

THE HERDSMAN'S HORN IN THE CZECH *PASTORELLA*

FRANCES JONES

This article examines the use of the herdsman's horn in compositions dating from the 18th and 19th century, through the examination of a set of liturgical works from the eastern Austro-Hungarian empire which incorporate parts written for the instrument. The music written for the horns and the context within which these parts occur not only offer insight into the minds of the composers of these works and the use of the herdsman's horn in the region: it may also go some way towards an explanation of the fact that 19th-century urban audiences could understand and empathise with a composer's references to the music of rural herdsmen.

Origins of the *Pastorella*

Parts for a herdsman's horn are mainly found in works that belong to a genre known as the *Pastorella*. A *Pastorella*, Pastorale, Pastoral Mass or similar title (for the sake of this discussion, the single term *Pastorella* will be used) is a work composed for use in church at Christmas, often for midnight Mass on Christmas night. It was particularly popular in the Czech-speaking lands throughout the 18th century and it was largely a rural phenomenon. The late Czech scholar Jiří Berkovec wrote a seminal history of the genre, *České Pastorely*, in 1987: his appendix lists the contents of collections of manuscript *Pastorellas* in a number of different locations, amounting to many hundreds of such works.¹

The *Pastorella* developed in the Czech-speaking lands largely as a result of two interlinked circumstances: firstly, from the end of the 17th century in this region, education was the remit of the Church, and secondly, musical literacy was widespread, even in rural areas. The revival of Habsburg support for Catholicism had led to a proliferation of monastic establishments; to these were delegated responsibility for education. By the second half of the 18th century, there were over 200 monasteries, convents and religious houses established by some 40 different religious orders in Bohemia, Moravia and Austrian Silesia.

The main religious orders involved in education were the Piarists and Franciscans who taught younger children and the Jesuits who taught older scholars. While the Jesuits developed renowned choir-schools in Prague, Brno and Olomouc, for example, the Piarists and Franciscans, in collaboration with wealthy land-owners, had a church built in every village, with a school alongside the church. Besides theological study, both literacy and music were considered a high priority, so that the Christian message could be better conveyed to the people.²

Charles Burney (1726-1814), historian and musician, wrote a graphic description of musical education in Bohemia. He travelled throughout Europe in both 1770 and 1772 in order to gather information for his four volumes entitled *A General History of Music*, published between 1776 and 1789. His two extensive travel journals, however, were published first and offer fascinating insights into the social and musical life of that period.³ Burney visited a number of village schools in Bohemia in 1772 and was amazed to find that not only was every child literate, but each one played an instrument:

I crossed the whole kingdom of Bohemia, from south to north; and being very assiduous in my enquiries, how the common people learned music, I found out at length, that, not only in every large town, but in all villages, where there is a reading and writing school, children of both sexes are taught music. At Teuchenbrod, Janich, Czaslau, Bömischbrod, and other places, I visited these schools; and at Czaslau, in particular, within the post of Colin, I caught them in the act. The organist and cantor, M. Johann Dulsick, and the first violin of the parish church,

*M. Martin Kruch, who are likewise the two school-masters, gave me all the satisfaction I required. I went into the school, which was full of little children of both sexes, from six to ten or eleven years old, who were reading, writing, playing on violins, hautbois, bassoons, and other instruments. The organist had in a small room of his house four clavichords, with little boys practising on them all: his son of nine years old, was a very good performer.*⁴

Burney relates that such schools were common throughout Bohemia, Moravia, Hungary and eastern Austria. Villagers thus formed a musically literate congregation, from whom choirs and orchestras could be drawn to provide music for church services. Indeed the number of musicians from these rural regions who were appointed as performers and composers at prominent European courts in the second half of the 18th century bears testimony to the remarkable ability fostered in these schools.⁵

A further anecdote is recorded by the elderly Gluck (1714-87), whose parents moved to Bohemia to work on the estates of Prince Lobkowitz when Gluck was a three-year-old. Speaking about his upbringing, he told the painter Christian von Mannlich that everyone in Bohemia was a musician and that even in the smallest villages, the inhabitants sang and played various instruments at Mass:

*In my homeland everyone is musical; music is taught in the schools, and in the smallest villages the peasants sing and play different instruments during High Mass in their churches.*⁶

These quotations illustrate not only the significance of music in the lives of ordinary Czech people but also the regular participation of rural congregations in music for worship. Within this context the *Pastorella* developed and flourished.

Even today, Czech villages are typically small, many with no more than a few hundred dwellings. There is frequently, though, an impressive central square surrounded by grand buildings reminiscent of those in the centre of Prague or Vienna; otherwise generally there are few substantial buildings beyond that. In one corner of the square there is normally an extraordinarily large Baroque church, with an adjacent school. Choceň, for example, is a small town; the church at one end of the central cobbled square, dedicated to St Francis of Assisi, was completed in 1703. It is typical of the scale and magnificence of the provincial churches for which these rural *Pastorellas* were written.



