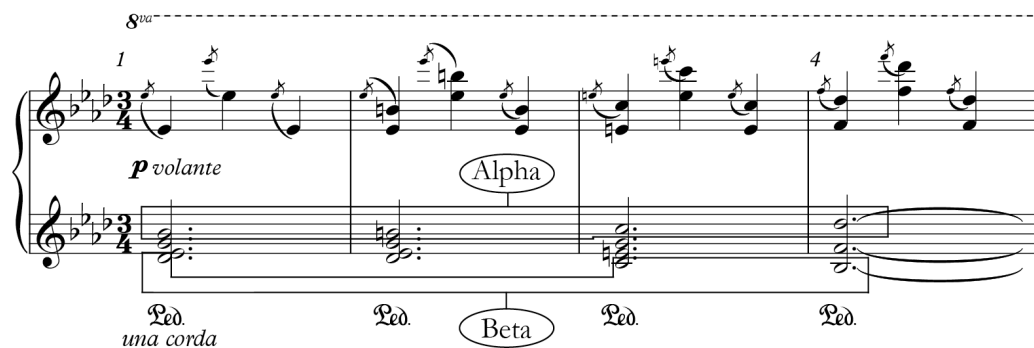


Figure 2.27. Alpha's and Beta's Motif in the Introduction.

2.2 Comparative Analysis of Chopin's op. 50, no. 2

Like *Printemps d'amour*, Chopin's mazurka consists of a composite ternary form. Figure 2.28 presents its overview.

The mazurka below features two composite sections: (1) a statement, mm. 9-59, and (2) a contrast, mm. 60-83, both of which comprise sectional rounded binary percepts. This binary schema sets Chopin's sections in contrast to Gottschalk's. In Chopin's mazurka, a harmonically closed subsection in the local tonic—A^b for section-A, D^b for section-B—precedes a subsection occurring in the relative minor, and ending off-tonic. These minor subsections span mm. 29-39 and 68-75, respectively. Their off-tonic ending leaves subsections **b** and **d** harmonically open, after which tonic subsections **a** and **c** return. Such a formal logic of development manifests in the tonal structure. Chopin's exhibits great symmetry and parallelism, whereas Gottschalk's does not.

Besides these specifics of form, specifics of unit cohesion distinguish the mazurkas. Both feature four-bar units; but Chopin's strays more from using these norms, as well as from using these norms clearly. Examples of this asymmetry and ambiguity show in Figure 2.29.

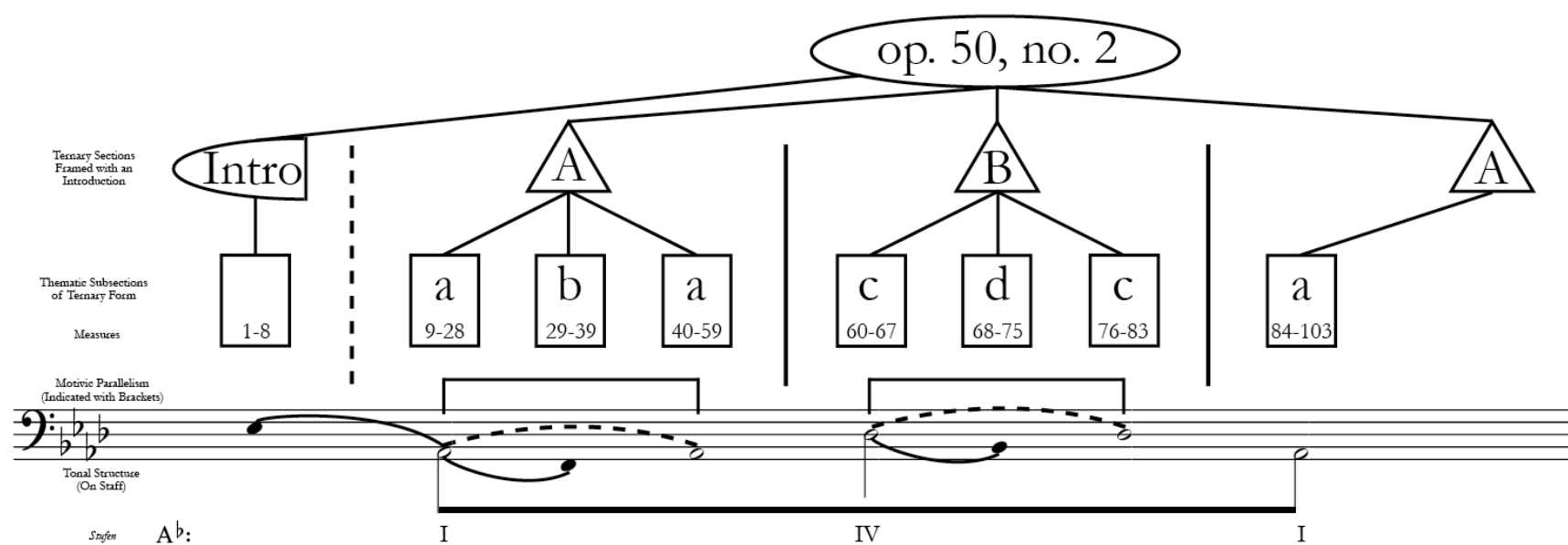


Figure 2.28. Overview of Form in op. 50, no. 2.

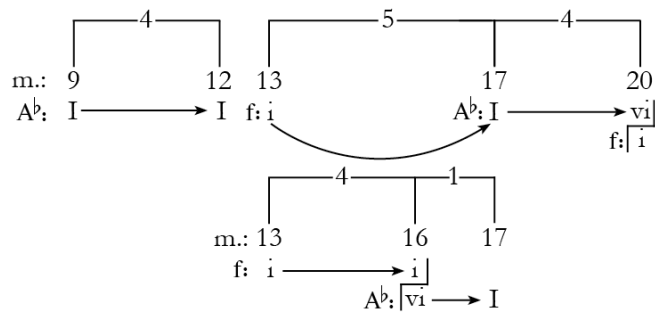


Figure 2.29. Units in mm. 9-20.

Measures 9-12 begin section-A. They also form its first unit. An unambiguous and discrete four bars, that unit is transposed to the relative minor, a move accomplished via phrase modulation, in mm. 13-16. Measure 16 should serve to end the unit. But where the expected ending should occur, Chopin melodically undermines repose, and harmonically pivots back to A^b. Its downbeat arrival on m. 17 creates a five-bar, asymmetrical unit. Starting with an elided beginning, measures 17-20 repeat the melody of mm. 9-12. What changes here is the harmony. A deceptive resolution of E^{b7} ends the unit on f, which, while supporting a clear melodic goal, does not sound so harmonically reposed. The melody and harmony thus suggest conflicting groupings: a four-bar unit if judged by the melody, a unit larger than four bars if judged by the harmony. Such conflict creates ambiguity. Effected with subversive reharmonization, ambiguity of units connects the mazurkas; for both contain subversive reharmonizations—Chopin's just contains more. Ambiguity of a different type appears in Figure 2.30.

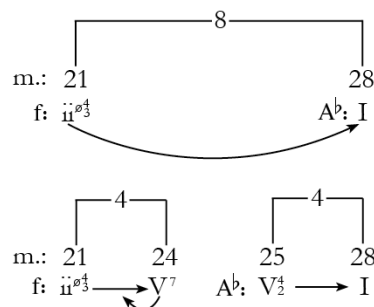


Figure 2.30. Tonality by Only Implication in mm. 21-28.

Measure 20 ended with *f* sounding like *vi* in *A^b*. Measures 21-24, in contrast, end with *f* sounding like tonic. This reinterpretation of *f* results from bass motion in these measures, a repeated motion of *D^b* falling to *C*, which sounds like *b⁶* falling to *5̂* in *f*. That interpretation would affirm *f* as the goal of m. 20, but as listeners are second-guessing *f*—"It functions as tonic here"—Chopin swings the music back to *A^b*, causing an ambiguity of the surface tonic. *f* is never confirmed in the eight-bar unit. Nor is *f* ever confirmed in the following section, mm. 29-39, where Chopin develops this witticism begun in m. 13: implying *f* as the surface tonic without ever confirming it. Though connecting to previous measures via the witticism, measures 29-39 are distinguished with asymmetry. No other entire subsection breaks duple hypermeter, not the preceding subsection, which comprises twenty measures, nor any of the following subsections. Chopin's asymmetrical subsection is presented in Figure 2.31. The figure ends with a recomposition, leaving the subsection with duple hypermeter.

(a) shows the subsection as written. Melody and harmony again suggest conflicting groupings. If judged by the melody, measures 29-39 group as a four-bar unit, followed by a three-bar unit, elided with another four-bar unit. The first unit presents a melodic model; the second, an embellished, yet truncated repeat; and the third, a new melodic idea. The harmony, on the other hand, begins with a five-bar unit. *f* is here implied as the surface tonic, its centrality suggested by the bass motion of mm. 28-29, a motion of *3̂*→*4̂*→*5̂* in *f*, which reaches the dominant of *f* in m. 29. Measure 34 articulates this first unit with an apparent resolution. The unit thus spans five bars. Starting with an elision at m. 34, the following unit ends in m. 39, where m. 40 leaves the dominant prolongation unresolved. The second unit thus spans six bars. Its second bar, m. 35,

disrupts the hypermeter with a cadential six-four, thereby creating another link between Gottschalk and Chopin. They both disrupted hypermeter that way.

