

LEOPOLD MOZART'S ALPHORN SINFONIA AND THE *PASTORELLA*

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The Swiss Alpine horn is unique in its origins, use and repertoire and also in its influence upon classical composers. Its music has a number of individual qualities: because the instrument is typically around 11 feet long, its lowest notes are much lower than those of any other rustic instrument, and are equivalent to those of the modern orchestral tuba. In its middle range, it is restricted to open arpeggio notes of the harmonic series, and this gives the alphorn a characteristic repertoire of phrases. Unlike the tuba, its bore becomes very narrow towards the mouthpiece, giving it almost a full scale at the top of its range, where a wider range of notes are possible.¹

Alphorn melodies are known as *Kühreien* or *Ranz des Vaches* ('cow procession music'); they were played in order to lead cattle up to the high mountain pastures each spring. The music in every Alpine valley was different, with each herdsman playing to the cattle in his care, using phrases of his own or those learned by ear from other cowherds. The music was always improvised, and no melody was ever specifically created or repeated; however there are recognisable motifs, much as cows today can recognise their individual calls. A cowherd would play phrases to call individual animals as necessary on the journey or on the mountain, and would play as required, often at length.

Thus *Kühreien* were of necessity long, with many different motifs following one another; these varied in metre, style and shape. Phrases would end as dictated by reasonable breathing, each motif coming to rest on a paused note. Often, repeated short motifs were required; sometimes, in the silence, a natural echo might rebound off a distant mountainside. Many of the same melodic shapes also appear in songs, since people walking with their cattle would sing along too: intervals found in Swiss yodel tunes typically follow patterns dictated by the limited notes which an alphorn plays in its middle range. Once collectors began to write down such phrases, or they became adapted as songs, a snapshot of melody was often inaccurately described as a definitive version.

Because the sound of the alphorn can carry across a great distance, it was also used by cowherds to communicate with each other, and to call from up on the alp (the high grassy plateau) to people in the villages below. Alphorns were played to let the villagers know that all was well after a storm, and traditionally the herdsman would play each evening at sunset, to signal to the people down in the valley that he and his herd were safe: it was thus a vital part of life in the Alps to wait for the sound of the alphorn at dusk each day.

Herdsman returned to the villages with their animals at the end of the summer, and found other work for the remaining months of the year. These and other rustic musicians were an integral part of village life, playing for dances at weddings or on market days. Many classical composers, both those in the locality and those visiting rural areas, incorporated 'rustic' music and instruments into their works. Rustic features were enjoyed for their own sake as an enrichment of musical language, and folk instruments were also used to depict pastoral scenes, in particular at Christmastide. From at least the early 13th century, herdsman re-enacted the Christmas story by bringing their animals into the village church on Christmas Eve to worship around a crib, a practice which continues in some rural Mediterranean regions to this day.

A nativity scene was created in each church, with wooden or clay statues, and live nativity plays also abounded. These were often elaborate, with people playing the parts of the Holy Family, as still happens at Christmas time in many areas.² After the Reformation, the performance of elaborate nativity plays was discouraged in the new Protestant regions of central Europe, and musical depictions of the Christmas story developed in their place. In Reformed churches, the now subdued realism of the nativity scene was heightened by the practice of crib-rocking: the people would come forward to rock

the baby, while a lullaby carol described Mary rocking the Christ child.³

Ex.1. Side panel of a triptych dating from 1568, in the Church of St Anna at Tiefenbach, near Oberstdorf in Bavaria, showing an alhorn player on his way to the crib.⁴

The Pastorella

In the Catholic regions of central Europe, a tradition emerged by the 17th century of writing instrumental music for Christmas which incorporated rustic musicians; this genre became known as the *Pastorella*. It became a common feature of Christmas celebrations, and a significant number of such works were composed in the lands under Austrian rule, notably by Heinrich Biber (1644-1704) and Gottfried Finger (c1655-1730).⁵ The *Pastorelli* told the nativity story in music, and in order that a congregation could follow the narrative in what was a purely instrumental work, the musical material was largely drawn from familiar local folksongs or hymns.

In the 17th and 18th centuries, the word *Pastorella* almost always refers to this tradition. Features of the *Pastorella* include the evocation of herdsmen calling to each other on their horns before hurrying to Bethlehem.

