

LISZT AND THE ALPHORN

by Frances Jones

In 1835, Liszt left Paris for Geneva with his mistress Marie, Countess of Agoult. Here they settled for four years and Liszt became head of the piano faculty at the newly established Geneva Conservatoire of Music. During their time in Switzerland they made many excursions into the mountains, getting to know the country from Chamonix in the west and Lucerne in the centre to Appenzell in the east.

As travel became progressively easier during the nineteenth century and tourism was specifically promoted by the Swiss, the Alps provided inspiration to an increasing number of Romantic writers and composers. Liszt was no exception. In his preface to *Tagebuch eines Wanderers* (Diary of a Traveller), written in 1836, Liszt writes eloquently about his compositions written in Switzerland at this time. He explains that he visited many places celebrated for their history or their poetry, but they did not just pass meaninglessly before his eyes – they penetrated his soul. This relationship between him and the places he visited is what he has tried to depict in these compositions. As he began to compose, the images intensified in his mind and organised themselves naturally:

‘I recently came to know a number of new regions and places, many renowned for their history and their poetry. I felt the various natural forces and the associated events, not as meaningless images that passed before my eyes, rather as resonances deep within my soul; there arose between them and myself an undoubted and immediate relationship, an indefinable but clear connection, an inexplicable but definite bond. I tried then to create my strongest sensations, my most vivid impressions, in sound. After I started this work, the memories became more and more intense and they formed their own combinations and order ...’¹

There would have been opportunities for Liszt to hear the alphorn played while he was in the mountains. Such occasions are documented in contemporary writings. A typical example is found in John Murray’s *A Glance at some of the Beauties and Sublimities of Switzerland*, published in 1829. He includes a description of the pleasure he felt on hearing a herdsman with an alphorn on the road to Chamonix:

‘On the main road our delighted ear was charmed with a fine musical echo, produced from the blowing of a horn, composed of pieces of common wood, roughly put together, with five iron hoops: this musical instrument was from three to four feet long, the mouth-piece about four inches circumference, and the opening at the further extremity eight to ten inches. This rude horn was employed by one of the shepherds of the Alps to collect together his wandering flock, and summon them from the mountains. The sound, at first loud and full, vibrated from rock to rock, until its tones were so softened as to be heard only as a distant murmur, that gradually died away upon the astonished but delighted ear, though, in its last sigh, the tone and note were perfect and distinct’.²

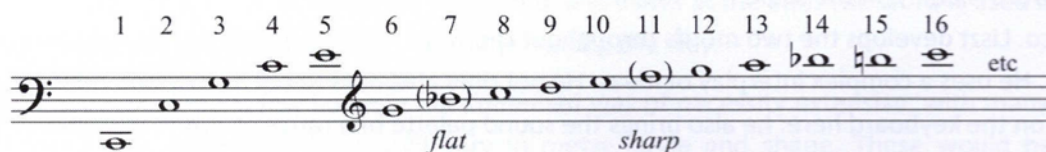
¹ Franz Liszt, *Pianofortewerke*, Vol. 4 (Leipzig: Breitkopf & Härtel, 1916), Vorwort. ‘Nachdem ich in der letzten Zeit viele neue Länder neue und verschiedenartige Gegenden, viele durch die Geschichte und die Dichtkunst verklärte Orte kennen gelernt, nachdem ich empfunden habe, dass die mannigfaltigen Erscheinungen der Natur und die Vorgänge in derselben nicht wie eindrucklose Bilder an meinen Augen vorüberzogen, sondern dass sie in meiner Seele tiefe Empfindungen hervorriefen – entstanden zwischen ihnen und mir zwar undeutliche aber doch unmittelbare Beziehungen, ein unbestimmtes aber doch vorhandenes Verhältnis, eine unerklärliche aber vorhandene Verbindung. Ich versuch dann, in Tönen einige meiner stärksten Empfindungen, meiner lebhaftesten Eindrücke wiederzugeben ...’