Figure 2.31 consists of four musical staves, (a) through (d), showing a sequence of measures from 28 to 41. Staff (a) is the original score, with measures 29-32 grouped as 'model', 33-35 as 'repeat', and 36-40 as 'new'. It features hypermeter lines for 5 and 6 measures, with a 'V' marking at measure 33 and 'A♭:I' at measure 40. Staff (b) shows the same measures but with measure 33 marked 'Removed'. Staff (c) shows measures 28-41 with stars at measures 33 and 34, and a 'New' annotation for measures 36-37. Staff (d) shows measures 28-41 with hypermeter lines for 4 and 8 measures, with a 'V' marking at measure 33 and 'A♭:I' at measure 40.

Figure 2.31. Asymmetry and Recomposition of mm. 29-39.

Symmetrical, Gottschalk-like units begin to return with Figure 2.31 (b). But the recomposing requires a decision. Do listeners here regard melody as articulating hypermeter? Or harmony?

The actions of (b) through (d) suggest the latter. Chopin's m. 33, the fifth bar of a harmonic unit, is thus removed in (b). With ten bars left, (c) adds two new measures and recomposes elsewhere as needed. Beat 3 of m. 32 is recomposed to effect a cadence, and beat 3 of m. 33 is recomposed to better precede what follows. Measures 34 and 35 now lead to the dominant, and do so in part with a Neapolitan-sixth, a characteristic chord missing in this work. The end product is shown in (d). A four-bar unit there ends with the same apparent resolution of (a), after which a new eight-

bar unit, its beginning elided, ends as did the original. A repeat of subsection-a then follows, ending in m. 59.

Next is section-B. It behaves most like Gottschalk's mazurka, as Figure 2.32 shows. Along with

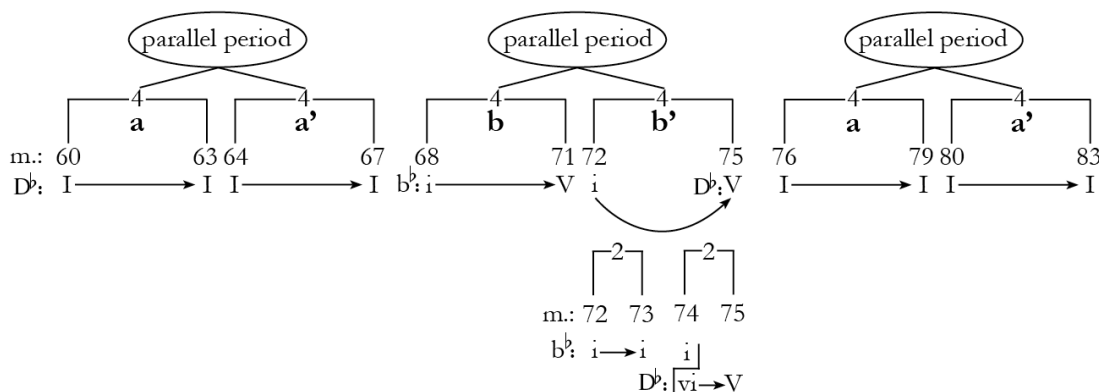


Figure 2.32. Units in mm. 60-83.

establishing D^b via phrase modulation, measures 60-67 form a parallel period. Their melodic activity effects a stronger authentic cadence in m. 67, where the melody ends on the local $\hat{1}$, than in m. 63. Measure 68 begins the contrasting section in the relative minor. Moving to the relative minor is again accomplished via phrase modulation. While mm. 60-67 create a period with two authentic cadences, measures 68-75 create a period with two half cadences. The second half cadence in m. 75 serves two purposes: its occurrence in D^b , rather than in b^b , (1) makes it stronger, thereby effecting a period structure; and (2) harmonically prepares the repeat of mm. 60-67, which repeat as mm. 76-83. A *da capo* of mm. 9-28 then occurs in mm. 84-103. These measures provide the tonal restatement of A^b , and the thematic restatement of subsection-a, both needed to effect ternary form.

Preceding this form is an introduction. Figure 2.33 provides a reduction. Like Gottschalk's introduction, Chopin's prolongs the dominant, and ascends toward a *Kopftön* of $\hat{3}$. What

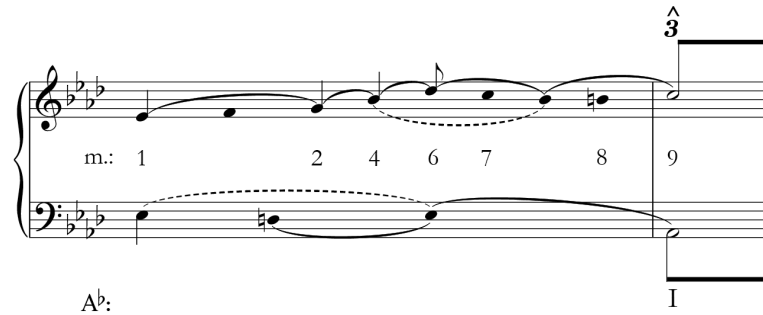


Figure 2.33. Initial Ascent of Chopin's Introduction.

distinguishes the Chopin is length. His introduction lasts only half as long as Gottschalk's. Also distinguishing Chopin's is its ascent. While Gottschalk's ascent starts from an inner voice, Chopin's always remains the structural melody. Other notable events, some of which appear in Chopin's introduction, include the Phrygian $\hat{2}$ and the Lydian $\hat{4}$. Examples of both appear in Figure 2.34.

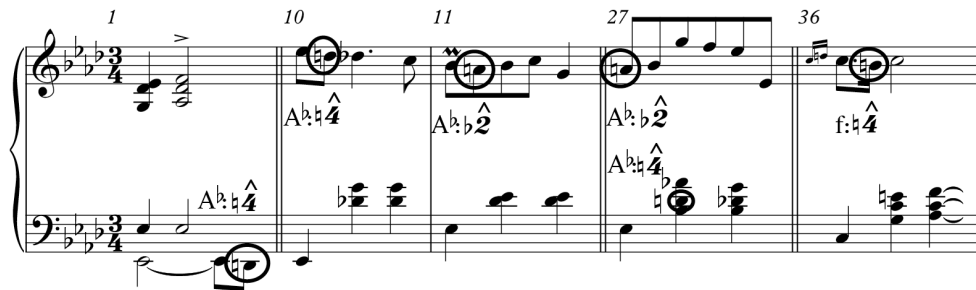


Figure 2.34. Lydian $\hat{4}$ and Phrygian $\hat{2}$ in Surface Figuration.

All examples comprise only surface figuration. Unlike Gottschalk's mazurka, which incorporates these modalities at deeper levels, Chopin's incorporates them only at the surface.

In conclusion, Chopin's mazurka does share specific features with Gottschalk's. They include a monotonicity of A \flat , an introduction on E \flat , a *Kopft*on of $\hat{3}$, and a section-B in D \flat . Mazurka fundamentals like a triple meter, a composite ternary form, and an employment of the Lydian $\hat{4}$ and Phrygian $\hat{2}$ —these fundamentals also connect each. Gottschalk's mazurka differs by presenting four, not three, subsections; by rarely breaking duple hypermeter; by lasting much,

much longer than Chopin's; by employing themes that activate multiple registers; and most importantly, by suggesting an extra-musical narrative.

CHAPTER 3. *L'UNION*

3.1 Overview

L'Union represents another work in which the title—an apparent allusion to the United States of America, also known as the North or the Union during the Civil War—intimates the logic of development driving the work. Unlike that for *Printemps d'amour*, the logic of development for *L'Union* resides in the tonal structure, which unifies three Northern national airs with a robust bass arpeggiation. Figure 3.1 tracks its progress.

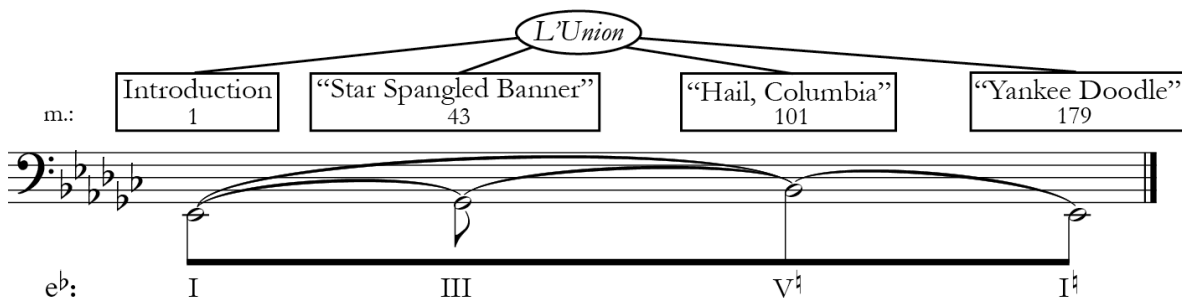


Figure 3.1. Overview of *L'Union*.