The music replicates the sounds of animals and birdsong, and people coming with their gifts to worship the baby Jesus; these features are represented by local folk melodies, and sometimes rustic instruments are used. The narrative usually includes at least one section in which Mary rocks the infant Jesus with a lullaby, commonly one found in the secular repertoire, after which the visitors celebrate Christ's birth with more lively, joyful music. During the following century, the concept of the Christmas *Pastorella* spread throughout central Europe, and composers from different areas began to write their own nativity *Pastorellas*. Instrumentation varied from solo keyboard to trio sonatas, recorder consorts, string groups or mixed ensembles including folk instruments. Some *Pastorellas* and other related works specify the use of instruments from the alhorn family, using terms such as *bücheln*, *hirtenhörner* or *tubae pastorali*.⁶

Leopold Mozart and the Pastorella

This article presents a detailed exploration of one example of this genre, composed by Leopold Mozart. Gottfried Finger's employer, the Bishop of Olomouc in Moravia, was well known to the Prince Archbishop of Salzburg, whose resident composer was Leopold Mozart (1719-87). Leopold used a number of folk instruments in his compositions, including a hurdy-gurdy, a dulcimer and bagpipes, and in 1755, during the winter in which his son Wolfgang was born, Leopold wrote at least two Christmas *Pastorelli* with parts for alhorn. One was scored for two flutes, alhorn and strings. On 15 December 1755 he wrote to the Augsburg publisher, Johann Jakob Lotter:

*Monsieur Gignox wants a couple of new Pastorell Sinfonies? He seems to think that it's as easy to produce them as it is to put bread on the table, but there's no way I have time to compose them. He must know this because he accused me of not even having enough time to read a letter he sent me. But you know, I do have a brand new Pastorell Sinfonie, but I'm telling you I don't want to give it to him. I had intended to send it to Wallerstein along with some other works. It is a really good piece. It's for obbligato herdsman's horn and two flutes. Shall I send this then? OK, I'll send it in the next post, but above all, please don't tell anyone, otherwise Wagner will get to hear about it and will certainly gossip about it to Rehling. You know my circumstances.*⁷



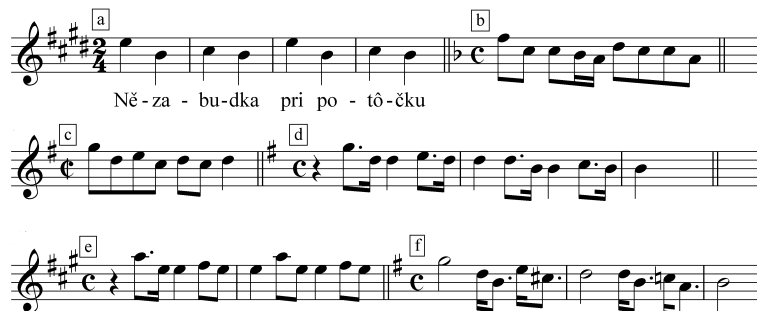
Unfortunately no manuscript of a work with this instrumentation has been found. A second work, however, has survived: a *Sinfonia Pastorella* scored for alphorn and strings. It had by now become customary to use a specific group of folk melodies in a *Pastorella*. Leopold Mozart's *Sinfonia Pastorella* is an interesting example of the next step in the evolution of this genre: melodies which had been chosen because they were familiar songs in their own locality now became known in other regions as music which represented the Christmas story.

Ex.2. Herdsman playing an alphorn to his cattle. Engraved glass tile from Lauperswil in Emmental, Switzerland, 1765. The bible text reads 'Fear Go and keep his commands' Ecclesiastes 12.⁸



First movement: herdsmen travel to the stable

Leopold Mozart's *Sinfonia* is a typical central European Christmas *Pastorella*, its musical material derived almost entirely from that folk repertoire. Its three sections reflect the three principal elements of the *Pastorella*, and Leopold's choice of instrumentation is pertinent. The first movement consists of thematic material, played here by the strings, from Slovak folksongs used in *Pastorelli* of the Olomouc region, interspersed with typical alphorn calls which symbolise the herdsmen calling one another to go to Bethlehem. Its theme derives from a folksong known in Austria, Bohemia and Poland, whose Latin text begins *Parvule pupule*. Below are the opening phrases of other instrumental *Pastorelli* by various composers, all of which quote the same theme.



