

EARLY MUSIC HISTORY 7

Studies in Medieval and Early Modern Music

edited by TAIN FENLON

The contents of this seventh volume of *Early Music History* spans the period from late Antiquity to the High Renaissance. Two contributions deal with early material. One considers the origins of neumatic notation itself, not so much from the chronological perspective but rather with an interest in the neumes themselves and the way that they transmit Gregorian melodies, while the second consists of an interpretation of references to responsorial psalms in the pre-eucharistic service of the fourth century as the earliest witness to the existence of the gradual psalm. The remaining articles all focus on aspects of Renaissance music. One argues for a re-assessment of Compère's importance as a chanson composer while another, drawing on a vast range of archival data, delineates the importance of urban centres in Germany for the development of instrumental music. Two further contributions treat the music of Oswald von Falkenstein; the first discusses the implications of the discovery of new models for two songs and a number of fresh concordances, while a second complementary piece identifies two additional songs by Oswald which draw on music from the early fifteenth-century French repertory. A final study adds to the growing interest in the patronage of music in northern Europe with a detailed account of arrangements at the church of Our Lady in Antwerp. The reviews section comprises consideration of two major recent books: Mary Remnant's study of early English bowed instruments, and Allan Atlas's treatment of music at the Aragonese court of Naples. *Early Music History* is illustrated and includes music examples.

KRISTINE K. FORNEY

Music, ritual and patronage at the Church of Our Lady, Antwerp

KENNETH LEVY

On the origin of neumes

JAMES W. MCKINNON

The fourth-century origin of the gradual

GERALD MONTAGNA

Caron, Hayne, Compère: a transmission re-assessment

KEITH POLK

Instrumental music in the urban centres of Renaissance Germany

LORENZ WELKER

New light on Oswald von Wolkenstein: central European traditions and Burgundian polyphony

DAVID FALLOWS

Two equal voices: a French song repertory with music for two more works of Oswald von Wolkenstein

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