The bass arpeggiation begins in e^b minor, represented by the *Stufen* I and III; but closes by asserting E^b major, represented by the *Stufen* V[♯] and I[♯]. This tandem use of mode comprises a dualism. Along with the title, itself a pun on unity via "union," the dualism stands as one of many instances of irony: a narrative archetype in which "spectators [here, listeners] receive insight superior to that of the actors [here, the music]."¹ Such insight manifests when listeners weigh the title against the tonal structure. Dual instances of mode sunder an ostensibly unified structure. Using a looser definition of dualism—not a binary opposition, but two essential parts forming a greater whole—admits the programmatic, yet also dualistic aspect of *L'Union*. A second agent of coherence unfolds on top of the tonal structure. Inspired by the then ongoing

¹ Kenneth Burke, *A Grammar of Motives* (Berkeley: University of California Press, 1969), 513-514.

Civil War, a *battaglia* escalates, progressively revealing itself via programmatic cues, such as musical mimics of bugle calls and drum signals. The following analysis will examine how Gottschalk paraphrases each air. If the *pasticcio* of independent tunes succeeds, premature closure will not take place. Gottschalk can omit the end of each air, thereby omitting this premature closure; but other facets of paraphrasing require artistry. For those, the analysis will consider Gottschalk's recompositions, points where he has altered the form of an air, or altered unit cohesion. Doing so will require a baseline. The analysis will thus consider a historical model of each air. After each model is followed by Gottschalk's paraphrase, the analysis will end by exposing additional agents of coherence. These come in the form of hidden repetitions, which weave through the paraphrased airs, knitting the work together as does the bass arpeggiation.

3.2 Analysis

L'Union begins with an introduction differing from any seen so far. Unlike those in Gottschalk's and Chopin's mazurkas, the introduction of *L'Union* neither begins off-tonic, nor prolongs a dissonant harmony. So how does the introduction assert its temporality? (1) By saving clearly lyric content for the airs, and (2) by undermining listeners' surety of tonic. The first method effectively explains itself. Measures 1-42 melodically sound like fanfare, rather than like themes, especially when compared with what follows. The second method, in contrast, becomes clearer with an illustration. Figure 3.2 supplies one.

Measures 1-5 present the harmonic rhetoric characterizing the introduction. Here, e^b retains tonic function via twofold emphasis: (1) stronger hypermetric accent, an emphasis gained through e^b starting the piece; and (2) stronger harmonic confirmation, an emphasis gained through descending-fifth root motion ($ii \rightarrow V \rightarrow i$). What undermines the tonic sense of e^b is a circular

progression. As shown in Figure 3.2, Gottschalk briefly tonicizes the mediant in mm. 2-3, after which he promptly confirms the tonic. That same gambit plays out in mm. 5-9. Apparent fanfare then carries listeners to m. 24, where descending-fifth root motion recurs to privilege G^b , as highlighted in Figure 3.3.

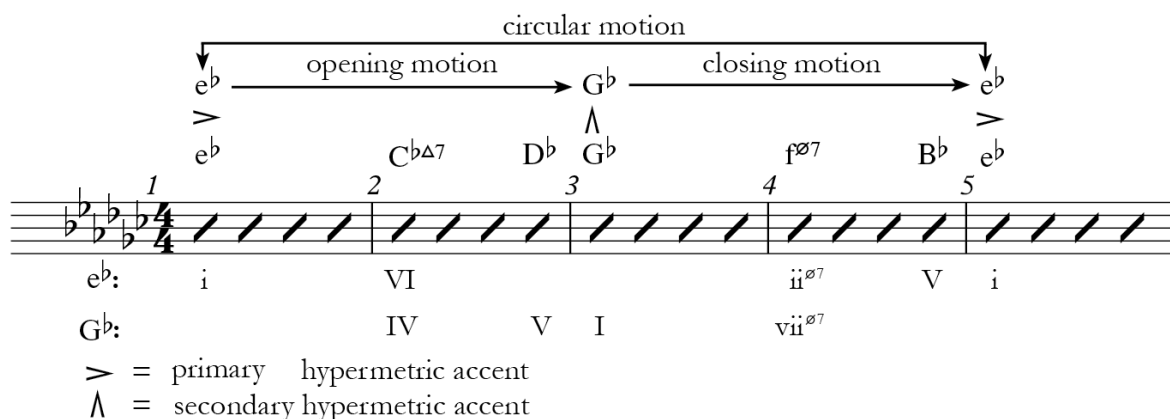


Figure 3.2. Ambiguity of Tonic in the Introduction.

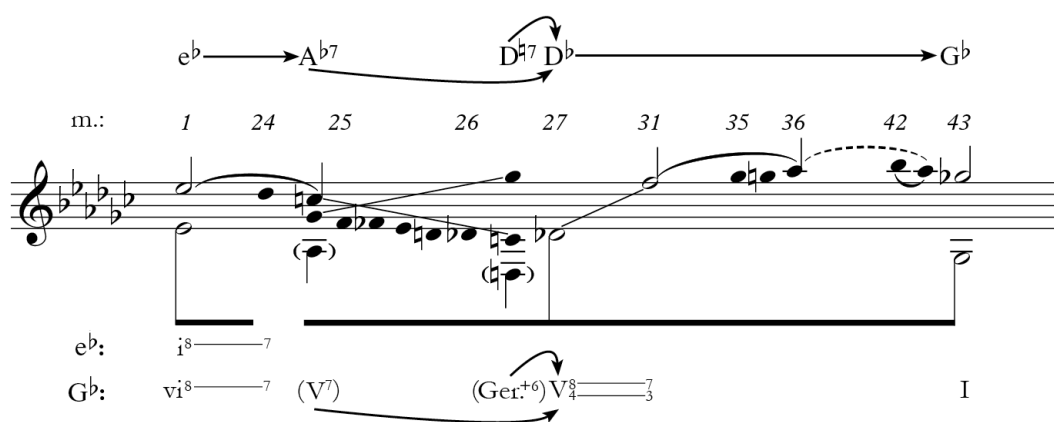


Figure 3.3. The Motion to G^b .

e^b locally begins discharging tonic function in m. 24. There, e^b sounds less like $\hat{1}$ in e^b , and more like $\hat{6}$ in G^b ; for e^b has altered from a triad to a seventh chord. Further establishing the relative major is A^{b7} . It inflects the pitch C^b to C^\natural , thereby thwarting a $b\hat{6} \rightarrow \hat{5}$ motion in e^b . This motion defines the minor mode. In addition, A^{b7} harmonically turns the music toward D^b , a trajectory

empowered by the voice exchange of C^{\sharp} with G^{\flat} , which governs mm. 24-26. The voice exchange begins and ends with two different chords. Both function as applied dominants in G^{\flat} .

Measures 27-42 then stand on the dominant, preparing entry of "The Star Spangled Banner" in F^{\sharp} , a key that enharmonically equals G^{\flat} . A model for "The Star Spangled Banner" is presented in Figure 3.4.

The model below should sound familiar to modern listeners, even when transposed to local surface tonality of F^{\sharp} , for it serves as the United States Department of Defense official edition.²

Formatting in Figure 3.4 segments "The Star Spangled Banner." Measures 1-8 comprise an eight-bar unit. The first of three in our national anthem, this eight-bar unit also forms a period. Measure 4 produces a half cadence; measure 8, an authentic cadence, though the tonic arrives in m. 7. Measures 1-8 repeat as mm. 9-16. Measures 17-24 then follow with a contrast, which comprises the second eight-bar unit. Its melodic design and harmonic rhythm—a sentence, a schema unfolding as $x + x + 2x$ —contrasts with those of the first and third unit. This second unit also contrasts by remaining harmonically open. Afterward, the third eight-bar unit unfolds as mm. 25-32. These measures resemble mm. 1-8 by consisting of a period; yet the half cadence of m. 28 sounds weaker than that of m. 4, and the authentic cadence of m. 32, stronger than that of m. 8. Thus, listeners can distinguish degrees of cadential finality. The clarity of four- and eight-bar units, however, remains absolute: neither elisions nor overlaps affect units in the model.

When listeners move from the model to Gottschalk's paraphrase, mm. 43-81 in *L'Union*, a tripartite segmentation remains. What changes is where the divisions occur, and what causes them. The first segment comprises mm. 43-58. Corresponding to the first unit of the model, an

² John Stafford Smith and Francis Scott Key, "The Star Spangled Banner," Department of Defense Official Edition (Washington: Dept. of Defense, 1978).

This musical score is for the piano accompaniment of "The Star Spangled Banner." It is written in 3/4 time and the key of F# major (three sharps: F#, C#, G#). The score is divided into three systems, each with a treble and bass staff joined by a brace. The first system begins at measure 1 and includes a first ending (marked with a bracket and '1.') and a second ending (marked with a bracket and '2.'). The second system starts at measure 17 and continues to measure 24. The third system starts at measure 25 and ends at measure 32. The notation includes various chords, single notes, and rests, with some notes beamed together. Measure numbers (1, 8, 16, 17, 24, 25, 32) are placed above the first staff of each system.

Figure 3.4. Model of "The Star Spangled Banner."

eight-bar unit that was repeated, these sixteen measures group via their texture, with an accompaniment of eighth notes repeating in the left hand. Unfolding above that accompaniment is the melody. It remains unchanged. Gottschalk also keeps the contrasting period of the model, but changes the second four-bar unit to elide with what follows. Measures 43-51 now elide with mm. 51-59. Their elision is effected with reharmonization, which Figure 3.5 compares against the model.