Ex.3. a) is a Slovak version of the *Parvule pupule* melody which was frequently used as the opening musical idea in *Pastorelli*; b) to e) are the opening bars of a selection of these works;⁹ f) is the opening of Leopold Mozart's *Sinfonia Pastorella*.¹⁰ Each of these settings, including the example by Leopold Mozart, appears over a tonic drone bass.

In Italian literature and music, *La Pastorella* meant 'the shepherdess', before the term was borrowed by the church. From the 17th century, when the word 'shepherdess' appeared in the title of compositions, the music began to feature church *Pastorella* themes, despite an apparently secular context. Thus Antonio Vivaldi (1675-1741) wrote a Concerto in D for flute, oboe, violin, bassoon and continuo entitled *La Pastorella*; its first movement uses the familiar Christmas *Pastorella* motif:



Ex.4. Vivaldi Concerto in D *La Pastorella*: 1st movement, flute and oboe parts, bars 7-8.¹¹

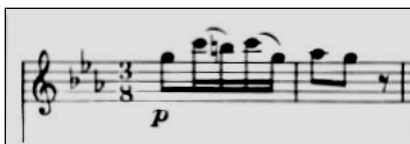
A play on words appears too, in compositions inspired by *Il Pastor Fido* (*The Faithful Shepherd*), a pastoral tragicomedy written by the Italian poet Battista Guarini, published in Ferrara in 1590. Although Guarini's text is a typical story of love between shepherds and nymphs, the title may also be interpreted as *The Devotional Shepherd* who is always, even today, an essential figure in a Christmas crib. The drama was a popular source of inspiration for many composers, including Schütz, Marenzio, Monteverdi and Handel. Vivaldi's catalogue also includes a set of six sonatas op.13, bearing the title *Il Pastor Fido*; they are scored for musette, vielle, flute, oboe, violin and continuo. However, the work is now generally attributed to the French composer and musette player, Nicholas Chédeville (1705-82).¹² Such a *double entendre* for the sonatas' title would seem plausible, since the Christmas *Pastorella* motif quoted above forms the basis of a number of the movements in Vivaldi/Chédeville's *Il Pastor Fido* sonatas.



Ex.5a. Vivaldi/Chédeville *Il Pastor Fido*: Sonata no.1, 2nd movement, opening bars of the flute part.¹³



Ex.5b. Vivaldi/Chédeville *Il Pastor Fido*: Sonata no.1, 4th movement, opening bars of the flute part.



Ex.5c. Vivaldi/Chédeville *Il Pastor Fido*: Sonata no.5, 3rd movement, opening bars of the flute part.

Second movement: Mary's lullaby

The second movement of Leopold Mozart's *Sinfonia Pastorella* for Alphorn and Strings is a depiction of Mary's gentle lullaby to the baby Jesus. It is formed from two melodic components which are commonly found in other nativity *Pastorelli*. His opening phrase, in particular, is widely used in other music with the title *Pastorale*. This motif, thirds rising from the mediant to the dominant and falling back, set in triple or compound time and either unaccompanied or with a drone bass, is found in many other Christmas works. It originates not from the central European folk repertoire but from Italian Christmas traditions, where the local bagpipes (*zampogna*) and flute or double flute (*piffaro*) were commonly played by herdsmen. The practice of bringing their animals to the crib on Christmas Eve is traced back to St Francis of Assisi, who created a live crib in 1223.¹⁴ This rapidly became established as an annual tradition which continues to this day, and musicians still play their instruments and sing before street images of the Madonna. The melody is harmonised in thirds, a common feature of folk music and especially prevalent in music for both *zampogni* and *piffari*; it is set to a bagpipe drone, and typically rocks to and fro in Christmas music, as a lullaby for the Christ child. Leopold Mozart's 2nd movement exemplifies this style:

1 **Andante sempre piano**

Ex.6. Leopold Mozart *Sinfonia Pastorella* for *Alhorn* and *Strings*: opening bars of the 2nd movement. Edition: Frances Jones.