Illus.1. Church of St Francis of Assisi, Choceň, for which a number of *Pastorellas* were written, with parts for a herdsman's horn. Photo: Frances Jones.

The form of the *Pastorella*

Since music was considered to be a valuable vehicle for the dissemination of the Christian message, the texts used in a *Pastorella* were generally vernacular adaptations of gospel stories concerning the birth of Christ. The narrative was frequently based on scenes that would resonate with a rural congregation, particularly those described in the gospel of St Luke: the account of the shepherds in the fields who received the news of the birth of the Christ child and their visit to the baby Jesus (Luke 2: 8-20).⁷

A *Pastorella* could be a single or a multi-movement work and was generally written for soloists or choir with orchestra, although it was occasionally a purely instrumental composition. The title *Offertorium* for a number of these *Pastorellas* indicates the time during midnight Mass for which they were written. These works would be suitable for performance either to accompany the offertory procession, or as music to be provided while members of the congregation placed actual gifts at the altar or the crib. Those works that do not include *Offertorium* in their title might have been played at another time during the celebration of the Mass, or before or after the service; a few specify that they were written to be performed later in the Christmas season.

The composer of a *Pastorella* was normally the local church choirmaster (cantor) or schoolmaster – in many villages these positions were held by the same person, and it was not uncommon for the son of a schoolmaster to return to his home village as an adult to take over his father's position. Since *Pastorellas* were written for participants well known to the composer, both the texts and instrumentation could be tailored as appropriate. The texts were frequently brought to life for the congregation by the insertion of personal names and other local, sometimes amusing, details; the music sometimes reflected or included local carols or dance music, and might incorporate parts for a herdsman's horn and other rustic instruments.

The herdsman's horn is by far the most common folk instrument found in *Pastorellas*:⁸ over 100 examples of *Pastorellas* that include a part for such instruments are known. As the rustic instrument with an important function in village life, the presence of the herdsman's horn brings a wholly appropriate sense of realism to Christmastide scenes which include herdsmen both in the fields and beside the manger.



Illus.2. Herdsman blows a horn, detail, by Adrian Ludwig Richter:
Der Schreckstein bei Aussig (now Ústí nad Labem, Czech Republic), 1835.⁹

The Prague Collection

Berkovec records the contents of major collections of manuscripts found in monastic centres of central Europe, notably Göttweig near Vienna, Rajhrad in Bohemia, and Brno and Olomouc in Moravia. He also documents a large body of manuscripts in the *České Muzeum Hudby* (Czech Museum of Music) in

Prague: this is the repository for 393 *Pastorellas*. Within this collection of manuscripts, 28 pieces specify a part for a herdsman's horn, of which 25 works have an extant horn part. These form the body of works examined in this article.¹⁰

There is a potential date range of 1718-1856 for this collection of works. Each *Pastorella* for which the source is known comes from a town, village or monastery in the present-day Czech Republic. The collection serves to demonstrate the widespread presence of herdsman's horns in the 18th and 19th century in this part of the Austro-Hungarian empire, as can be seen on the following map:



Illus.3. Known sources of the manuscripts that include parts for herdsman's horns, in the Czech Museum of Music, Prague. Monasteries are shown with an additional ring. Map background of the present-day Czech Republic: d maps.com.

Although there are mountain ranges on the northern, southern and western borders of the present-day Czech Republic, most of the country is low-lying; thus these horns emanate from lowland herding practice rather than that found in the Alps. The use of herdsman's horns in non-mountainous regions is recorded in the *Deutsche Hirtenmuseum* (German Museum of Herding) in the small German town of Hersbruck, 70 miles from the Czech border. Here, documentation and film archive describe the routine whereby a herdsman would gather the villagers' cattle daily by blowing a wooden horn, in order to lead them to pastureland outside the village. He called them from their stalls in the morning by blowing his horn at the corners of the village square, and signalled his return with the animals so that they could be collected by their owners at the end of the day in the same way:

Until the 1960s the cowherd was employed by the local council. In the alpine regions the cows stayed on the pastures for the whole summer. Here in the lowlands, the herdsman drove the cows to the pastures every morning and brought them back in the evening. ... Typical for the region around Hersbruck is the so-called 'Franconian longhorn'. This instrument is made of juniper. The shaft is hollowed out and wrapped with cherry tree bark. Every herdsman played his own tune with which he called the herd together in the mornings. The cows recognised the call and ran out of their stalls to gather on the square.¹¹

In the museum is the following photograph which depicts a herdsman blowing a 'longhorn':



Illus.4. Photograph of a village herdsman with a horn, no date,
Deutsches Hirtenmuseum, Hersbruck.