The figure displays two musical staves in 3/4 time, key of F# major. The top staff represents a 'model' unit of 11 beats (measures 5-8). It begins with a treble clef and a key signature of three sharps (F#, C#, G#). The melody starts on F# (I), moves to the dominant (V) in measure 6, and resolves back to the tonic (I) in measure 7. The bottom staff represents a paraphrase by Gottschalk, spanning measures 47-51. It also begins with a treble clef and a key signature of three sharps. Measure 47 starts on F# (I). Measure 48 introduces a predominant harmony (ii7). Measure 49 moves to the dominant (V). Measure 50 features a reharmonization: I6 (CT7) V, where the common tone (CT) is the note G. The unit concludes on the tonic (I) in measure 51. Brackets below the staves indicate the duration of each unit: 'Unit = 11 beats' for the model and 'Unit = 13 beats' for the paraphrase.

Figure 3.5. Elision in mm. 47-51.

Measures 5-8 in the model contain three harmonies. The four-bar unit starts on tonic, moves to the dominant in m. 6, and resolves back to tonic in m. 7. A tonic arpeggiation then continues the unit to m. 8, beat 2. Serving as a hypermetric upbeat, beat 3 of m. 8 belongs with the following unit. This unit starts two beats later in Gottschalk's paraphrase. Why? Because Gottschalk lengthens the phrase model of the previous unit, thereby delaying and prolonging a dominant, whose resolution elides both units. The delay begins with the predominant harmony introduced in m. 48. This measure corresponds to m. 6 in the model air, a measure harmonized with the dominant. Now delayed by a measure, Gottschalk's dominant appears in m. 49, where the tonic should return. His reharmonization thus undermines closure. With the unit continuing, Gottschalk undermines closure again on m. 50, beat 2. Here lies a common-tone diminished

seventh, built upon the tonic note, yet serving to prolong the dominant. V is regained on beat 3. On the downbeat of m. 51, the dominant resolves, eliding the end of one unit with the start of the next.

Measures 51-59 end by eliding with mm. 59-74. These measures comprise the second segment of Gottschalk's paraphrase, and group via a texture change. Other changes include the melody. Switching fingers, the melody moves from the little finger to the thumb, as seen in Figure 3.6.

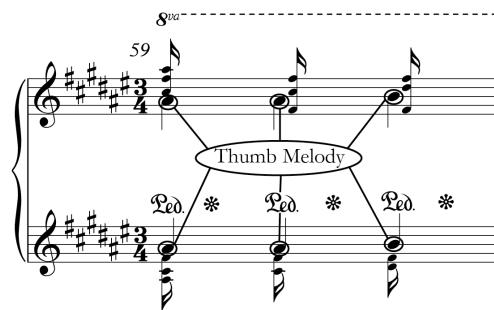


Figure 3.6. Extended Technique of mm. 59-74.

The thumb of the right hand plays an octave higher than that of the left, but both thumbs effect an agogic accent. Other fingers play their pitches only so long as to sound. What results is a ghostly outer-voice accompaniment, haunting an inner-voice melody. Both end in m. 74. This measure corresponds to m. 32 in the model. Thus, Gottschalk has regrouped the penultimate and final segment of the model, combining them as one segment in *L'Union* via texture. Premature closure is undermined by cadences on first-inversion tonics. These both begin and end the second segment. To help avoid premature closure, the right-hand accompaniment avoids F# at cadences. Three occur in the second segment, corresponding to m. 24, m. 28, and m. 32 in the model. In *L'Union*, they occur at m. 66, m. 70, and m. 74. Measure 74, however, holds one additional agent that undermines closure—the actual melody.

The thumb melody sustains two discrete pitch classes in m. 74. When contrasted with other points of cadence, as in Figure 3.7, this sustained dyad, appearing circled below, represents a first. Gottschalk's "The Star Spangled Banner" continues for another seven measures. Such addition may seem improvisatory, but a historical digression may explain its presence.

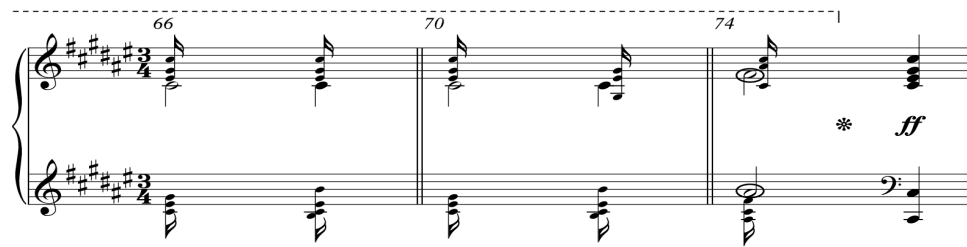


Figure 3.7. Thumb Melody at Cadences: mm. 64, 70, and 74.

Discussion of "The Star Spangled Banner" typically involves two names: John Stafford Smith, who composed the music; and Francis Scott Key, who wrote the lyrics.³ Introducing them this way suggests a composer-lyricist relation. Their actual relation, in contrast, exists only to posterity. Key penned a poem on September 14, 1814, after witnessing a British attack during the War of 1812.⁴ His poem, now serving as lyrics to "The Star Spangled Banner," followed a metric and formal model—a tune written at least forty years prior by John Stafford Smith.⁵ Smith's compeers knew it by the title "To Anacreon, in Heav'n." The original tune, tile, and lyrics appear as Figure 3.8.⁶

In its original 6/4 meter, "To Anacreon..." comprises twenty measures, an amount that doubles to forty when adjusted to 3/4. From establishing this durational baseline, the question naturally follows, "How long is Gottschalk's paraphrase?" The answer is thirty-nine measures. For

³ *Oxford Music Online*, s.v. "Star-Spangled Banner, The," <http://www.oxfordmusiconline.com/subscriber/article/opr/t114/e6437> (accessed August 1, 2013).

⁴ Sonneck, *Report on "The Star-Spangled Banner,"* 7.

⁵ *Ibid.*, 20.

⁶ John Stafford Smith and Ralph Tomlinson, "To Anacreon, in Heav'n," (London: J. Fielding, [1783?]) <http://lcweb2.loc.gov/diglib/ih/loc.natlib.ih.100010460/default.html> (accessed August 1, 2013).

The image displays a musical score for the song "To Anacreon, in Heav'n." The score is written on a single staff in treble clef, with a key signature of one sharp (F#) and a time signature of 6/4. The melody is marked with measure numbers 1 through 15. The lyrics are written below the staff, with some words hyphenated across measures. The score ends with a double bar line after measure 15.

1 2
To Anacreon, in heav'n, where he sat in full glee

3 4 5
a few sons of harmony sent a pe-ti-tion, that he

6
their in-spir-er and patron would be; when this

7 8
answer ar-riv'd from the jol-ly old Grecian—"Voice,

9 10 11
fiddle, and flute, no longer be mute, I'll lend

12 13
you my name and inspire you to boot; and, besides,

14 15
I'll instruct you like me to in-twine the myrtle of
Venus

Figure 3.8. "To Anacreon, in Heav'n."

(Figure 3.8 continued)

16 *tr.* *Cao.* 17

Venus with Bac - chus's vine, and, besides, I'll

18 19

instruct you like me to intertwine the myrtle of Venus

20 *tr.*

with Bacchus's vine.

The news through Olympus immediately flew ;
When old Thunder pretended to give himself airs—
“ If these mortals are suffer'd their scheme to pursue,
“ The devil a goddess will stay above stairs.
“ Hark ! already they cry,
“ In transports of joy,
“ Away to the sons of Anacreon we'll fly,
“ And there, with good fellows, we'll learn to intertwine
“ The myrtle of Venus with Bacchus's vine.

“ The yellow-hair'd God and his nine fussy maids,
“ From Helicon's banks will incontinent flee,
“ Idalia will boast but of tenantless shades,
“ And the bi-forked hill a mere desert will be.
“ My thunder, no fear on't,
“ Shall soon do its errand,
“ And, dam'me ! I'll swinge the ringleaders, I warrant,
“ I'll trim the young dogs, for thus daring to twine
“ The myrtle of Venus with Bacchus's vine.”

Gottschalk's paraphrase follows the source tune, "To Anacreon...", which repeats its mm. 13-16 in mm. 17-20.

As shown with the corresponding text in Figure 3.9, measures 13-16 form eight measures when in 3/4. "To Anacreon..." thus consists of five eight-bar units. The repeat itself contains a rhyming

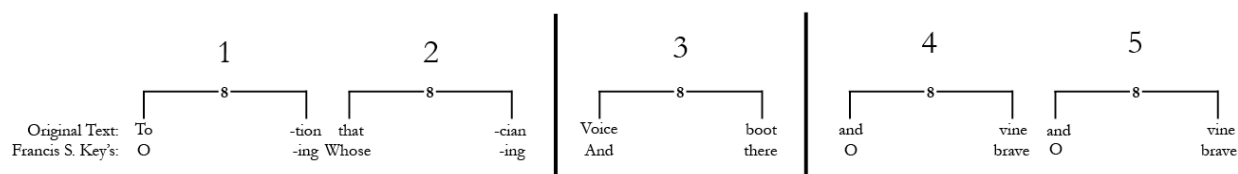


Figure 3.9. Eight-Bar Units in "To Anacreon..." when Barred in 3/4.

couplet, an ending also adopted by Key: "O say does that star spangled banner yet wave | O'er the land of the free & the home of the brave?" That couplet survives to the present. But its musical and lyrical repeat, the fifth eight-bar unit in Figure 3.9, does not. 1917 marks the year in which the Department of Defense formally standardized "The Star-Spangled Banner."⁷ Part of its standardization involved omitting this final repeat. Thus, Gottschalk's paraphrase contains modern features, such as the 3/4 meter; and also contains traces of its source, such as the repeat of the fourth eight-bar unit. How this repeat is prepared, embellished, and then exploited, demonstrates Gottschalk's craft. See Figure 3.10.