² John Murray, *A Glance at some of the Beauties and Sublimities of Switzerland* (London: Murray, 1829), 81-82.



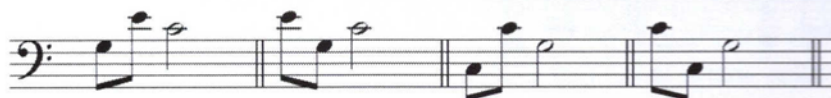
A herdsman plays his alphorn in the mountains.³

As tourism in Switzerland became more widespread, many Romantic composers began to include alphorn motifs into their works in reference to the mountain landscape. An alphorn figure that a composer might use is recognisable from a number of features. All alphorn music is restricted to the natural notes found in the harmonic series:



The harmonic series.

A horn up to around five feet long will normally use harmonics nos. 2, 3, 4 and 5, typically as a gently turning major arpeggio-based motif which may include a leap of an octave, in this manner:



Typical 'turning arpeggio' alphorn motifs formed from harmonics nos. 2, 3, 4 and 5.

A longer horn can produce more notes, higher in the series, and Liszt incorporates the calls of both the shorter horn and the longer horn in his compositions. Alphorn motifs are normally free from regular pulse, in contrast to rhythmic or energetic music of the hunting horn or military bugle. An alphorn motif is often slow and peaceful; sometimes, in contrast, it is cheerful and carefree. Phrases may be built from repeating cells, of an irregular number of bars, and usually end with a paused note. The melody that represents an alphorn in the orchestra or on the piano is often a lone voice: it will be presented either

³ Title page from Gottlieb Jakob Kuhn, ed., *Sammlung von Schweizer Kuhreigen und alten Volkliedern* (Bern: Burgdorfer, 1812).

unaccompanied, or against a peaceful backdrop of held chords. Sometimes these will be the open fifths of a bagpipe-like drone. Occasionally a composer will provide an echo or simulate a response from another alphorn player in the distance; sometimes there will be a chorus of overlapping echoes as the calls might reverberate and re-echo in the solitude of the mountains.

Liszt's *Tagebuch eines Wanderers* comprises 18 piano pieces, many of which he subsequently reworked and re-issued as the first book of *Années de Pèlerinage* (Years of Pilgrimage). Thus a number of the titles of these pieces apply to two quite different versions of Liszt's thoughts. The original versions are discussed here. Alphorn music provides significant thematic material in five of the movements:

Eindrücke und Poesien: 5. *Die Tellskapelle*;

Melodienblüten von den Alpen: No. 1 and No. 6;

Paraphrasen: 1. *Kuhreigen. Aufzug auf die Alp*;
2. *Ein Abend in den Bergen*

Each of these five pieces shows a different way in which Liszt makes use of alphorn music.

Die Tellskapelle (William Tell's Chapel). William Tell, who outwitted oppressors from the House of Habsburg in 1307, is Switzerland's most celebrated hero. Tell's chapel is to be found on the edge of Lake Lucerne, reputedly at the place where he landed after his escape from his captors during a storm on the lake. Liszt contrasts two aspects of the warrior's character in this portrayal: Tell's fighting strength and his pride in his mountain homeland. The opening of Liszt's representation of *Die Tellskapelle* reflects the revolutionary connotations of the story, with trumpet-like fanfare motifs marked *marziale*; then Liszt writes the word *Alphorn* in the score and supplies bright alphorn-like figurations in triple metre, marked *f* and *energico*. Liszt develops the two motifs throughout the work, exploiting their similarities and their differences. He uses a complex interplay of ideas. He not only attempts to tell a story and recreate scenes of the Alps on the keyboard here: he also brings the sound palette of a range of other instruments and orchestral colours into the drawing-room in his piano writing.

The image shows two systems of musical notation for the opening of Liszt's 'Die Tellskapelle'. The first system is marked 'Allegro moderato' and 'marziale', featuring a fanfare motif in the bass clef with a 'cresc.' marking. The second system is marked 'Alphorn', 'f', and 'energico', featuring a triple-meter motif in the bass clef with a 'dimin.' marking. A box is drawn around the Alphorn motif in the second system.