The herdsman's horn in the Czech *Pastorella* is given various names: *tuba pastoralis*, *pastorellis*, or *pastoritia*, or *tromba pastore*, for example. A Czech version is *Pastýřská trouba*. In this article, the most common phrase, *tuba pastoralis*, will be used as the general term.



Illus.5. *Pastýřská trouba*, Czech, 19th-century, approx. 3ft long.
Czech Museum of Music, Prague. Photo: Frances Jones.

The performers

One work is unique among these *Pastorellas* in the Czech Museum of Music: it has no voice parts and none for organ. Its instrumentation of brass and percussion suggests that it may have been composed for outdoor use. The other *Pastorellas* include parts for both voices and organ. Most have parts for Canto, Alto, Tenore and Basso, although a few do not have all of these. It is generally not specified whether the voice parts are intended to be sung by solo singers or whether they are voice parts for a choir; however in no instance is there more than one copy.

In some works, the words *tutti* or *coro* are found: again it is not possible to know whether the word *tutti* indicates that the voices sang together, or whether there was a separate choir. In addition there is generally a string group. It is not clear whether there were individuals or groups of players on each part; however in all but one of the works there is only one part for violin 1 and one part for violin 2. In about half of the *Pastorellas* there is some woodwind and occasionally there is use of percussion and orchestral brass instruments alongside a *tuba pastoralis*.

It is not known where the musicians would have sat or stood to perform a *Pastorella*, but access to the organ loft of the church at Ústí nad Orlicí, the source of a number of *Pastorellas* that include a herdsman's horn,¹² revealed a space large enough for at least 15 or 20 musicians to perform music there during Mass. The sound of a *tuba pastoralis*, out of sight from the congregation, in a church of this size, would surely have been magnificent.

Many depictions of the nativity scene show herdsmen, sometimes with instruments; this is the scenario that is generally enacted in a *Pastorella*. A fresco on the ceiling of the Benedictine abbey church at Michelfeld in Auerbach, Bavaria, portrays such a scene. One herdsman, with cheese-making bowls, plays his horn, bottom left; two others play bagpipes and shawm. Above the manger, angels play recorders, bass viol, lute and tambourine. The painting was executed by Cosmas Asam in 1717.



Illus.6. Fresco on the ceiling of Michelfeld abbey church, Bavaria.
Photo: Frances Jones.

Five of the works in the collection in the Czech Museum of Music have Latin texts: these are *Pastorellas* written in a monastery, identified separately on the map above (see illus.3). The remainder of the works have texts that are written in dialects of the Czech language,¹³ although some of these include Latin phrases such as *Gloria in excelsis Deo*.

The works that feature the herdsman's horn generally reflect the wonder of the shepherds at receiving the news of Christ's birth from the angel, their discussions in the fields and their desire to go to Bethlehem to worship the baby Jesus. These are subjects for which the inclusion of the herdsman's horn is particularly relevant. At times the use of the horn in a work is unspecific; at times it has a particular meaning. Sometimes the horn appears merely as a cheerful sound in the musical texture, present because the herdsman who plays it is there and the story is that of the herdsmen from the gospel. At other times it is used to introduce the shepherds, or to wake them, or to summon them to go to Bethlehem. It is also used to represent the tolling of the midnight bell.¹⁴

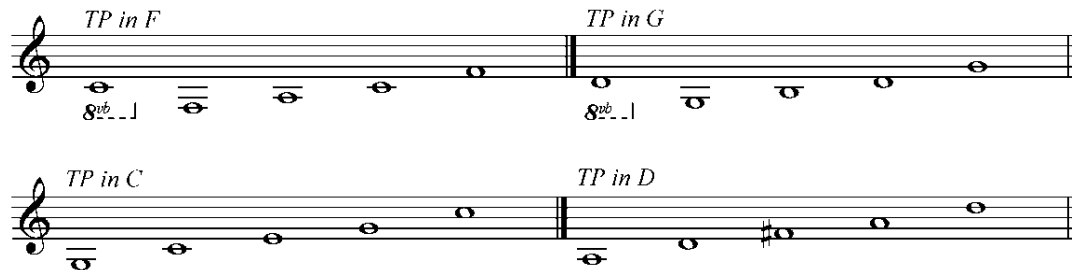
The *tuba pastoralis*

The *tuba pastoralis* is restricted to the notes in the harmonic series:



Illus.7. The harmonic series.

Most of these horn parts use the major triad of harmonics nos.4, 5 and 6, plus the lower dominant of harmonic no.3. Occasionally, in addition, the upper tonic at harmonic no.8 is used. All are written for an instrument where harmonic no.4 is the tonic of the key of the work, because only then do harmonics nos.3, 5, 6 and 8 give the intervals written. The key of a *Pastorella* that includes a herdsman's horn would therefore have to have been selected to accommodate the sounding length of the particular instrument: one work has a horn with a sounding length of F, three are in G, seven in C and eleven in D.¹⁵ These produce the following pitches:



Illus.8. Sounding pitch for harmonics nos.3, 4, 5, 6 and 8 for a *tuba pastoralis* in F, in G, in C and in D.