The passage below repeats mm. 25-31 in the model. These measures stand as the third segment of Gottschalk's paraphrase; and at only seven measures, their duration shows how Gottschalk undermines closure. He simply omits the final measure ending on tonic. What prepares listeners for this denial is a texture change. Returning to that with repeated eighth notes, the accompaniment style restores how the paraphrase began. This gesture not only creates a formal

⁷ George J. Svejda, *History of "The Star Spangled Banner" from 1814 to the Present* (Washington: Division of History, Office of Archeology and Historic Preservation, 1969), 303.



Figure 3.10. Measures 75-81 in *L'Union*.

restatement, but also concludes "unfinished business," which in turn foreshadows closure.⁸ Other gestures foreshadowing closure include the *ritenuto* in m. 79, a performance instruction lying after the half cadence of m. 78. A sense of impending closure peaks in m. 81. There, the downbeat provides the right chord to effect closure, a root-position dominant with $\hat{2}$ in the soprano; as well as provides the right place to prepare closure, the third of a potential four-bar unit. But what follows subverts everything just foreshadowed.

The dominant on beat 1 is followed by a new rhythm. This gesture effects a new beginning, rather than the expected closure—a new beginning in which $\hat{2}$ rises to $\hat{3}$. With melodic closure subverted, the melodic A^\sharp also subverts harmonic function, and does so by effecting a V^{5-6} motion. The dominant thus loses much of its energy. Having subverted both closure and function, the A^\sharp now serves as a pivot note. $C^\sharp-E^\sharp-A^\sharp$ enharmonically pivots to d^b-f-b^b . A simple change of mode then restores the global dominant, B^b , in m. 82, where it combines with introductory material to restore the global key.

⁸ Charles Rosen, *Sonata Forms*, rev. ed., (New York: W. W. Norton and Company, 1988), 324.

e^b minor lasts only as long as the introductory material. As shown in Figure 3.11, both end in m.

90. What precedes m. 90 forms an ingenious recomposition. Gottschalk, creating an *in medias*

Figure 3.11 shows a musical score and a diagram illustrating measures 82-89 as a recomposition of measures 1-8. The diagram is divided into two main sections, each with a bracket indicating a unit of measures. The first section, labeled 'Unit = 17 beats', covers measures 1 through 8. The second section, labeled 'Unit = 20 beats', covers measures 82 through 90. The diagram also includes labels for 'Recomposition of' and 'Repeat of' measures. The musical score is written in 4/4 time, with a key signature of three flats (E-flat minor). The score includes measure numbers 1, 2, 3, 4, 5, 6, 7, 8, 9, 82, 83, 84, 85, 86, 87, 88, 89, and 90. The key signature is E-flat minor (e^b minor) and the mode is indicated as 'i' and 'V'.

Figure 3.11. Measures 82-89 as Recomposition of mm. 1-8.

res beginning, recomposes m. 1—an act that leaves m. 82 beginning on the dominant. Measures 83-88 then repeat mm. 2-7. On the downbeat of m. 86, the next unit begins. How this unit ends cements Gottschalk's ingenuity. The final beat of m. 8 contains a home dominant chord; but on the final beat of m. 89, which corresponds to that of m. 8, Gottschalk employs V/V . The resulting half cadence distinguishes the recomposition in two ways: (1) it extends the second unit by an additional measure. While the model segments as two elided four-bar units, plus the beginning of a third elided unit; Gottschalk's recomposition segments as two elided units. The first lasts four bars, or seventeen beats; the second lasts five bars, or twenty beats. That additional measure compensates for Gottschalk's truncation of "The Star Spangled Banner." In his paraphrase, a seven-bar unit closed the air, its eighth measure cut for holding premature

closure. The extension effected by m. 90 thus rights the hypermeter. What follows will now begin on an odd-numbered measure, just as did "The Star Spangled Banner," and *L'Union* itself.

(2) The half cadence of m. 90 changes the formal function, too. Measures 82-90 function as a transition, rather than as an introduction, and confirm this function by remaining harmonically unstable.

The gesture beginning in m. 91 mimics a call made by buglers. Their instruments serve to signal troops. Common in the Civil War among Northern cavalymen—a fact that will later prove key—bugles can produce from the second to the sixth partial.⁹ Such a narrow melodic range provides for only a major triad. Under this melody, Gottschalk implies B^b in the very same way that, in m. 90, he implied e^b: by effecting a half cadence in that tonality. One occurs in m. 95; another, in m. 100. "Hail, Columbia" then begins with m. 101. A model for the air appears as Figure 3.12.

Below lies "The President's March," the music from which "Hail, Columbia" derives, with the music transposed to the surface tonality, B^b.¹⁰ Formatting in Figure 3.13 segments the air.

Measures 1-12 contain the first formal section. As shown in Figure 3.13, measures 1-12 comprise three four-bar units, the first of which spans mm. 1-4. Measures 1-2 contain two distinguishing gestures: (1) a melodic model, transposed in mm. 3-4; and (2) a marching rhythm, repeated in mm. 3-4. Measures 5-8 follow with the second unit. These measures vary the melody of mm. 1-4. In addition, measure 5 contains another marching rhythm, played also in the bass. It

⁹ Jari Villanueva, "Buglers in the Civil War," Taps Bugler, <http://tapsbugler.com/buglers-in-the-civil-war/> (accessed August 1, 2013).

¹⁰ Philip Phile, "The President's March: A New Federal Song," (Philadelphia: G. Willig, [1798?]) <http://lcweb2.loc.gov/diglib/ihis/loc.natlib.ihis.100010487/default.html> (accessed August 1, 2013).

The musical score is for the song "Hail, Columbia." and is written in G major (one sharp) and 2/4 time. It consists of three systems of music, each with a vocal melody line and a piano accompaniment line.

System 1: The vocal melody begins at measure 13, marked with a repeat sign and a first ending bracket. It features a series of eighth and sixteenth notes, with a triplet of eighth notes at measure 24. The piano accompaniment provides a steady bass line with some harmonic support in the right hand.

System 2: The vocal melody continues from measure 25, marked with a repeat sign and a first ending bracket. It includes a triplet of eighth notes at measure 32. The piano accompaniment continues with a consistent bass line.

System 3: The vocal melody starts at measure 33, marked with a repeat sign and a first ending bracket. It features a triplet of eighth notes at measure 40. The piano accompaniment concludes the piece with a final chord in the right hand.

Figure 3.12. Model for "Hail, Columbia."

m o d e l | v a r i a t i o n | c a d e n t i a l |
 m o d e l | s e q u e n c e | m o d e l | s e q u e n c e | f r a g m e n t a t i o n | c a d e n t i a l |

(13) 1 2 3 4 5 6 7 8 9 10 11 12 (24)
 marching rhythm #1 marching rhythm #2

B \flat : I:H.C.

Figure 3.13. Segmentation of mm. 1-12.

repeats through m. 9. Motivic fragmentation then occurs in m. 10, after which a cadential gesture drives to a half cadence in m. 12. So ends the third four-bar unit.

A discrete, fourth four-bar unit begins the formal contrast, contained in mm. 25-32. These measures form a parallel period. Highlighted in Figure 3.14 is another melodic model, beginning with a melodic contrast, and ending with the rhythm from m. 5. The rhythm combines with melody and harmony to effect a half cadence in m. 28. Measures 29-32 then transpose the melody of mm. 25-28 down a second, which achieves melodic closure in m. 32. Harmonic closure also obtains; so to avoid an undue sense of repose, the composer inserts a melodic link on beats 3 and 4. They lead to the third and final formal segment, shown in Figure 3.15.

m o d e l | s e q u e n c e |
 c o n t r a s t | r e t u r n | c o n t r a s t | r e t u r n |

25 26 27 28 29 30 31 32
 melodic link

B \flat : I:H.C. I:P.A.C.

Figure 3.14. Segmentation of mm. 25-32.

to next expect the formal contrast. Following instead is another repeat of the prevailing melody. In m. 125, what does change, and indeed capture listeners' attention, unfolds in the accompaniment. There begins the second programmatic gesture. Embellished downbeat gestures mimic a 5-stroke snare-drum ruff, using marching rhythm #1, a rhythm used to begin the model. Marching rhythms and drums historically signal troops. The gestures now lead to a half cadence in m. 136, which differs from that in mm. 112 and 124. Figure 3.16 shows how.

Duration: 9.....13.....16 | 1.....4

Duration: 9.....13 | 0——1.....5.....8.....! Prospective Hearing

Duration: 9.....13 | 0——1 Retrospective Hearing

Figure 3.16. False Start of Hypermetric Unit.