Liszt, *Tagebuch eines Wanderers*, opening of *Die Tellskapelle*.⁴
A box has been superimposed to highlight the alphorn motif.

⁴ Liszt, *Pianofortewerke*, Vol. 4, 62.

Melodienblüten von den Alpen, No. 1 (Melodic Flowers of the Alps, No. 1). There are many alphorn motifs in the nine pieces included under the title *Melodienblüten von den Alpen*. A complex example is shown below. An alphorn-like arpeggio pattern is established at the top of the left-hand chords. Out of these, rising call figures emerge, which Liszt develops into a cheerful melody.



Liszt, *Tagebuch eines Wanderers*. Alphorn motifs open the first of the *Melodienblüten von den Alpen*.⁵

Melodienblüten von den Alpen, No. 6. This piece is a transcription and set of improvisations on a specific alphorn melody known as the *Kuhreihen* from Appenzell. Traditional alphorn music is known as the *Kuhreihen* or *Ranz des Vaches*,⁶ the row or procession of cows that is taken up to the high mountain pastures at the beginning of the summer grazing period and down at the end. The word is used both to describe the journey and to describe the music played along the way.

As these journeys could last a few hours, a full *Kuhreihen* was of necessity extensive, with many different motifs following one another which would vary in metre, style and shape. These would be specific, repeating phrases, as the practice is still in use today whereby cows are taught to recognise their individual calls. A cowherd would play phrases to call an animal as necessary on the journey or to attract its attention on the mountain. The music in each area was different, with each herdsman playing to the cattle in his care. The use of the terms 'melody' or 'tune' applied to the *Kuhreihen* can therefore be misleading: music from any one herdsman was always improvised, with no extended melody, as such, ever specifically created or repeated. Once collectors began to write such music down, though, there are what are described as variants of a basic melody, however this is not a true reflection of the genre. In some collections many versions of the same melodic material are found alongside each other.

Defining features of a *Kuhreihen*, therefore, are short repeating motifs, frequent changes of metre and style, phrase-lengths dictated by reasonable breathing with motifs coming to rest on a paused note and the inclusion of the 'alphorn *fa*', the out-of-tune 11th harmonic that is used on the alphorn. Sometimes in a silence a natural echo might rebound off a distant mountainside, or another herdsman may play a response from a distance: this might be added in a transcription.

Above all other alphorn music, the *Kuhreihen* from Appenzell, a sparsely-populated, mountainous canton in the east of Switzerland, has been the most widely documented; it is therefore the one alphorn 'melody'

⁵ Liszt, *Pianofortewerke*, Vol. 4, 70.

⁶ These terms appear in a variety of spellings.

that has been the most widely quoted by composers. Although almost every written version of the Appenzell *Kuhreihen* is different, there are a number of features that define this music and the title refers to this material, rather than to a definitive fixed piece of music.⁷

The opening phrase of this *Kuhreihen* is a rising line from tonic to dominant, used to summon the cows. There is usually some subsequent elaboration of the upper dominant before a descent concludes the phrase, and it may be repeated as necessary. The next section is a series of repeating motivic cells used to call the individual animals on the journey. The choice of motif, the number of different cells included and the number of times each cell is repeated is different in almost every transcription. Some of these motifs appear in many transcriptions; some are unique to one version. One that is common in this *Kuhreihen* is a three-note motif. A section normally ends with a paused note; a new motif is sometimes in a new pulse and may be signalled with a double bar. Sometimes the opening idea returns in between the motivic sections, sometimes it appears just at the end, sometimes it does not return. In some instances a recurrence is identical to the opening version, on other occasions it is a variation of that.

The text of the Appenzell *Kuhreihen* when it is sung describes the process of the *Kuhreihen*, typified by a version written down in Appenzell in 1730.