It is possible to deduce the approximate lengths of the instruments because their length determines the pitches of the harmonics. An instrument in F is around 12ft in length; that in G is 10ft, that in C is 8ft and that in D is 7ft. As it is not known in which octave the *tuba pastoralis* parts were expected to sound, though, instruments of half these lengths may have been intended: these would produce notes one octave higher than those quoted above.¹⁶

The lengths can only be an approximation because of the following considerations:

1. As 'concert pitch' was not standardised in the 18th and 19th century, the sounds produced by a *tuba pastoralis* specified as in a certain key could actually be about a tone above or below modern concert pitch.
2. The pitch of a tube is slightly altered if there is a flare at the end. Therefore the tonic of a *tuba pastoralis* depends not only on the length of the piece of wood from which it has been made but also on how much and how suddenly it opens out at the end.
3. Temperature affects pitch. How cold it was at midnight in December in a church in central Europe in the 18th century, and to what extent this was taken into account, cannot be known.

Experiments carried out by the author show that a piece of hollowed out branch does not need to be very accurately proportioned to be able to produce acceptable intonation for these five notes; it may indeed have been the effect desired by the composer that the *tuba pastoralis*, as a token rustic instrument, sounded more characterful if its intonation was less 'perfect' than that of the other instruments surrounding it.

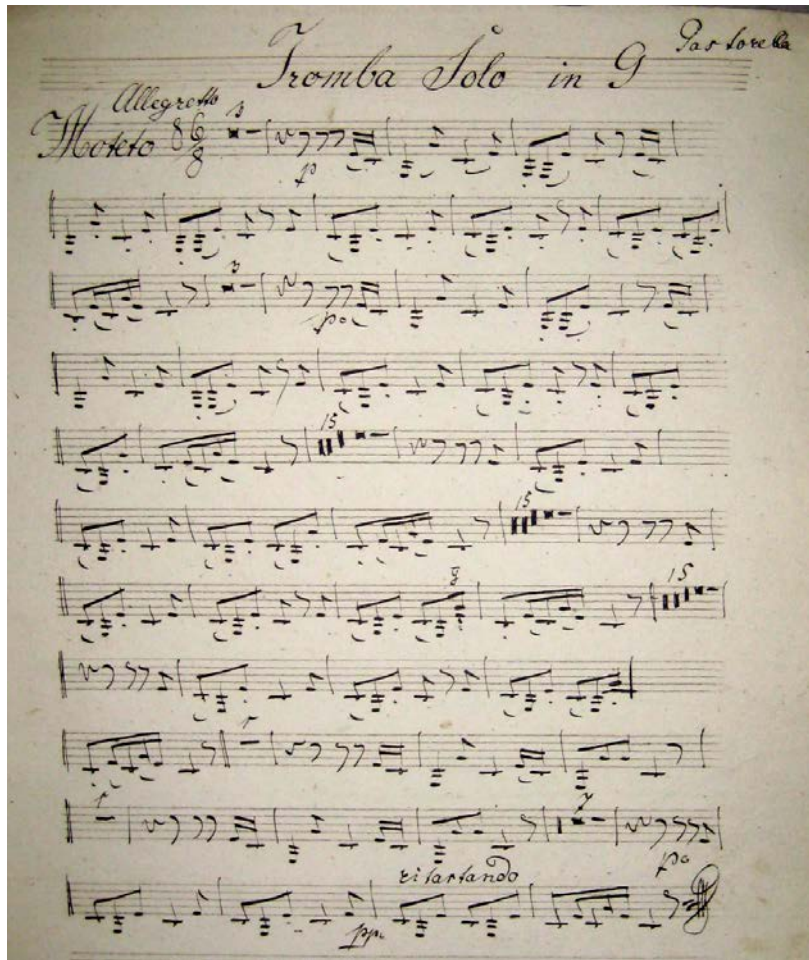
The *tuba pastoralis* parts

The *tuba pastoralis* parts are varied: most consist of repeating bugle-like calls; occasionally the players are also given held notes, reminiscent of orchestral horn parts. Sometimes other instruments or even the voice parts mimic the horn calls of the *tuba pastoralis* part: this might occur when the work has modulated into a key in which the *tuba pastoralis* cannot participate. Often the horn calls are given a background of quiet held chords which might represent the landscape at night, with a gentle bagpipe-like drone; sometimes they have a rhythmically pulsed drone accompaniment in the manner of a hurdy-gurdy.