A *grandioso* gesture in mm. 134-135 prepares the downbeat of m. 136, where the dominant serves as a point of arrival. That dominant does not arrive until beat 4 in mm. 112 and 124, yet all three arrivals effect a half cadence. The result is unit articulation. While the dominant arriving three beats early serves as a minor difference, how m. 136 really differs is with what follows. Following the half cadence are three beats, all of which sound, at least prospectively, as a hypermetric anacrusis, leading to a downbeat on beat 1 of m. 137. Measures 112 and 124, in contrast, have neither a hypermetric anacrusis, nor a need for retrospective reinterpretation. Their ensuing units begin unambiguously. Hypermetric clarity stems from their melody, which clearly

repeats. But melodic repetition does not immediately return after m. 136. Thus, listeners prospectively treat m. 137 as a new beginning—until m. 139 or 140. Listeners there recognize the delayed melodic repeat, and then reinterpret mm. 137-138 as a false hypermetric start.

Cause for retrospective reinterpretation soon moves to the melody. In another witticism, melodic similarity is exploited by Gottschalk, whose paraphrase first suggests, and then gives cause to reinterpret, a formal segment. The third segment of the model begins by repeating a unit from the first. Its melody in turn repeats, albeit varied, the melody beginning "Hail, Columbia."

Gottschalk's melody in m. 139 sounds exactly as before. Such repetition suggests another melodic repeat; but the content of mm. 143-146, which sound like mm. 37-40 in the model, does not. Listeners thus reinterpret mm. 139-142. Prospectively sounding as mm. 1-4 in the model, measures 139-142 retrospectively become mm. 33-36, the penultimate unit of the model.

Premature closure here is prevented by the mimicked snare. It creates a rhythmic continuity leading to a coda for the air, and does so by using a technique that Gottschalk employed in *Souvenir de Porto Rico*: emulating passing performers as experienced by stationary listeners.

The illusion of proximity is effected mainly with dynamics. The air begins *mf*, and reaches an *ff* climax at m. 136. Afterward, dynamics progressively diminish. *p* dynamics diminish to *pp* in m.

151, and to *ppp* in m. 152. Along with dynamics, the melody reinforces an illusion of proximity.

Measures 147-148 repeat only the first two bars of the model. Subsequent repeats are elongated with the last melodic note, which holds for increasing durations, thereby creating another spatial illusion. In it, listeners hear the repeats as mimicked echoes. This gesture shows Gottschalk developing prior ideas; for the bugle calls, another mimicked gesture, ended with an echo too.

Appearing with the new echo are performance instructions. They reinforce the illusion of

proximity, as revealed in their translations. Those of m. 151 translate as "going away," and those of m. 154, "dying away."

"Hail, Columbia" dies away completely in m. 156. Gottschalk's paraphrase thus segments into a binary form. Part one comprises that without the mimicked snare, mm. 101-124; and part two comprises that with the drum effects, mm. 125-158. The segmentation again results from texture, just as it did in Gottschalk's "The Star Spangled Banner." Only one question concerning "Hail, Columbia" remains. Why did Gottschalk omit the second formal segment, mm. 25-32 in the model, from his paraphrase? Considering its accompanying text suggests an answer. That of mm. 25-28 begins, "Let independence be our boast..."¹¹ This allusion to winning the American Revolutionary War works in 1798, but not so much in 1862, when Gottschalk dedicates *L'Union* to George B. McClellan: a Northern general who wished to restore America as one.¹² Why the following unit was omitted likely owes to its tonic cadence. Gottschalk thus omits the music accompanying the inappropriate text, and that which contained the strong and premature closure.

The mimicked snare of "Hail, Columbia" leads to "Yankee Doodle" in m. 159. When considered here with that snare, and by the melodic register and texture, "Yankee Doodle" suggests a fife playing it. This instrument forms the third heard thus far that signals troops. A model for "Yankee Doodle" is presented in Figure 3.17.

The model below appears with a disclaimer: unlike that for "The Star Spangled Banner" and "Hail, Columbia," the original music for "Yankee Doodle" remains unknown.¹³ What appears

¹¹ Phile, "The President's March," <http://lcweb2.loc.gov/diglib/ih/loc.natlib.ih.100010487/default.html> (accessed August 1, 2013).

¹² Perone, *Gottschalk*, 185.

¹³ *Oxford Music Online*, s.v. "Yankee Doodle," <http://www.oxfordmusiconline.com/subscriber/article/opr/t114/e7412> (accessed August 1, 2013).

below, transposed to the local surface tonality of B^b , comes from the year in which Gottschalk wrote *L'Union*.¹⁴

"Yankee Doodle" itself segments into two formal structures: (1) a parallel period, and (2) a sentence. The first spans mm. 1-8. Its half cadence occurs in m. 4; its perfect authentic cadence, in m. 8. Following the period is a formal contrast. Since the harmony of this contrast deserves annotation, Figure 3.18 annotates the sentence; but first comes consideration of the melody. Measures 9-10 present a contrasting melodic idea. Measures 11-12 transpose it down a second, mm. 13-14 continue it; and mm. 15-16 drive its fragmented tail to a cadence. Harmony in these measures accentuates the contrast. A phrase modulation to the subdominant begins the sentence. Serving as a pivot, E^b harmonically changes roles in m. 13, where the bass becomes less like $\hat{1}$ in E^b , and more like $\hat{4}$ in B^b ; for the new unit ends with an authentic cadence in B^b . What results from that harmonic schema is an *in medias res* beginning. However, it exists only when listeners consider mm. 9-16 globally—that is, when listeners consider these measures from B^b . "Yankee Doodle" ends as did all other models. Neither unit elisions nor overlaps occurred.

Gottschalk's paraphrase, mm. 159-170 in *L'Union*, begins with a conspicuous addition. "Hail, Columbia" has been added underneath. As "Yankee Doodle" spans sixteen unrepeated measures, and "Hail, Columbia," twenty-eight, the question naturally follows, "How does Gottschalk effectively combine both airs?" The answer involves four operations: (1) omission, (2) rearrangement, (3) diminution, and (4) addition. Gottschalk begins by omitting much of "Hail Columbia." Omitted from the model are mm. 9-12, 25-32, and 33-36. Gottschalk rearranges the twelve remaining measures into a continuity. Measures 1-8 of "Hail Columbia" unfold, followed

¹⁴ "Yankee Doodle," arranged by S. T. Gordon (New York: S. T. Gordon, [1862?])
<http://lcweb2.loc.gov/diglib/ihas/loc.natlib.ihas.100010484/default.html> (accessed August 1, 2013).

The image displays a musical score for the song "Yankee Doodle" in B-flat major (two flats) and 2/4 time. The score is divided into two systems, each with a treble and bass staff joined by a brace. The first system contains measures 1 through 8. Measure 1 is marked with a '1' above the treble staff. Measures 4, 5, and 8 are also marked with their respective numbers above the treble staff. The melody in the treble staff consists of eighth and quarter notes, while the bass staff provides a harmonic accompaniment with chords and single notes. The second system contains measures 9 through 16. Measure 9 is marked with a '9' above the treble staff, and measure 16 is marked with a '16' above the treble staff. The melody continues with eighth and quarter notes, and the bass staff continues with its accompaniment. The piece concludes with a double bar line at the end of measure 16.

Figure 3.17. Model for "Yankee Doodle."

sentence

p r e s e n t a t i o n c a d e n t i a l

m o d e l s e q u e n c e c o n t i n u a t i o n c a d e n t i a l

9 12 13 16

Eb: I V Bb: I Bb: IV V I:P.A.C.

Figure 3.18. Melodic and Harmonic Contrast of "Yankee Doodle."

now by mm. 37-40. The operations of (3) diminution and (4) addition affect "Yankee Doodle." If judged in relation to "Hail, Columbia," which unfolds with the same durations as in mm. 101-158, "Yankee Doodle" unfolds in 2:1 rhythmic diminution. A quarter note in the model becomes an eighth note in Gottschalk's paraphrase. Such rhythmic contraction shrinks "Yankee Doodle" from sixteen to eight measures; so to balance the remaining four measures of "Hail, Columbia," Gottschalk carefully adds more "Yankee Doodle." Figure 3.19 segments the end result.

m o d e l v a r i a t i o n c a d e n t i a l

m o d e l s e q u e n c e m o d e l s e q u e n c e f r a g m e n t a t i o n c a d e n t i a l

8^{me} 159 163 167

Bb: I Eb: I Bb: I Bb: V6 Bb: I6 I:H.C.

Figure 3.19. "Hail, Columbia" and "Yankee Doodle" Segmentation.

As shown by the segmentation, which matches that seen in Figure 3.12, "Hail, Columbia" dominates "Yankee Doodle." This domination results from two influences. One is position.

