

## Schola Cantorum Basiliensis

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# Studientage Zink / Cornetto conference

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Montag und Dienstag, 14. und 15. Januar 2019  
5-001, Eintritt frei

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### Montag, 14. Januar 2019

- 14.30 Uhr Bruce Dickey (Bologna):  
Mozartian cornetto currents in Moravia
- 15.45 Uhr Kaffeepause
- 16.15 Uhr Katharina Haun (Basel)  
"The cornetto in its early years - 1450 to 1530"
- 16.45 Uhr Jamie Savan (Birmingham)  
"Trans-alpine Exchanges: Zink and Cornetto in the Early Sixteenth Century".
- 17.15 Uhr Diskussion
- 18.00 Uhr Instrumentenbauer präsentieren ihre Instrumente

### Dienstag, 15. Januar 2019

- 10.30 Uhr Helen Roberts (Birmingham)  
A Day in the Life of William Mather: Cornitor, publican, wait.
- 11.30 Uhr Roland Wilson (Berlin)  
"The renaissance cornetto in the mp3 world"
- 13.00 Uhr Mittagspause
- 14.30 Uhr Gawain Glenton  
Il canto schietto. Towards an understanding Luigi Zenobi's 'simple' style of singing
- 15.30 Uhr Kaffeepause
- 16.00 Uhr Diskussion
- 18.00 Uhr Konzert der Zink-Klasse im Kleinen Saal

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**Bruce Dickey (Bologna)****Mozartian cornetto currents in Moravia:**

The extraordinary long life of the cornetto at the St. James Church in Brno

My recent researches at the Moravian National Library in Brno have uncovered a fascinating and little-known pocket of cornetto playing from the beginning of the 18th century until well into the second half of the century. Principally under a series of three chapel masters in the 18th century, a collection of music was amassed for the use of the St. James choir including parts for cornetti in some 40 surviving works. Many of these pieces include obbligato parts for cornetto and trombone, and even in works where the cornetto plays a colla parte role, the instrument often has challenging and interesting music, documenting a continuing and flourishing tradition well past the 1770s. We will look at the organization of the church's music, the spaces in which it was played and three representative pieces, one from each chapel master's tenure.

**Katharina Haun (Basel)****"The cornetto in its early years - 1450 to 1530"**

In my research I looked at archival details and iconography from 1450 to 1530 to see at what point it came from a phenomenon of single cornetto players here and there to a sudden hiring of cornettists in all cities and courts over Europe. It clearly starts with more frequent stating of cornettists in Germany (including Habsburg courts and Swiss cities), but not long after that, Piffari in Italy and Minstrel players in England are mentioned. Finding out which musical background these first professional cornetto players come from and also in which context they are playing are the main points of focus.

**Jamie Savan (Birmingham)****"Trans-alpine Exchanges: Zink and Cornetto in the Early Sixteenth Century".**

In this paper I will consider different kinds of straight and curved cornetts within the context of a trans-alpine exchange of musicians and musical instruments in the first half of the sixteenth century. I will seek to reveal connections between iconography, surviving instruments, and some of the earliest named players and makers of the zink and cornetto. I hope though this process to shine some light on the early history of our instrument, while also identifying areas for future research.

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## **Helen Roberts (Birmingham)**

### **A Day in the Life of William Mather: Cornitor, publican, wait.**

The day-to-day lives of seventeenth-century musicians are notoriously shrouded in mystery. Often members of the lower classes, they commonly fall under the radar of the type of documentary evidence that can be associated with the gentry and nobility of the time, which makes it even more exciting when an individual emerges about whom slightly more than usual is known. This presentation explores the paper trail left by William Mather, cornettist at Canterbury Cathedral from around 1630 until 1642, leader of the Canterbury town waits, and proprietor of one of Canterbury's many drinking establishments. Using Mather's story as a point of reference, I will introduce my research project as a whole and discuss how the work I have done so far can inform performance of English sacred music with cornetts and sackbuts. Drawing on research carried out at Canterbury and Durham Cathedrals, I will sketch out the type of activity William might have engaged with on a day to day basis, how he might have carried out his duties, and what we can learn from his portfolio career about life in the seventeenth-century gig economy.

## **Roland Wilson (Berlin)**

"The renaissance cornetto in the mp3 world" - the cornetto in context around 1560, other instruments of the time, the sound and makeup of vocal ensembles, the aesthetic values. What does that tell us about the sound of the cornetto?

## **Gawain Glenton**

### **Il canto schietto. Towards an understanding Luigi Zenobi's 'simple' style of singing**

Luigi Zenobi's Perfect Musician letter (c.1600) is one of the most engaging sources for students of historical vocal performance practice. Zenobi details the skills required of singers at this time, explaining that they should be able to deploy a repertoire of florid and playful *passaggi* involving scales, leaps, skips and echoes. He makes clear that every good singer should 'know how to sing the piece in its simple form ('*deve saper cantare il canto schietto*'), that is, without any *passaggio*, but only with grace, *trillo*, *tremolo*, *ondeggiamento*, and *esclamazione*.'

Zenobi's letter is not a formal treatise and does not offer the reader any examples pertaining to these modes of performance. It is however clear that Zenobi's idea of 'simple' performance involves a degree of ornamentation which challenges modern expectations of late-renaissance polyphony.

This paper aims to shed light on the concept of *canto schietto* by linking Zenobi's letter to contemporary sources including Oratio Scaletta's *Scala di musica* (Verona, 1598), and

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Francesco Rognoni's *Selva de varii passaggi* (Milan, 1620), both of which include advice on singing 'cleanly and well' (using the term 'cantar polito e bene'). These sources show that Zenobi's view of 'simple' performance formed part of the musical mainstream. Scaletta and Rognoni provide us with some of the practical details missing from Zenobi's tantalising letter, details which are crucial to any modern performer wishing to understand and attempt the artful performance of late sixteenth-century vocal polyphony in a historically informed style.