The parts appear to reflect the music of individual players rather than a consistent recognisable compositional style. Some are simple, while others display considerable virtuosity. Many parts comprise just one or two specific motifs, repeated a number of times, as an individual herdsman would repeat calls when he wandered around the village square to gather the animals together in the mornings. It would be reasonable to suppose that the notes and rhythms written would reflect the motifs in current use by the herdsman for whom each part was written, not only because the players and their playing were known to the composer, but also because a function of these works was the realistic representation of the herdsmen in the nativity story. In this way the realism of the Christmas narrative would be heightened for the congregation attending midnight Mass.

Josef Ondřej Nowotný

Four typical *tuba pastoralis* parts and their contexts are briefly examined below. The first is from an *Offertorium Pastorale* by Josef Ondřej Nowotný (1778-1856), from the Premonstratensian monastery at Želiv. The work is scored for Canto, Alto, Tenore and Basso, flute, 2 clarinets in C, 2 horns in G, 2 violins, viola, violone, organ and



2 violins, viola, violone, organ and *tromba pastorale* in G, with an alternative version of this part for flugelhorn.

The Latin words which celebrate the birth of the Christ child are in the form of a motet. They are formal, and use the same text a number of times. The instrumental accompaniment is rich and becomes increasingly complex as the work proceeds. The quiet horn calls of the *tuba pastoralis* appear at the opening, as interludes between sections of text, and in the final bars. These motifs resemble a repeating call such as a herdsman would play to his animals.

Illus.9. Josef Ondřej Nowotný, *Offertorium Pastorale*. Czech Museum of Music, cat. no.MXLA157, *tromba pastorale* part.

Tadeáš Petipeský

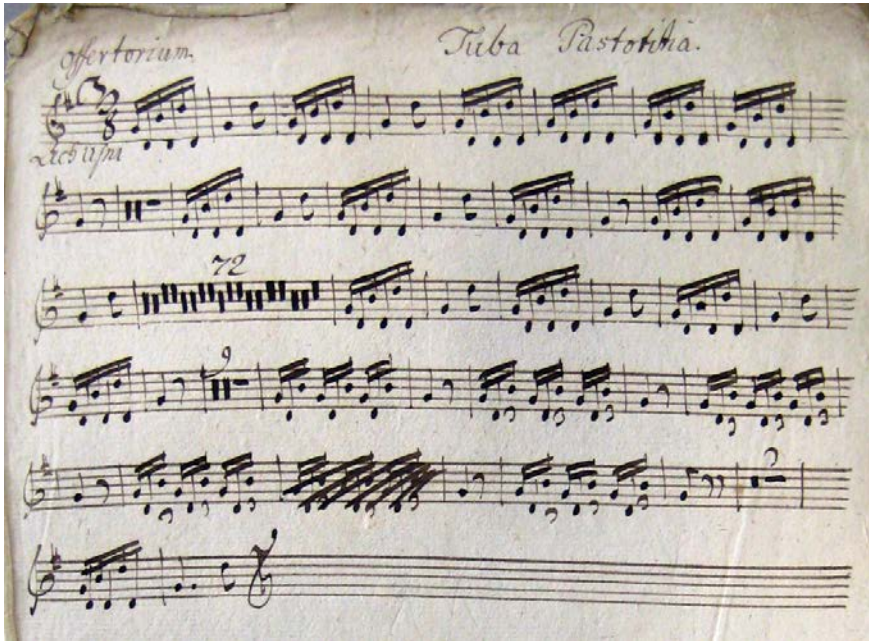
Tadeáš Petipeský's *Motteto de Nativitate pro Sacro die Certatio pastoralis* was written on 16 December 1761 in Přeštice. It is scored for Canto, Alto, Tenore and Basso, 2 violins, *cembalo*, organ and *tuba pastoritia* in G. The narrative is in Czech. A 26-bar instrumental introduction is based entirely on horn-call motifs shared between the *tuba pastoritia* and violin 1, over a bagpipe-like drone. Thereafter the work is organised into a refrain *Ach usni, děťátko, paňátko* (Oh sleep, little baby), sung to a horn-call phrase by the Tenore, answered by the rest of the voices with a simple verse setting.

The Basso repeats *Ach usni, děťátko, paňátko* before the second verse. This refrain does not precede the third verse: instead, the strings provide a brief interlude based on the horn motif before the final

stanza. The *tuba pastoritia* returns for the final instrumental coda, with music similar to that of the introduction. Held chords provide a peaceful backdrop to elaborate horn figurations which are echoed by violin 1.

The verses are each set to the same melody; the text urges the singers to hurry to the manger to give praise to the Christ child. They enumerate various instruments that they will play to give cheer to the infant: cimbalom, zither, flute and organ. There is also an invitation to nightingales to sing to the holy

child. The *tuba pastoritia* plays only in the instrumental introduction and the closing coda. The two motifs given to the instrument are both taken up by the violins; thus they are an integral part of the thematic structure of the composition.