The image shows two systems of handwritten musical notation for the Appenzell *Kuhreihen*. Each system consists of a vocal line and a lute accompaniment line. The first system is titled "Ein Ding." and has the lyrics: "wändm ja wändm ja wändm wändm ja", "fa lololo lololo lololo toba Gott's uama alfama", and "gott's uama alfama sin juoga sin alfa sin aua". The second system has the lyrics: "alfama toba toba toba toba toba to to to lololo", "to lololo lololo to lololo to lololo to lololo", "to lololo lololo lololo toba toba Rôda gott's uama al", "fama Gott's uama to to to to to to to toba lololo", "e - - to to ba wäni na fa a gfiſſa a gfiſſa", and "gfiſſa a gfiſſa a gfiſſa a so Rod alfama zua a".

Opening of the Appenzell *Kuh Reigen* in Maria Barbara Brogerin's *Liederbüchlein* (Little Songbook), 1730. It runs for eight pages.⁸

7 Max Peter Baumann, in *Musikfolklore und Musikfolklorismus* (Winterthur: Amadeus, 1976), 133-134, compares 24 different transcriptions of the *Kühreien* of Appenzell.

8 Maria Barbara Brogerin, *Liederbüchlein*, on permanent loan from the Brogerin family to the Zentrum für Appenzellische Volksmusik, Gonten, canton of Appenzell.

By the early nineteenth century, though, this Kuhreihen music was given a new text which tells a story of farming life in the valley of Colombettes, on the edge of the Gruyère mountains by Lake Geneva. Although the melodic contours are those of the music from Appenzell, it has now put down roots in the western, French-speaking part of Switzerland. The text is in the local French patois and runs to 19 verses with a repeating refrain.

Andante.
Lé z'armailli del Co - lom - bet - té
Dé bou ma - tin sé san lé - - ha. Ha
ha! Ha ha! Liauba! Liauba! por a - ri -
Allegro.
- a! Vi - en - dé to - té, Bliantz' et nai - ré,
Rodz'et mot-ai - lé, Dz'jouven et o - tro, Dé - zo on tschano
Joïé voz'ar - io Dé zo on treiblio io te treintzo!
Andante.
Liauba! Liauba! por ar - i - a! Liauba!
Liauba! por ari - a!²

Lé z'Armailli del Colombeté as reproduced in the third edition of *Sammlung von Schweizer Kuhreigen und alten Volksliedern*, Bern, 1818

Through this song, the old Appenzell alphorn calls were popularised in an unusual circumstance. At the annual wine festival of 1819 in Vevey, some 20 miles from Colombettes, the herdsmen mounted a small dramatic interlude, together with their cattle:

‘The herd stopped, the farmers removed their caps and replaced them with berets made of leather; after rolling up their sleeves they milked the cows and imitated the process of making cheese, all the time singing in chorus some verses of the *Ranz des Vaches*’.⁹

Following its first appearance at the Vevey festival of 1819, the singing of this *Ranz* became an annual ritual there. The American writer James Fenimore Cooper, author of the novel *Last of the Mohicans*, wrote a moving account of the Festival of 1833. The programme for the festival included the text of *Les Armaillis de Colombettes* and the communal singing of the melody assumed an aura of solemnity and deep-felt rootedness in the land and the country:

⁹ *Description de la Fête des Vignerons Célébrée à Vevey, le 5 août 1819* (Vevey: Loertscher, 1819): *La troupe arrêtée, les figurants ôteront leurs chapeaux qu'ils remplaceront par la barrette de cuir; après avoir retroussé leurs manches, ils s'occuperont à traire les vaches et à imiter l'opération de faire le fromage, tout cela en chantant en chœur quelques couplets du Ranz des vaches.*

‘No sooner had the herdsmen and milkmaids sung the first two stanzas, than a deep silence descended on the crowd; then, as the verses of the singers rose in the air, numerous echoes mounted in the crowd as they repeated the simple music; and the cry *Liauba! Liauba!* rang out simultaneously from thousands of voices as if directing child-like vows to the mountains. The final verses united in a general outburst of exuberant enthusiasm’.¹⁰

Today in Switzerland this version of the music has acquired the status of an anthem to be sung at national festivals and private celebrations, at formal events and casual gatherings, sung either by massed crowds or as a solo, in unison or harmony, sometimes with instrumental or even orchestral accompaniment. It features on many CD recordings of Swiss music.