Ex.7. The *piffaro* and *zampogna* being played before a street image of the Madonna, 1830.¹⁵



As one would expect, Italian composers in particular used this *Pastorale* motif in their Christmas compositions, which were often given descriptive titles. Corelli's *Christmas Concerto*, with its subheading *fatto per la notte di Natale* ('composed for Christmas night'), culminates in a gentle final movement in compound time, entitled *Pastorale*. The music rocks back and forth from the mediant to the dominant in thirds, like Leopold Mozart's later 2nd movement:

Largo. **Pastorale ad libitum.**

Ex.8. Corelli *Christmas Concerto*: opening of the final movement, entitled *Pastorale*.¹⁶

Vivaldi's *Concerto Spring* from *The Four Seasons* reflects how the year begins with Christmas and the presence of herdsmen in the village. Vivaldi incorporates various pastoral motifs, and includes a movement in compound time, entitled *Danza Pastorale*, which is based on the same rocking thirds set above a *zampogna* drone bass:

DANZA PASTORALE
Di pastorale zampogna al suon festante Danzan Ninfe e Pastor nel tet.
Allegro 125 *trun trun*

Ex.9. Vivaldi *Concerto Spring* from *The Four Seasons*: opening of the 2nd movement.¹⁷

The next phrase used by Leopold Mozart in the 2nd movement of his *Sinfonia Pastorella* for Alphorn and Strings recalls a Czech tune, a secular lullaby with the words *Hajej můj synáčko* ('Hush, my little son'):



Ex.10. Simon Brixi *Pastorella* canto solo (before 1733), CZ-Pnm VM421, bars 35-8.¹⁸



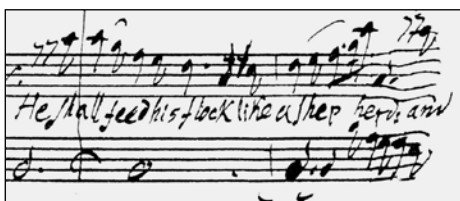
Ex.11. Leopold Mozart *Sinfonia Pastorella* for Alphorn and Strings: 2nd movement, Violin 1, bars 17-20.

The use of these melodies to represent the Christmas story was recognised across Europe. J S Bach wrote just one work entitled *Pastorale*: a four-movement piece for organ, BWV 590. Its fourth movement begins identically:



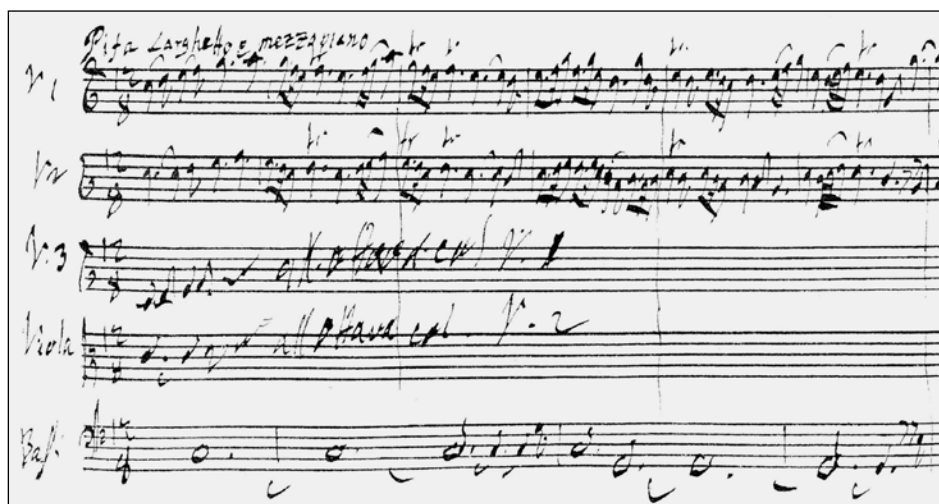
Ex.12. J S Bach *Pastorale* BWV 590 for organ: opening of the 4th movement.