Illus.10. Tadeáš Petipeský, *Motteto de Nativitate*. Czech Museum of Music, cat. no.MIIIA146, *tuba pastoritia* part.

Jakob Jan Ryba

Jakob Jan Ryba (1765-1815) is probably the best-known exponent of the *Pastorella*; he also came from Přeštice. There are manuscripts of 33 *Pastorellas* by Ryba in the Czech Museum of Music, of which only this *Pastoral Offertorium* has a part for herdsman's horn. The work is scored for Canto, Alto, Tenore and Basso, 2 horns in F, 2 clarinets in C, 2 violins, organ and *tuba pastoralis* in F.

The text is in Latin and derives from *Piae Cantiones*, a popular 16th-century source of material for Christmas settings. The *tuba pastoralis* is used for interludes between the vocal passages; at each flourish, the other instruments mark the pulse on tonic harmony, in replication of the rhythmic drone accompaniment of a hurdy-gurdy.



Illus.11 Jakob Jan Ryba, *Pastoral Offertorium*. Czech Museum of Music, cat. no.MXIVG79, *tuba pastoralis* part.

Josepho Štietina

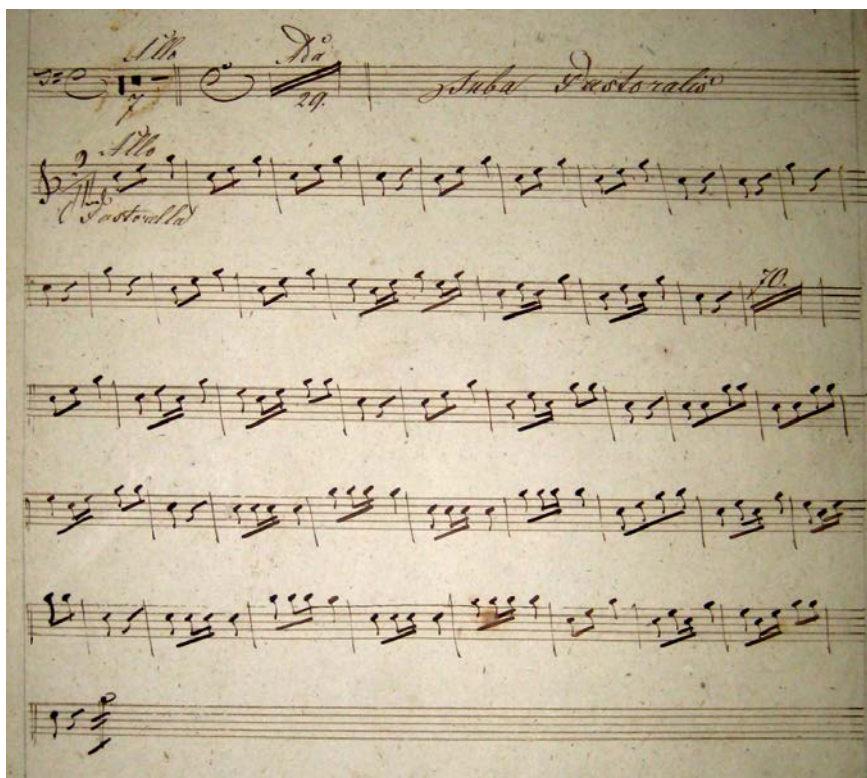
Josepho Štietina was schoolmaster at Ústí nad Orlicí from about 1741 to 1754. His *Pastorella Nativitate D[omini] N[ostr]i J[esu] Christi* is written for Canto, Alto, Tenore and Basso, 2 violins, violone, organ, and a combined part for *tuba nocturna* and *tuba pastoralis* in D. After four slow introductory bars for the strings with organ, the *tuba nocturna* intones twelve slow crotchets on the same note, to strike the hour of midnight. Since a night watchman normally played only one note, his *tuba nocturna* is likely to have been short, and was usually an actual animal horn.¹⁷

The *tuba pastoralis* opens the scene with the shepherds in the fields. The subsequent text, in Czech, is a typical *Pastorella* narrative: a graphic conversation between the shepherds and the angel, and among the shepherds themselves. It relates the Christmas story in a lively, conversational manner. The Canto (marked 'Angel') wakens the shepherds by singing *Gloria in excelsis Deo*.