The sixth piece in Liszt’s set of *Melodienblüten von den Alpen* comprises an expressive selection of alphorn-like motifs, followed by a solemn rendition of this music. It is reminiscent of its reverential use at the Vevey Festivals. Liszt marks the statement of the opening phrases *Adagio molto espressivo, semplice* and gives each motif an appropriate pause at the end. The three-note repeating motif from the *Kuhreihen* then appears in the tenor voice in 3/8, set with a drone underneath and against an elaboration of the melody in 1/4 in the right hand. After a number of other sections, the prayer-like *Adagio* section returns to close the movement.

Liszt, *Tagebuch eines Wanderers*. Appenzell *Kuhreihen* material is the basis of the sixth of his *Melodienblüten von den Alpen*. Bars 49-80.¹¹

10 James Fenimore Cooper, *Le Bourreau de Berne, ou L'Abbaye des Vignerons* (Paris: Gosselin, 1839), 25: *Les pâtres et les laitières n'eurent pas plutôt dit les deux premiers versets, qu'un profond silence se fit dans la foule; puis, à mesure que les strophes du choeur s'élevaient dans l'air, de nombreux échos partant de la foule répétaient les notes sauvages; et à l'exclamation Liauba! Liauba!, des milliers de voix partirent simultanément comme pour adresser aux montagnes les vœux de leurs enfants. Les derniers vers se confondirent dans un élan général d'enthousiasme.*

11 Liszt, *Pianofortewerke*, Vol. 4, 97.

Kuhreigen. Aufzug auf die Alp (Cow Procession up the Alp). The third section of Liszt's *Tagebuch eines Wanderers* bears the title *Paraphrasen*. It opens with a piece entitled *Kuhreigen. Aufzug auf die Alp*, which is built around a different *Kuhreihen*, one written by Ferdinand Furchtigott Huber.

Huber had been an important figure in the revival of the alphorn. Until the middle of the sixteenth century, the alphorn was widespread in the Alps, as a vital piece of equipment for the herdsman in the mountains. The Reformation took a firm hold in Switzerland though, under the leadership of Zwingli and Calvin, and the reformers declared that musical instruments were tools of the devil. Following decisions made at a number of Synods towards the end of the sixteenth century, instruments were systematically destroyed. Around two-thirds of Switzerland was eventually to become Protestant and in these regions the alphorn died out. Only in areas that remained Catholic did the instrument, and the way of life that was dependent on it, survive: the high mountain regions of central Switzerland, Ticino and part of Appenzell.

In 1797 Napoleon invaded Switzerland, and for eight years the country was under French occupation. Upon Napoleon's retreat in 1805, the Governor of the canton of Bern, Niklaus von Mülinen, proposed a Festival of Alpine Traditions in a meadow alongside the ruins of Unspunnen Castle above Interlaken, to celebrate the nation's freedom from foreign domination and to renew a sense of Swiss national identity. On 17th August 1805, the first Unspunnen Festival took place, with displays of regional dancing, singing, costume and food, competitions in alphorn playing, poetry and oration, crossbow shooting and wrestling, and demonstrations of strength with boulder-throwing. The winner of the alphorn playing competition was to be crowned king of the festival. Although the Festival was a success, the demise of the alphorn was sadly apparent: only two players attended. At a subsequent Festival held in 1808, only one player came. Huber, an enthusiast of traditional Swiss music and the alphorn, began to collect and transcribe music, and also compose new repertoire. A set of *Kuhreihen* and folk melodies was published in 1805 and a second expanded edition appeared in 1812. A third collection of 1818 contained 56 items, a number of which were composed by Huber, and a further expanded version appeared in 1835 under the name *Les Délices de la Suisse*.