The same musical shape is followed by Handel in *Messiah*, written in Dublin in 1741, when he refers to shepherds in the aria *He shall feed his flock like a shepherd*:



Ex.13. Handel *Messiah*, aria no.20: *He shall feed his flock like a shepherd*.¹⁹

This *Pastorella* lullaby motif also appears beginning with its rising phrase. Perhaps the best-known example of this can be found in Handel's instrumental *Pastoral Symphony*, subtitled *Pifa*, which he uses to signal the moment of Christ's nativity in *Messiah*.²⁰



Ex.14. Handel *Messiah*, no.13: *Pastoral Symphony (Pifa)*.²¹

Handel had used this theme in his earlier opera, *Il Pastor Fido* (1712), based on Guarini's text. In the celebrations at the end of the opera, the final dance, which is in simple ABA form, uses as its B theme (ex.15, stave 2), a quotation from this peaceful lullaby; it would have been recognised by his audience as the gentle Christmas tune. In this context it becomes the musical equivalent of 'and they all lived happily ever after':

(Tutti.)
 (Viola, e Violino III.)
 (Bassi.)

Segue il Coro „Replicati al ballo, al canto” - v. pag. 54.

Fine dell' Opera.

Ex.15. The *Pastorella* lullaby theme used in the final dance of Handel's *Il Pastor Fido*.²²

Like most of the orchestral examples above, Leopold Mozart's 'lullaby' movement in his *Sinfonia Pastorella* is scored for strings alone: the loud alphorn had no place in this section. Nor was it able to play all the notes of the gentle melodies: these flowing phrases were typical of those played on a pipe with holes, a *fife* or *Pfife* in the German tradition.

Handel gives his *Pastoral Symphony* in *Messiah* the explanatory heading *Pifa*: here, he blends both Italian and central European traditions. When these instrumental 'Christmas lullaby' interludes appear as items in larger works, they are characteristically set in rocking triple or compound time, generally over a tonic bagpipe-style drone. The *Pifa* in *Messiah* is notable not only for these features, but also because, in direct reference to the instrumental *Pastorella* tradition, it is the only purely instrumental movement in the entire oratorio after the Overture. Thus Handel uses the effect of the singers' devotional silence to highlight the moment of the nativity, and he reminds his audience of the purely instrumental *Pastorella* at that point. A similar peaceful movement in compound time is the sole instrumental item in Bach's *Christmas Oratorio*.

Carl Orff had a deep fascination both for medieval poetry and early musical traditions, and he chose to acknowledge the heritage of the *Pastorella* in his *Carmina Burana* with the use of these ancient melodies, along with other central European Christmas motifs, as the thematic material for *Ecce Gratum*:

Con ampiezza *quasi allegretto*
 4/4 $\text{♩} = 120$

CORO
sempre quasi staccato
 Ec - ce gra - tum, Ec - ce gra - tum et op - ta - tum Ver - re - du - cit gau - di - a, Ec - ce gra - tum

Cel.
pp

Pno. I
ff *lv.*
p

Pno. II
ff *lv.*
p

Viol. 1
pp
 3 div con sord.

Viol. 2
pp
 3 div con sord.

Vle.
pp
 3 div con sord.

Vcl.
pp
 3 div con sord.

Cb.
pp
 arco

(24) *legato e più sciolto*
 et op - ta - tum Ver - re - du - cit gau - di - a: pur - pur - a - tum flo - ret pra - tum, Sol se - re - nat

CORO
 et op - ta - tum Ver - re - du - cit gau - di - a: pur - pur - a - tum flo - ret pra - tum, Sol se - re - nat

Cel.
p

Pno. I
p

Pno. II
p

Viol. 1
pp

Viol. 2
pp

Vle.
pp

Vcl.
pp

Cb.
pp

Ex.17. Orff *Carmina Burana: Ecce Gratum*, opening with a bold statement of the *Parvule Pupule* theme, repeating it in hushed tones, leading to a variant of the *hajej mŭj synačko* lullaby melody. All is sustained over a *zampogna* drone.²³

Third movement: Joseph rocks the cradle

Leopold Mozart brings back the alphorn in the third movement of his *Sinfonia*, in which a joyful Christmas song about Joseph is used as a recurring rondo theme. Its melody resembles a horn call, again set over a drone bass; the melody features in other Christmas *Pastorelli*:

The image shows a musical score for an anonymous *Pastorella*. It consists of two systems of music. Each system has three staves: a vocal line in G major (one sharp), a second vocal line, and a bass line. The time signature is 3/2. The lyrics are: "Jo - seph ad - sta - bit cu - nas a - gi - ta - bit coe - lum ar - ri - de - bit sol fri - gas ar - ce - bit". The bass line is a constant drone on a single note.