Once they have worked out what is happening, the herdsmen discuss what music to play for the baby Jesus and what food they will take for him: porridge and cream. They will also take presents: a lamb to keep him warm, with a tinkling bell to amuse him, and their own blankets stripped off the bed. The scene at the manger is the subject of the second part of the narrative, at the end of which the lively calls of the *tuba pastoralis* bring the work to a close. The text is translated as follows:

- Canto (Angel) *Gloria in excelsis Deo.*
I proclaim great joy to you at this hour of midnight:
Shepherds, arise! Listen to happy news.
- Alto Who calls us, that we cannot sleep?
Who plays and wakens us?
- Canto Awake, awake, you sleepy shepherd!
- Alto Who is that talking to me?
- Canto Open your eyes: you can see wonderful things.
- Alto Oh heavenly messenger, tell me the news,
So I can waken my brothers at once and tell them everything.
- Canto A baby is born, longed for little child.
O shepherd, do not sleep any more, get up and sleep no more,
Get up and go to Bethlehem; off you go, now, go, go, go!
- Alto Get up, get up, dear brother, stand up, I have things to tell you.
Be quick, get up, get up!
Our Saviour is born in Bethlehem in a stable.
Come with me, come there, come there.
- Basso What, what and who has told you this?
Why, perhaps I might hear about it too.
- Alto The angel in splendour has shown himself to me,
and has told me to reveal everything to you.
- Tenore If this is so, then you are very fortunate.
I will leave my flock and go with you too.

- Alto Come, come, come, do hurry up!
 The flock can feed itself, no time to lose,
 I want to see the holy child. I want to see him very much.
- Tenore and We will go at once to Bethlehem to see him, and what he is doing.
Basso We must take him some food, in case he needs some.
 But first we will play to him, then give our gifts.
- Tenore Now that we have played some music, let's get out the presents.
 Put them somewhere safe, old Joseph, I have some nice food:
 Porridge for him, also some cream that I'll pour into his cup.
- Alto I have a pretty white lamb to give him,
 It has a sweet tinkling bell, it rings all the time, a pretty tinkling.
 Ting-a-ling, ting-a-ling, ting-a-ling, he can have fun with it.
- Basso What can I give him, as the last person?
 I see something: I will strip the bed,
 Two nice blankets to warm his feet,
 For the baby feels the cold, shivering.
- Tutti* Accept these gifts we bring you, Jesus.
 After our death, bring our souls into your realm,
 Where we will praise you and glorify you for ever
 And behold you in your everlasting glory.¹⁸



Illus.12. Josepho Štietina, *Pastorella*. Czech Museum of Music, cat. no.MXVA202, *tuba pastoralis* part.

These examples demonstrate the fascinating use of the herdsman's horn in the depiction of the Christmas story. In addition, the relationship between the herdsman and his animals, his village, his landscape, his associates and his worship is fundamental to the use of the *tuba pastoralis* in the *Pastorella*. The painting reproduced below shows a Czech herdsman playing a horn to his cattle.

Pastorellas as unique transcriptions

Since around 100 works which include a part for a *tuba pastoralis* survive, we may conclude that herdsman were common figures in village life in this region and the sound of the pastoral horn was a regular occurrence in the rural routines of the Czech-speaking lands. More significantly, the *Pastorellas* may provide unique transcriptions of the music played by herdsman in these villages at that time. The boundary between the participants in the narrative and the characters portrayed is blurred. It is not possible to know whether performers other than the *tuba pastoralis* player took on specific roles in the *Pastorella*, for example if those who sang the parts of the shepherds in the *Pastorella* were also herdsman in the village.

A number of personal names occur in these texts and many are in the familiar form. Some of the comments are so personal that they could be specific references to known characters in the village: 'Wake up, Old Barty,' or 'Hey, hey, Johnny, what's happening?' or 'Stupid Micky, you are carrying barley instead of a sheep!' or 'Jacob, take the bagpipes, blow a tune for the child; Kaspar, start now with your whistle. Peter and Paul will play; Sigmund will beat time.' Since the singers were from the local community and the work was written specifically for them by one of their number, it would be particularly realistic if these were the actual names of the people taking part. Even if these are not specific individuals in the villages concerned, the texts do give some insight into the personalities of the inhabitants.

It is important to note that these works are written by country people for and about their own kind. All amusement in the narrative is laughing with, not laughing at, the characters depicted. This is in contrast to some of the music composed for the enjoyment of the nobility at court in the 18th century, in which 'rustic' could imply uncouth, something to be looked down upon and ridiculed, where peasants were depicted as beggars and drunkards.¹⁹

Conclusion

As an example of the cultural and historical importance of the herdsman's horn, this brief study has the potential not only to provide samples of the type of motifs played by herdsman at an exact time and in a specific location: it also shows the extensive use of such material and demonstrates the imagination of the many composers who used it to enhance the experience of worship.