In 1825 Mülinen had six new alphorns made and enlisted Huber to teach people to play them. In August 1826, Huber held a two-month alphorn playing course, which was repeated the following summer. Over the next years, many more instruments were made; courses in alphorn playing were held regularly and gradually the alphorn became a familiar sound once again in the mountains.



'Alphorn Lesson'. Etching copy of a lost oil painting by Johann Georg Volmar, c.1826.
Huber and students on the Wengen alp with the Jungfrau in the background.¹²

¹² Reproduced in Brigitte Bachmann-Geiser, *Das Alphorn, vom Lock- zum Rockinstrument* (Bern: Haupt, 1999), 48.

One of Huber's compositions from the collection, *Kuhreihen im Fruehling zum Aufzug auf die Alp* (Departure of the Cattle Procession in Spring for the Alp), is the basis of a piano piece that Liszt uses in *Tagebuch eines Wanderers*, for which he retained a similar title. After a cadenza-like introduction, Liszt quotes Huber's melody in its entirety and then builds a series of variations upon it. It contains alphorn-like turning arpeggio motifs, short repeating phrases and long pauses. Liszt makes much use of the sustaining pedal to provide increased resonance in imitation of the sound of the alphorn as it reverberates in the mountains and the opening, marked *ff*, is repeated as an extended atmospheric echo, marked *ppp*, before the music moves into a series of rhapsodic elaborations of Huber's material.



de
Huber.

fröhlich.

CHANT

Der U - tig wott cho der Schnee zerget scho der
 He - ja le prin - temps fait fondre la glace les

GUITARE

PIANO

Himmel seh blau-e der Gurg-ger het gschraue der Mey-e sy-g

Huber, *Kuhreihen im Fruehling zum Aufzug auf die Alp*, from *Les Délices de la Suisse*. The vignette shows the herdsman with his alphorn as he sets off with the cattle. ¹³

13 J. B. Glück, *Les Délices de la Suisse* (Basel: Knop, 1835), 25.

(Metronome de Maelzel. ♩ - 92.)

vibrante. long silence.

ANDANTINO
A CAPRICCIO.

ff. Ped. *ppp Dol.*

leggiere. *hr.* *gua.* *hr.* *2* *3 2 1 + 1* *2*

rfz Dim. Dol. *Ped accel:*

pp

gua. *loco* *1*

poco rit. e smorz. *1* *f marcato.* *sf*

Ped

ppp Dol. *poco a poco rallentando molto.* *hr.*

Liszt, *Tagebuch eines Wanderers*, opening of *Kuhreigen*. Aufzug auf die Alp which is based on Huber's *Kuhreihen im Fruhling zum Aufzug auf die Alp*.¹⁴

Ein Abend in den Bergen (An Evening in the Mountains). John Murray in *A Glance at some of the Beauties and Sublimities of Switzerland* describes the use of the alphorn at sunset. This carries the connotations of the *Alpsegen* or *Betruif*, a prayer sung at nightfall from a high place in the mountains at full voice, with amplification provided by the funnel that was used in milking. It is still heard today. The lyrics and melody, unique to every occasion, are personal and heartfelt. An *Alpsegen* calls to God, to Mary, to Jesus and generally to some of the relevant or local saints, to protect those in the mountains and their animals through the night. Murray records that he heard the sound of the alphorn as if in evening prayer:

¹⁴ Liszt, *Pianofortewerke*, Vol. 4, 114.

'There was a wild romance in its notes, which was characteristic in a very high degree all round. This instrument is about eight feet long and its farther extremity rests on the ground. It is used among the mountains not merely for the herdsmen's call, but as an invocation for the solemnities of religion. As soon as the sun has shed his last ray on the snowy summit of the loftiest range, the Alpine shepherd from some elevated point, trumpets forth "Praise God the Lord," while the echoes in the caves of the everlasting hills, roused from their slumbers at the sacred name of God, repeat "Praise God the Lord." Distant horns on lower plains now catch the watch-word, and distant mountains ring again with the solemn sound "Praise God the Lord," and other echoes bounding from other rocks, reply "God the Lord." A solemn pause succeeds; with uncovered head and on bended knee, the shepherd's prayer ascends on high. At the close of this evening sacrifice, offered in the temple not made with hands, the Alpine horn sounds long and loud and shrill, "good night," repeated by other horns; while a thousand "good nights" are reverberated around, and the curtain of Heaven closes on the shepherds and their flocks'.¹⁵