Ex.16. Extract from an anonymous *Pastorella*, (F.L.), Lowicz, Poland (1699) PL-Wtm 17.ii bars 30-37. Its text is translated: *Joseph will stand by and rock the cradle, heaven will smile and the sun will banish the coldness.*²⁴

The image shows a musical score for Leopold Mozart's *Sinfonia Pastorella for Alphorn and Strings*. It features a single melodic line in G major (one sharp) and a drone bass line. The time signature is 3/2. The melody is written at sounding pitch. The dynamic marking is *p* (piano).

Ex.18. Leopold Mozart *Sinfonia Pastorella for Alphorn and Strings*: 3rd movement, bars 66-73. The alphorn is in G, with the part written here at sounding pitch.

In J S Bach's organ *Pastorale* mentioned above, during which he quotes the *Pastorella* lullaby, the first section opens with a similar horn call, one voice echoing the other, set above a drone bass pedal.

The image shows the opening of J S Bach's *Pastorale* BWV 590. The title is "PASTORALE." and the key signature is "F-dur." (F major). The score is for organ, with two parts: "Manual." and "Pedal." The time signature is 4/8. The Manual part features a melodic line with a horn call motif, and the Pedal part features a drone bass line.

Ex.19. Opening of J S Bach *Pastorale* BWV 590.²⁵

Stylistic features

Leopold Mozart's *Sinfonia Pastorella* contains other interesting features, one being the style which he uses for the accompanying instruments. The first movement opens with a rhythmic *tutti* for strings, but when the alphorn player begins, the strings play long held notes until the soloist stops, at which point the metric string-playing continues. This style of accompaniment occurs through much of the work: it might be an evocation of a peaceful pastoral landscape as the shepherds watch their sheep before hurrying to Bethlehem, depicted in the first movement (see ex.20) and the serenity of the stable in the third (ex.18), or it could represent the bagpipes. However, it is equally possible that alphorn players were neither able to read music nor accustomed to performing with others, and this was a way to accommodate a purely technical hurdle in performance. It was a device used by other composers such as Vivaldi when they wrote for players of folk instruments.

The image shows two systems of musical notation for the first movement of Leopold Mozart's *Sinfonia Pastorella*. The first system covers bars 5-9, and the second system covers bars 10-13. Each system includes a solo alphorn line and a string accompaniment. The alphorn line begins with a rest for four bars, then enters with a rhythmic pattern of eighth notes. The string accompaniment consists of long held notes in the first four bars, followed by a rhythmic pattern of eighth notes. Dynamics include *mp*, *f*, and *p*.

Ex.20. Leopold Mozart
Sinfonia Pastorella,
1st movement,
bars 5-13. Edition:
Frances Jones.

Another point of interest is Leopold Mozart's choice of key for the alphorn. By the 18th century the length, and therefore the pitch, of the alphorn appears to have become standardised. A common description was that it should be 'the length of two men',²⁶ and apart from the constraints of the natural length of a tree, it was found that an instrument 11ft long produces the most resonant sound. This gives a fundamental, or lowest note, of G flat, which is the key of most alphorns today. However, because of the gradual rise of standard pitch over the last few centuries, this sound in Leopold Mozart's day in Salzburg was referred to as G, which is the specified key of the accompanying string parts of this *Sinfonia Pastorella*. With G at modern pitch, the work can no longer be played on a traditional instrument, and some compromise has to be made, therefore, when performing the piece today.

The 'alphorn *fa*'

Leopold Mozart captured the spirit of the alphorn in various ways: besides using traditional alphorn calls in the first movement, he also used echo effects and another characteristic sound, the 'alphorn *fa*'. This is one of the notes which it is possible to play on a narrow tube, but which rarely features in classical

music. Any tube produces a specific pattern of notes, called the harmonic series; the longer the tube, the lower the pattern begins. A narrow bore at the blowing end means that more of these sounds are playable at the top of the range. They occur at the following distances apart (for simplicity of notation, the harmonics for a 16ft tube, which has a fundamental note of C, are shown):



Ex.21. The Harmonic Series. The 7th harmonic sounds slightly lower than written here; the 11th (the ‘alphorn *fa*’) is about a quarter-tone higher.