It may also provide a subtle clue to something more widespread: the effectiveness of pastoral horn motifs when quoted by composers in mainstream 19th-century repertoire. By this time, art music was no longer composed for the nobility: it reached a wide public. With the rapid growth of urban industrial centres, the new audiences would have included those who had moved into the cities from the villages. The representation of rural life in the arts was able to provide an escape from the drudgery of routines imposed by industrialisation. Music could represent a place of calm, serenity and tranquillity, a lost world of innocence, where the heart had once been free. A reference to a herdsman in the countryside would therefore not be seen as the representation of a vagabond, of a despised lower class: for both composers and their audiences, there may have been the subconscious feeling that a herdsman was one of them. It is possible that when a composer such as Beethoven, Berlioz, Strauss or Mahler chose to use a gentle pastoral horn call in a composition, he was in part, consciously or unconsciously, calling upon the memory in his audience of a backdrop of local herding routines that stretched back many centuries in many parts of Europe. The music of the herdsman's horn could be heard even by those from a lowland background as a symbol of an idyllic and idealised rural past.

Notes

- ¹ Jiří Berkovec, *České Pastorely* (Prague: Supraphon, 1987), pp.213-72.
- ² Mark Germer, 'The Austro-Hungarian Pastorella and Pastoral Mass to c.1780' (PhD diss., New York, 1989), pp.64-5.
- ³ Charles Burney, *The present State of Music in France and Italy* (London: Becket, 1771) and *The Present State of Music in Germany, the Netherlands and the United Provinces* (London: Becket, 1773).
- ⁴ Burney, *The Present State of Music in Germany,...* (1773), pp.4-5.
- ⁵ Many examples are named by Barbara Renton in 'The Musical Culture of Eighteenth-century Bohemia' (PhD diss., New York, 1990), p.474.
- ⁶ Joseph Christian von Mannlich, 'Gluck à Paris en 1774: Memoires sur la musique à Paris à fin du règne de Louis XV', *La Revue musicale*, vol.15 (1934), p.260: *Dans mon pays tout le monde est musicien; on enseigne la musique dans les écoles et dans les moindres villages les paysans chantent et jouent des différents instruments pendant la grand'messe dans leurs églises.*
- ⁷ Geoffrey Chew, 'The Christmas Pastorella in Austria, Bohemia and Moravia' (PhD diss., Manchester, 1968).
- ⁸ The appendix to Berkovec's *České Pastorely* lists 60 works which include parts for herdsman's horn and around 40 others appear in the RISM catalogue, online (accessed 20 November 2014).
- ⁹ www.arts-galerie.de.
- ¹⁰ All 25 works are examined in detail in my PhD diss., 'The alphorn in western art music: a cultural and historical study'. Included in the appendices is a transcription of each *Pastorella*.
- ¹¹ Information sheet, *Deutsches Hirtenmuseum*, Hersbruck, August 2012.
- ¹² Including that of Štietina, described later.
- ¹³ All the Czech manuscript texts for this study have been generously interpreted for me by Tomáš Havelka in Prague.
- ¹⁴ The Old Testament Book of Wisdom (18. 14,15) implied that Christ would be born at midnight. Tradition therefore assigned importance to the role of the night watchman, who sounded the strokes of midnight, and so announced the moment of Christ's birth. It is interesting that the equivalent midnight service in the Methodist and Presbyterian Churches in England is known as the Watch Night service.
- ¹⁵ In three out of the 25 works in this collection with a part designated for herdsman's horn, the parts include notes not playable on a natural wooden horn (i.e. a tube without valves, slide mechanism or holes). It must therefore be assumed that these parts were intended for a different instrument. The keyed bugle, invented in 1811, was at times in use alongside the posthorn – it is possible that such an instrument was intended to represent the role of the herdsman in these cases. In one work, a *Pastorella* by Nowotný (see illus.8), the *tuba pastoralis* part is also transposed for flugelhorn.
- ¹⁶ The parts are not written at their sounding pitch, but to be transposed from C, as was the custom for natural horn parts. For horns in C, the notes are normally expected to be played an octave below what is written.
- ¹⁷ Such animal horns used by the night watchman can still be heard, for example, in Ripon, Yorkshire. Richard Wagner specifies that a *Stierhorn* (bull's horn) be played by the night watchman in his opera *Die Meistersinger* (1867).
- ¹⁸ Translation: Frances Jones.
- ¹⁹ Robert Rawson, *Bohemian Baroque: Czech Musical Culture and Style, 1600-1750* (Woodbridge: Boydell & Brewer, 2013), pp.147-55.

FRANCES JONES, Britain's leading authority on the alphorn, gained a music degree from the University of Reading and studied oboe with Sydney Sutcliffe at the Royal College of Music. She teaches and performs on a number of wind instruments, as a soloist, in ensembles and orchestras. Frances has written numerous musical arrangements, published by Phylloscopus Publications, for the ensembles with which she works. She has featured on radio and television, and gives lecture recitals in Britain, France, Austria and Switzerland. She recently completed her doctoral dissertation entitled *The alphorn in western art music: a cultural and historical study*. For further information visit her website: www.AmazingAlphorn.com.

© Copyright: Frances Jones, 2015. Permission to reproduce any of the above content may be sought by contacting frances@AmazingAlphorn.com.