Alphorn player at sunset. Engraving by G. Lory, 1818.¹⁶

In *Ein Abend in den Bergen*, Liszt is in solemn prayerful mood. He gives the pianist the instructions *dolce religiosamente* and *dolce espressivo*. He creates a beautiful evening stillness with repeating high octave Gs, reminiscent of a shimmering *tremolando* of orchestral violins, then brings in a simple turning arpeggio alphorn motif in the register at which it would be played on an alphorn. He builds the motifs into a tender prayer-like melody reminiscent of the *Alpsegen*, with the instruction *dolce con sentimento*. The instruction that the sustaining pedal should be in use throughout the opening section creates a suitable atmospheric resonance.

¹⁵ John Murray, *A Glance at some of the Beauties and Sublimities of Switzerland* (London: Murray, 1829), 218-9.

¹⁶ Gottlieb Jakob Kuhn, ed., *Sammlung von Schweizer Kuhreigen und alten Volkliedern* (Bern: Burgdorfer, 1818), copper engraving, title page.

Andante. M. M. $\text{♩} = 72$.

dolce religiosamente

dolce espressivo

cresc.

Rea

rinforzando

dim. e rit. molto

PPP smorzando

Rea

Piu lento. M. M. $\text{♩} = 66$.

dolce con sentimento

sempre pp il Basso

Rea

Liszt, *Tagebuch eines Wanderers*, opening of *Ein Abend in den Bergen*.¹⁷

Liszt returned to the story of William Tell in 1845 in a work for voice and piano. German poet and philosopher Friedrich von Schiller had written a substantial drama about the life of the folk hero in 1804. The *Kuhreihen* plays an intrinsic role in his text: he requires that his first three characters are introduced singing to a *Kuhreihen* melody. The opening of the play is set on the shores of Lake Lucerne and the stage directions specify the mountain scene, with cowbells and singing to a *Kuhreihen*. Liszt's setting of the three *Kuhreihen* texts from the opening of the drama appeared under the title *Drei Lieder aus Schillers Wilhelm Tell*. These *Kuhreihen* texts were also set to music by Rossini and Schumann. Liszt's songs form one continuous work. It is dedicated to the Dutch artist Ary Scheffer, one of Liszt's acquaintances in Paris, who painted a number of portraits of leading nineteenth-century intellectuals, including Dickens, Lamartine and Chopin, and completed a painting of Liszt in 1837. The portrait depicts Liszt as one of the magi; thus the much-fêted composer is elevated to the hierarchy of kings of legendary biblical status.¹⁸

No. 2 of the set bears the title *Der Hirt* (The Herdsman). The text describes the *Kuhreihen*, or departure of the herdsman with his cattle to the summer pastures. The words are given by Schiller to William Tell's son.

¹⁷ Liszt, *Pianofortewerke*, Vol. 4, 134.

¹⁸ Imre Kovacs, 'The Portrait of Liszt as an allegory of the artist in Ary Scheffer's *Three Magi*,' *Studia Musicologica*, Vol. 49 (Hungary: Academia Kiado, 2008), 91.

Ihr Matten, lebt wohl,
 Ihr sonnigen Wiesen!
 Der Senner muss scheiden,
 Der Sommer ist hin.
 Wir fahren zu Berg,
 wir kommen wieder,
 wenn der Kukkuck ruft,
 wenn erwachen die Lieder,
 wenn mit Blumen die Erde
 sich kleidet neu,
 wenn die Brünnelein fließen
 im lieblichen Mai.