When on bottom, "Hail, Columbia" drives the harmony, whose tonic arpeggiation, played in the bass, undermines the natural cadences of "Yankee Doodle." A half cadence should occur in m. 160, and an authentic cadence, in m. 162. Both are undermined by the bass melody of "Hail, Columbia." The air is also privileged by listeners' past experience. "Hail, Columbia" not only sounds as before, and reappears after a brief cessation, the air also sets the tempo for "Yankee Doodle." Listeners thus consider "Yankee Doodle" as secondary, despite its initial melodic primacy. The dominance of "Hail, Columbia" is further supported with dynamics. A change to *forte* accompanies the entrance of "Yankee Doodle." While such a change seems to privilege "Yankee Doodle," the next change shows what is driving the paraphrase. Dynamics change to *fortissimo* in m. 167. Also in m. 167, "Hail, Columbia" and "Yankee Doodle" invert registers. The former moves from the bass to the treble, and the latter, from the treble to the bass. Both changes accentuate the treble; and when listeners consider the corresponding thematic progress—of which "Yankee Doodle" has just restarted, whereas "Hail, Columbia" has just begun a cadential unit—reason answers the following question. Would Gottschalk emphasize the *restart* of "Yankee Doodle?" Or the *cadential drive* of "Hail, Columbia?"

Notwithstanding the dominance of "Hail, Columbia," "Yankee Doodle" manifests more than just melodically. Gottschalk harmonically honors the model by using its schema. Tonic prolongation guides the initial statement of themes, after which their registral inversion starts in the subdominant—a tonal move accomplished via phrase modulation. Contrast here is enhanced with texture. A block-chord texture moves from the bass to the soprano, and a monophonic texture moves from the melody to the bass. Each texture in turn characterizes an air: block-chord, "Hail, Columbia"; monophonic, "Yankee Doodle." The dualism formed from counterpointing both airs raises another inquiry. Since neither air was composed with the other in

mind, let alone with the intention of invertible counterpoint, how does Gottschalk alter the airs to improve fit? Figure 3.20 shows.

Circles enclose melodic alterations in both airs. In even further support of "Hail, Columbia" dominating the paraphrase, "Yankee Doodle" contains the most alterations. This concerted subordination of "Yankee Doodle" effects irony; for Gottschalk, while professing devotion to the North, has continually—albeit subtly—altered its most symbolic and well known air. Some alterations seem made to improve counterpoint, such as those in m. 162; or seem made to undermine closure, such as that in m. 170; or seem made to impel the harmony, such as those in mm. 167-168. Other alterations, however, seem inferior to the natural combination of the airs. An example of the latter is circled in m. 164. Regardless of Gottschalk's alterations, only so much can be done before the airs lose their identities. That reality explains the contrapuntal infelicities below, where outer-voice parallel fifths are boxed in mm. 160 and 169; and outer-voice parallel octaves, in m. 169. Resulting from the obscure alteration in m. 164, outer-voice parallel fourths, both approached by leap, occur between mm. 164-165. Yet none of the objectionable parallels draws attention. Their existence goes unnoticed in performance, mainly from listeners' preoccupation with tracking each theme, rather than with tracking dyads formed between them.

Gottschalk's "Yankee Doodle" continues through m. 170. Premature closure here is avoided by two methods. The first results from Gottschalk's use of "Yankee Doodle," which begins anew in the bass in m. 169, and which effects a half cadence in m. 170. Trumpet effects recur immediately after. Thus signaled by bugles, the denouement of the musical narrative starts in m. 171, where bugle calls alternate with the introductory material. Bugles suggest cavalrymen. Drums with fifes suggest infantry advancing toward a rendezvous. In combining with these

"Yankee Doodle" at 2:1 rhythmic diminution

159 8^{va} 166

"Hail, Columbia" as in the model

("Hail, Columbia" continuation)

167 (8) 170

"Yankee Doodle" restarted in E^b

"Yankee Doodle" prematurely restarted in B^b

The image displays a musical score for a counterpoint exercise between two pieces: "Hail, Columbia" and "Yankee Doodle". The score is written for piano, with a grand staff (treble and bass clefs) and a key signature of two flats (B-flat and E-flat). The first system, measures 159 to 166, shows "Yankee Doodle" at a 2:1 rhythmic diminution in the treble clef and "Hail, Columbia" as in the model in the bass clef. The second system, measures 167 to 170, shows the continuation of "Hail, Columbia" in the treble clef and "Yankee Doodle" restarted in E-flat in the bass clef. The score includes various musical notations such as notes, rests, and fingerings, as well as text labels and measure numbers. A dashed line separates the two systems. The score is annotated with measure numbers 159, 166, 167, and 170. The first system is labeled "Yankee Doodle" at 2:1 rhythmic diminution and "Hail, Columbia" as in the model. The second system is labeled ("Hail, Columbia" continuation) and "Yankee Doodle" restarted in E-flat. The score also includes a premature restart of "Yankee Doodle" in B-flat at measure 170.

Figure 3.20. Not So Invertible Counterpoint of "Hail, Columbia" and "Yankee Doodle."

tokens of war, Gottschalk's introductory material, a heretofore obscure musical motive, now reveals its agency. The descending chromatic motive combines with bugle calls to suggest a charge: a tactical move that commences the battle proper.

The introductory material again behaves as a transition. B^b is transformed into the dominant of E^b, in which key the global bass arpeggiation will end. The final restatement of "Yankee Doodle" and "Hail, Columbia" thus serves as a coda. This reprise finishes two bits of unfinished business. One is the tonal coherence effected with the bass arpeggiation. Having returned to e^b, here altered modally to E^b, *L'Union* now prolongs a single tonic, and thus stands as a monotonal piece. The second bit of unfinished business involves narrative. The combination of "Yankee Doodle" and "Hail, Columbia" undergoes, in its E^b reprise, what Edward Cone might call an *apotheosis*: "a special kind of recapitulation that reveals unexpected harmonic richness and textural excitement in a theme previously presented with a deliberately restricted harmonization and a relatively drab accompaniment."¹⁵

Textural excitement and harmonic richness show in Gottschalk's recomposition. The original monophonic and block-chord texture is embellished. A third accompaniment strand now joins "Yankee Doodle" and "Hail, Columbia," as seen in the middle register. Moreover, the textures characterizing each air have swapped. "Yankee Doodle" now possesses the block-chord texture; and "Hail, Columbia," the monophonic. What results from all textures combined is the effect of an ensemble. Fifes with drums have grown to a full-on, ceremonial marching band. That the North won the battle is also suggested with mode. e^b minor begins *L'Union*, and returns in the transitions between each air. But E^b major appears only with the apotheosis.

¹⁵ Edward T. Cone, *Musical Form and Musical Performance* (New York: W. W. Norton and Company, 1968), 84.

With the narrative over, and the bass arpeggiation completed, measure 191 begins finishing the last bit of unfinished business: to close *L'Union*. The measure behaves much like m. 75. A change in texture, a rise in dynamics, a slowing of harmonic rhythm, a slowing of tempo, and an instruction for performance emphasis—all combine to foreshadow closure. It finally obtains in m. 196, where "Yankee Doodle" has since disappeared. This final snub of "Yankee Doodle" effects irony; for only "Hail, Columbia," which starts another melodic repeat in m. 191, is left to thematically close *L'Union*.

Just as "Yankee Doodle" almost closes *L'Union* thematically, so it almost opens *L'Union* thematically. Returning to the beginning will show how. Measures 13-20 hide a thematic transformation, a "Yankee Doodle" compared against the reprise in Figure 3.21.

The Transformation

The figure displays two musical staves. The top staff, labeled 'The Transformation', spans measures 13 to 16. It features a melody with various rhythmic values and fingerings indicated by numbers (1, 2, 3, 4) and accents (^). The bottom staff, labeled 'The Model', spans measures 179 to 186. It shows a similar melodic structure with fingerings and accents. Brackets connect specific motifs between the two staves: a bracket from measure 13 to 14 connects to measure 179; a bracket from measure 15 to 16 connects to measure 180; and a bracket from measure 16 to 17 connects to measure 181. The key signature is three flats (B-flat, E-flat, A-flat).

Figure 3.21. Thematic Transformation of "Yankee Doodle."

The above brackets trace motivic cells from transformation to model. As suggested by that apparent *non sequitur*, "from transformation to model," the true witticism here involves sequence: Gottschalk's thematic transformation well precedes its model. This temporal rearrangement can actually be confirmed by listeners, for they possess a prefamiliarity with the theme. What came first does not sound as "Yankee Doodle" should. Why involves the last irony contained in *L'Union*. Begun with the minor mode, a sense of distress, dissipating only with the

apotheosis, affects all three airs. Such musical sorrow plays a narrative role; yet it may also intimate Gottschalk's dread of the war.

Modal distress does not color "The Star Spangled Banner" or "Hail, Columbia." They instead receive sorrow from motivic transformation. Serving as a second hidden repetition, the descending chromatic motive pervades much of *L'Union*, in which it opens the very first bar of the introduction, and hides in "The Star Spangled Banner" and "Hail, Columbia," as well as in transitions from one air to the next, and even in the battle music—which still serves to transition. Transformations of this motive are tracked in Figures 3.22-3.25. Each figure corresponds to thematic progress. First come motivic transformations from the introduction; last come motivic transformations from "Yankee Doodle." So ends an analysis for a piece unified on many levels: tonally, thematically, motivically, and narratively. In such profound unity lies a pun. As a final witticism, *L'Union* can refer to the North during the Civil War; or to Gottschalk's musical union of "The Star Spangled Banner," "Hail, Columbia," and "Yankee Doodle." *L'Union* indeed.

1 13 14 15

16 20 (d)

24 25 26

a) the model (the “seed”)

b) augmentation

c) transposed inversion

d) transposed model and inversion in combination

e) transposed augmentation

Figure 3.22. Motivic Transformations in the Introduction.