These notes form the basis of early temperament, although two of them are avoided in classical music: harmonic no.7 which is considered to be unpleasantly flat, and no.11 which falls between two notes in standard use. When composing for trumpets and horns, these two harmonics are usually avoided. All the harmonics from about no.3 to no.14, however, occur in alphorn music, including the two ‘odd’ notes: when playing to cows, or on a high mountain alone, or even with other alphorns, they cause no problem. To classically-attuned ears, the presence of these unusual notes in alphorn music creates a haunting, evocative effect.

Referring to the fundamental, or first harmonic, as *doh*, the note produced at the 11th harmonic falls above the normal note used in classical music for *fa*, and in alphorn repertoire this note is now referred to as the ‘alphorn *fa*’. Rather than avoid it in his *Sinfonia Pastorella*, in the 3rd movement Leopold wrote a passage for the alphorn which contains the ‘alphorn *fa*’, marked *x* in the quotation below, as a deliberate reference to the world of alphorn music. In the orchestral passage that follows, the strings repeatedly mimic the ‘strange’ note, adjusting it both upwards (marked *y*) and downwards (*z*) for maximum effect:



Ex.22. Leopold Mozart *Sinfonia Pastorella*: 3rd movement, bars 96-104. The unusual ‘alphorn *fa*’ (marked *x*) is imitated by the orchestra with two different notes at *y* and *z*.

Later use of the alphorn

The use of *Pastorella* melodies continued across Europe into the 19th century, and alphorn music exerted considerable influence upon both orchestral and chamber music. Some composers quoted phrases from alphorn tunes, while others used a melodic style which resembled the music that alphorns play. When composers of the Romantic era wished to describe the Alps, they employed alphorn melodies to evoke the mountains. By association, alphorn motifs came to symbolise the peaceful stillness of nightfall, and of calm after a storm. Echo effects conjure up distant mountain peaks, reflecting back the sound of the herdsmen’s calls.



Ex.23. Title page from the 1812 edition of a collection of Swiss *Kühreien* and folksongs, with a herdsman playing the alphorn to his cattle in the Bernese Oberland, showing the Rosenlauri Glacier, the Wellhorn and the Wetterhorn.²⁷

Romantic composers used the hunting horn in a similar way, to symbolise the forest, and the joys of the hunt. Like the alphorn, trumpets and horns originated as functional instruments, and hunting calls feature in music of every period, but these exciting, often strident calls are very different from the gentle sound of the alphorn which, with its deeper timbre, was designed to calm animals, rather than to scare them. In contrast to trumpet fanfares and hunting calls, alphorn melodies are flowing and peaceful, and are typically played unaccompanied, or against a backdrop of long sustained notes.

Leopold Mozart's *Sinfonia Pastorella for Alphorn and Strings* is a fascinating example of the use of a functional, rustic instrument in a formal setting, a feature which was to become increasingly evident in the concert repertoire of the following centuries. Mozart's composition, together with its lost companion work, also opens a surprising window on a genre that is little known in the concert hall today, the Christmas *Pastorella*. It is tantalising that, besides including an alphorn, Leopold's lost work also featured two flutes, to represent shepherds playing their pipes at the nativity scene. We can only hope that as scholars continue to investigate the monastic archives of central Europe, a copy of Leopold Mozart's *Pastorella* for alphorn, flutes and strings will be rediscovered.

Notes

¹ For a more detailed analysis of the alphorn and its repertoire, see F Jones 'The Alphorn: revival of an ancient instrument' in *The Consort* vol.62, 2006, pp.40-62

² C Miles *Christmas in Ritual and Tradition* Stokes, New York, c1912, reprint 1976, pp.110-11

³ *Ibid*

⁴ Reproduced in F Schussele *Alphorn und Hirtenhorn in Europa*, Gälfiässler, Friesenheim, Germany, 2000, p.66

⁵ R Rawson 'Gottfried Finger's Christmas Pastorellas' in *Early Music* vol.33 no.4, November 2005, pp.591-606

⁶ The scope and role of the alphorn in this repertoire is the subject of current research by this author.