You meadows, farewell!
 You sunny pastures!
 The herdsman must leave,
 The summer is over.
 We go to the mountain,
 we are coming again,
 when the cuckoo calls,
 when the songs awake,
 when the flowers
 clothe the earth anew,
 when the brooks flow
 in lovely May.

Liszt's setting for voice and piano of the herdsman's song from *Wilhelm Tell* is almost operatic in its complexity, sonorities and approach. The vocal part and the piano accompaniment form an integrated whole reminiscent of a substantial orchestral score, with many different types of textures. At times the piano is in conversation with the voice, at times it takes prominence; indeed Liszt includes an extensive piano cadenza. He uses a variety of alphorn motifs, each one a number of times, and highlights the initial alphorn-like call with the marking *quasi Corno*.

The image shows a page of musical notation for Franz Liszt's 'Der Hirt' from his 'Drei Lieder aus Schillers Wilhelm Tell'. The score is for voice and piano. The top system shows the vocal line with the lyrics 'wir kommen' and a piano accompaniment. The piano part features a section marked 'quasi Corno' with 'f vibrato' dynamics. The bottom system shows the vocal line with the lyrics 'wie . . . der, wenn der Kuk.kuck ruft,' and a piano accompaniment. The piano part includes various dynamics such as 'ff' and 'rall.'.

Liszt, *Drei Lieder aus Schillers Wilhelm Tell*, No. 2, *Der Hirt*, from bar 39.¹⁹

Alongside the inclusion of alphorn-inspired material in his salon pieces, Liszt also incorporated alphorn references in his orchestral music. One of the essential routines of the herdsman high in the mountains was to play a melody after there had been a storm, to let the villagers in the valley below know that all was well. Some of the most beautiful moments when a composer uses an alphorn motif in orchestral repertoire is in the representation of calm or thanksgiving after a storm: the best known is surely Beethoven's reassuring alphorn calls after the storm in his 'Pastoral' Symphony. Liszt too creates a beautiful representation of peace after a storm in *Les Préludes*, originally composed in 1848. In contrast to the quotations of alphorn material in the works examined above, here Liszt shows his awareness of the more substantial range of the longer alphorn. He uses harmonics beyond the usual nos. 2, 3, 4 and 5: in this instance nos. 6, 8, 9, 10, 12 and 13. Thus this alphorn-type motif has more of a pentatonic feel, as more of the degrees of the scale are available. The work was written as the introduction to a cantata *Les*

¹⁹ Franz Liszt, *Musikalisches Werke* Series 7, Vol. 1 (Leipzig: Breitkopf & Härtel, 1917), 13.

Quatre Elemens, with words by the poet Joseph Autran. The music subsequently underwent several transformations including an association with writings of Alphonse de Lamartine instead, however the piece has no specific narrative, rather it reflects concepts and ideas. Liszt uses many images drawn from nature in this work and a section that describes the storms of life (*Allegro tempestuoso*) is brought back to calm with a passage which reflects pastoral innocence (*Allegretto pastorale*), in replication of an alphorn being played in the mountains after a storm to signal that all is well. Liszt provides a carefree alphorn-like melody for the horn which is repeated and extended by the oboe and then the clarinet. It is set over a *pianissimo* rustic drone.

Liszt, *Les Préludes*, from bar 200, *Allegretto Pastorale*, where an alphorn-like melody gives a rural flavour to the scene.²⁰

Thus in a number of his compositions, Liszt not only shows an awareness of the calls that could be heard on an alphorn in the mountains. He demonstrates a knowledge of its various moods, of peace, of solemnity and of cheerfulness. He shows that he is familiar with its pastoral heritage with an understanding of the music of the *Kuhreihen*, its use as a prayer at twilight in the *Alpsegen*, and its function to signal that 'all is well' after a storm in the mountains. He is aware of the calls of both the short and the long alphorn. The extent to which he expected his audiences to understand such references in his compositions can only be a matter of conjecture, but there would have been no point in his decision to include such references but for the fact that there was some expectation that these motifs would convey some meaning to his public.

²⁰ Franz Liszt, *Les Préludes* (London: Eulenburg, 1997), 55.