(Figure 3.22 continued)

36 8^{va} f) diminution

(36)

38 39 (g) 8^{va} 40

g) transposed augmentation and inversion, in combination

Detailed description: The image shows three systems of musical notation. The first system, measures 36-37, is in a key with three flats (B-flat, E-flat, A-flat) and common time. It features a treble and bass staff. A bracket labeled 'f) diminution' spans measures 36 and 37. A dashed line with '8va' indicates an octave transposition. The second system, measure 38, is a single staff with a treble clef, continuing the melodic line. The third system, measures 39-40, is in a key with four sharps (F#, C#, G#, D#) and common time. It features a treble and bass staff. A bracket labeled 'g) transposed augmentation and inversion, in combination' spans measures 39 and 40. A dashed line with '8va' indicates an octave transposition. Measure numbers 36, 38, 39, and 40 are placed at the beginning of their respective systems.

51 52

h) transposed augmentation

59 60 61 62 63

i) transposed augmentation

Detailed description: The image displays two systems of musical notation for 'The Star Spangled Banner'. The first system covers measures 51 and 52. Measure 51 features a treble staff with a series of chords and a bass staff with a single-note line. A bracket labeled 'h) transposed augmentation' spans from measure 59 to measure 52, indicating a transformation of the motif. Measure 52 continues the treble staff melody with a rising line and a final chord, while the bass staff continues its single-note pattern. The second system covers measures 59 through 63. Measure 59 has a treble staff with eighth-note chords and a bass staff with a single-note line. Measure 60 continues this pattern. A bracket labeled 'i) transposed augmentation' spans from measure 60 to measure 62, indicating a transformation of the motif. Measure 61 continues the treble staff melody with eighth-note chords and the bass staff single-note line. Measure 62 continues the treble staff melody with eighth-note chords and the bass staff single-note line. Measure 63 continues the treble staff melody with eighth-note chords and the bass staff single-note line.

Figure 3.23. Motivic Transformations in "The Star Spangled Banner."

102 103 104 105 106 107-124

(and so on...)

j) transposed augmentation

141 142

k) transposed augmentation

Figure 3.24. Motivic Transformations in "Hail, Columbia."

178

1) transposed augmentation of inversion

The musical score is written for piano in G major (one sharp) and 2/4 time. It begins at measure 178. The treble staff contains the melody, which is a sequence of eighth and quarter notes. The bass staff provides a harmonic accompaniment, consisting of chords and single notes. A bracket labeled '1) transposed augmentation of inversion' spans measures 178 to 185, indicating a specific motivic transformation. The melody in the treble staff is a sequence of eighth and quarter notes, while the bass staff provides a harmonic accompaniment with chords and single notes.

Figure 3.25. Motivic Transformations in "Yankee Doodle."

CHAPTER 4. SUMMARY AND CONCLUSION

4.1 Summary

Printemps d'amour and *L'Union* both reveal artifice. In the mazurka, it manifests as the following: (1) thematic transformation, such as Alpha's transformation toward Beta, and vice versa; (2) motivic transformation, such as Alpha and Beta's motivic syncretism; (3) motivic parallelisms, such as Alpha's motif and enlargement; (4) ambiguity effected with contradictory segmentations, such as when Beta's melody suggests one segmentation, whereas her corresponding harmony suggests another, as in mm. 53-60; (5) hypermetric variation, such as the asymmetrical units in the introduction, or the elided units in mm. 125-151; (6) hidden repetitions, such as Alpha's motif hidden inside Beta, Beta's motif hidden inside Alpha, and both motifs hidden inside the introduction; (7) organicism, such as Beta's relation to Alpha, and both motifs' appearance in the introduction. All of the preceding combine to suggest a romance and its progression to a union. This narrative logic of development in turn effects the form, which explains why units suddenly start to elide in the courtship, and why the tonal structure—with its two subdominant *Stufen*, one of which occurs *after* the structural dominant—might seem contrived if considered apart from the program.

In *L'Union*, on the other hand, the tonal structure presents a paragon of prolongation. The bass arpeggiates the entire triad of the monotonicity. Thus, narrative in *L'Union* serves as an added agent of coherence. The *pasticcio* also differs from *Printemps d'amour* in narrative type. Rather than a romance, a *battaglia* is suggested. Further distinguishing *L'Union* is its score, in which Gottschalk explicitly labels the mimicked trumpets and drums. With the score of *Printemps d'amour*, all that Gottschalk gives is the title. The rest of the narrative must be inferred.

These two works tell very different stories, but what both narratives share is artifice. It manifests in *L'Union* as the following: (1) thematic transformation, such as the transformation of "Yankee Doodle" in the introduction; (2) motivic transformation, such as the descending chromatic motive presented throughout the work; (3) witticisms, such as the appearance of the thematic transformation before the model, the combination of "Yankee Doodle" and "Hail, Columbia"—and their inversion of texture during invertible counterpoint; (4) ambiguity effected with a weak tonic, such as the presentation of e^b in the introduction; (5) ambiguity effected with a lack of agency, such as most appearances of the descending chromatic motive; (6) hypermetric variation, such as "The Star Spangled Banner" ending with a seven-bar unit, and the subsequent transition ending with a nine-bar unit; (7) change of formal function, such as how the aforementioned transition served originally as an introduction; (8) hidden repetitions, such as the descending chromatic motive hidden inside each air; (9) organicism, such as the descending chromatic motive and "Yankee Doodle" appearing in the introduction. All of the preceding imbue art into an often clichéd genre.

Besides displaying artifice, both works display Gottschalk as an opportunist. *Printemps d'amour* stands as the eighth of thirteen known Gottschalk mazurkas.¹ This dance is almost exclusively associated with Chopin, who—upon meeting Gottschalk after the Creole's debut public concert, given in Paris on April 2, 1845—allegedly said: "Give me your hand, my child. I predict that you will become the king of pianists."² Some blessing apparently emboldened Gottschalk, for the sixteen-year-old composed his first mazurka in 1846, the very next year.³ Composing the

¹ *Grove Music Online*, s.v. "Gottschalk, Louis Moreau" <http://www.oxfordmusiconline.com/subscriber/article/grove/music/18193> (accessed August 1, 2013).

² S. Frederick Starr, Foreword to *Notes of a Pianist* (Princeton: Princeton University Press, 2006), front flap.

³ *Grove*, s.v. "Gottschalk, Louis Moreau."

mazurka *Printemps d'amour* in 1855, six years after Chopin's death, shows Gottschalk still drawing on Chopin's fame. *Printemps d'amour* also shows Gottschalk's opportunistic approach to women. He likely met Ada McElhenney, the suspected recipient of *Printemps d'amour*, in the summer of 1855, when he was touring in Trenton Falls, New York.⁴

Printemps d'amour does not mark the first Gottschalk mazurka. Nor does *L'Union* mark the first Gottschalk *battaglia*. Indeed, *L'Union* previously existed in another form: a *battaglia* titled *El sitio de Zaragoza*, and composed in 1852.⁵ The title refers to an eponymous battle during the Spanish War of Independence (1808-1814). In this first siege of Saragossa, Spain, though ill trained and outgunned, successfully repulsed the imperial French army.⁶ *El sitio...* was composed by Gottschalk for touring in Spain, the success from which led Queen Isabella to knight him.⁷ But Gottschalk having such strong ties to France—his mother's family hailing from Saint-Domingue, France's former colony in present-day Haiti; Gottschalk's studying in Paris; his debuting as an artist there; his mother's moving to Paris with his siblings; Gottschalk's writing for Parisian periodicals—these ties display an opportunist when he gains, however rightly, from championing an apparent rival.

Similar gains came from performing *L'Union*. Gottschalk's performance in Washington on March 26, 1864, drew President Abraham Lincoln, Secretary of State William Seward, and General Ulysses S. Grant.⁸ Afterward, Gottschalk met prominent D.C. banker George Riggs,

⁴ Starr, *Bamboula!*, 250.

⁵ Perone, *Gottschalk*, 185.

⁶ David Gates, *The Spanish Ulcer: A History of the Peninsular War* (New York: W. W. Norton and Company, 1986), 73-77.

⁷ Robert Offergeld, "The Gottschalk Legend" in *The Piano Works of Louis Moreau Gottschalk*, vol. 1 (New York: Arno Press and The New York Times, 1969), xx.

⁸ Perone, *Gottschalk*, 185.

who held an exclusive banquet in his honor.⁹ Such monetary and political gains grow more irony with Ramón. Adopted as a boy by Gottschalk during the tour in Spain, both when and where Gottschalk composed *El sitio...*, Ramón eventually served as chauffeur to P. G. T. Beauregard: Louisiana's famous Confederate general.¹⁰

4.2 Conclusion

L'Union and *Printemps d'amour* present a composer skilled in form and narrative. These analyses may not sufficiently sample Gottschalk's output, but they do show enough to end blanket dismissals of his ability. Moreover, both works show Gottschalk doing what he must to get ahead. That act sounds like America—where additional close and sympathetic readings of Gottschalk's music, especially piano solos bearing his name, may well amend Gottschalk's reputation.

⁹ Starr, *Bamboula!*, 312.

¹⁰ *Ibid.*, 109.

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