⁷ *Monsieur Gignox will ein paar neue Pastorell Synfonien? Ich glaub er meint sie sind immer so fertig, wie das Brod auf dem Laden liegt, denn itzt geschwind solche zu machen hab ich nicht allemal Zeit. Und diess muss er selbst glauben, weil er meint ich hätte nicht einmal Zeit einen Brief von ihm durchzulesen, wissen sie, ich hab zwar eine nagelneue PastorellSynfonie: allein, ich sage es aufrichtig, ich gieb sie nicht gerne her; denn ich dachte sie nach Wallerstein nebst anderen Stücken zuschicken. Ich dachte sie also recht wohl anzubringen. Es ist ein Hirten Horn and 2 Flauto traversi*

- obligat dabey. Soll ich es denn schicken? Basta! Ich will es mit nächster Post schicken; nur bitte um alles nichts zu melden, dass ich es geschickt habe: denn sonst ist es bei dem Wagner, und durch sein Geschwätze beym H.v.Rheling aus. Sie wissen meine Umstände.* R Angermüller *Programme Notes, Mozart Festival, Mozarteum, Salzburg, 1981, p.32*
- ⁸ Reproduced in B Bachmann-Geiser *Das Alphorn vom Lock- zum Rockinstrument* Paul Haupt, Bern, 1988, p.31
- ⁹ R Rawson *op. cit.*, a) Transcription of Kyselkova's 1909 phonograph recording from the Topol'čany region of Slovakia; b) Linek *Missa Pastorale*, CZ-Pnm18 f.61; c) Finger *Pastorella*, Durham Cathedral Library Ms M197; d) Anon (F.L.), *Pastorella*, Lowicz, 1699, PL-Wtfc 17.ii; e) Biber *Pastorella*, A-Wm Cod.726, ff.160v-161v
- ¹⁰ The original manuscripts of this work are in the archive of the Gesellschaft der Musikfreunde, Vienna, and in the Staatsbibliothek Preussischer Kulturbesitz, West Berlin. They are published in the 3rd edition of the Köchel Catalogue, appendix 294, as Leopold Mozart's *Divertimento (Sinfonia Pastorale)* for string quartet and *corno pastoriccio*
- ¹¹ Vivaldi Concerto in D *La Pastorella* f.12 no.29. ed. Malipiero, Milan, 1953, p.1
- ¹² Everett Vivaldi: *The Four Seasons and Other Concertos*, op.8, Cambridge University Press, 1996, p.4
- ¹³ Vivaldi (Chédeville) *Six Sonatas Il Pastor Fido*, op.13, for flute and piano, vols.1 and 2, ed. P Rampal, International Music Company, nos. 2443-4, New York, 1965: vol.1 p.4. Also the following two extracts, vol.1 p.7 and vol.2 p.14
- ¹⁴ Thomas of Celano *First Life of St Francis of Assisi* 1.84, in *Fonti Francescane*, Editrici Francescani, revised ed. 2004, p.466
- ¹⁵ Reproduced in *The Oxford Companion to Music*, P Scholes, Oxford University Press, 1960, plate 9
- ¹⁶ Corelli *12 Concerti Grossi op.6* vol.2, ed. J Joachim and F Chrysander, Lea Pocket Scores, New York, 1968, p.164
- ¹⁷ Vivaldi *Four Seasons*, Edizioni Ricordi vol.76, f.1 no.22, ed. Malipiero, Milan, 1950, p.16
- ¹⁸ R Rawson *op. cit.*
- ¹⁹ Photo-lithograph reproduction by F Chrysander, Strumper & Co, Hamburg, 1892, p.69
- ²⁰ It has been suggested that Handel heard this tune performed by folk musicians in Calabria; or he might have heard the melody in London, since it closely resembles the English tune *Parthenia*, which appears in John Playford's dance manual.
- ²¹ Photo-lithograph reproduction by F Chrysander, *op. cit.*, p.87
- ²² Handel *Il Pastor Fido* in *Collected Works*, ed. Chrysander, no.84 vol.30, Leipzig, 1892
- ²³ Voice, piano and string parts extracted from Orff *Carmina Burana*, Schott Score 4425, Mainz, 1937, pp.28-9
- ²⁴ R Rawson *op. cit.*
- ²⁵ J S Bach *Pastorale* BWV 590, Lea Pocket Scores, New York, no date, p.61
- ²⁶ Booklet for CD Claves 50-5000 p.8
- ²⁷ *Sammlung von Schweizer Kühreien und Volksliedern*, 2nd edition, ed. Kuhn, Bern, 1812. BLc436

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