

Missa L'homme armé Discography

Compiled by Jerome F. Weber

This discography of almost forty Masses composed on the *cantus firmus* of *L'homme armé* (twenty-eight of them currently represented) makes accessible a list of this group of recordings not easily found in one place. A preliminary list was published in *Fanfare* 26:4 (March/April 2003) in conjunction with a recording of Busnoys's Mass. The composers are listed in the order found in Craig Wright, *The Maze and the Warrior* (Cambridge and London: Harvard University Press, 2001), p. 288; the list is alphabetical within broad eras. In particular, he discusses Du Fay (pp. 175ff.), Regis (pp. 178ff.), the Naples Masses (pp. 184ff.) and Josquin des Prez (pp. 188ff.).

Richard Taruskin, "Antoine Busnoys and the *L'Homme armé* Tradition," *Journal of AMS*, XXXIX:2 (Summer 1986), pp. 255-93, writes about Busnoys and the Naples Masses, suggesting convincingly (pp. 260ff.) that Busnoys's Mass is the earliest of the group and that the Naples Masses are also by him. Fabrice Fitch, *Johannes Ockeghem: Masses and Models* (Paris, 1997, pp. 62ff.), suggests that Ockeghem's setting is the earliest. Craig Wright, *op. cit.* (p. 175), calls Du Fay's the first setting. For a discussion of Taruskin's article, see *Journal of AMS*, XL:1 (Spring 1987), pp. 139-53 and XL:3 (Fall 1987), pp. 576-80. See also Leeman Perkins, "The *L'Homme armé* Masses of Busnoys and Ockeghem: A Comparison," *Journal of Musicology*, 3 (1984), pp. 363-96, and Richard Taruskin, *The Oxford History of Western Music* (2005), I: 483-500.

Twenty-three of the Masses have been recorded complete, but only four have been recorded more than twice (Du Fay, Ockeghem, two by Josquin des Prez). The recordings are arranged chronologically, citing conductor, ensemble and date of recording if known. Following is the issued format (78, 45, LP, MC, CD, SACD), the label and the issue number(s).

Additions and corrections may be conveyed to the compiler for inclusion in a revised version of the work. Go to Chantdiscography.com and click on 'contact us'. A scan of a CD booklet that provides needed data would be invaluable.

p. 2 1450s-
p. 5 1480s-
p. 7 1520s-
p. 8 1550s-
p. 8 1600s-
p. 9 appendix

October 2017

In the same series:

Du Fay Discography
Josquin des Prez Discography

1450s to 1480s

Anonymous

Missa L'homme armé (3vv.) (Bologna, MS Q16)
recorded but not issued

Philippe Basiron (c.1449–91)

Missa L'homme armé
not recorded

Antoine Busnoys (c.1430–92)

Missa L'homme armé

Bruno Turner, Pro Cantione Antiqua (rec. 1978.05.08-10)

LP: Archiv 2533 404

CD: Archiv 445 667-2

Andrew Kirkman, Binchois Consort (rec. 2001.06.19-21)

CD: Hyperion CDA 67319

Caron (?–?) *see appendix, p. 9; his dates are commonly cited as “flourished from 1460 to 1475”*

Missa L'homme armé

The Sound and the Fury

CD: ORF. SACD 3057

The Sound and the Fury (rec. 2011.05.-09.) (*using Jaap van Benthem's edition*)

CD: Fra Bernardo 1207302

Kyrie only Paul Van Nevel, Huelgas Ens. (rec. 2015.07.09-10) [2:50]

CD: Sony/Deutsche Harmonia Mundi 8875143472

Guillaume Du Fay (1397–1474)

Missa L'homme armé

See the Du Fay discography on this website.

Guillaume Faugues (?–?) *his dates are commonly cited as “flourished from 1460 to 1475”*

Missa L'homme armé

The Sound and the Fury (issued 2010)

CD: ORF. CD 3115

Johannes Ockeghem (c.1410/25–97)

Missa L'homme armé

Gloria only Guillaume de Van, Paraphonistes de St-Jean-des-Matines (rec. 1942.03.05)

78: Voix de son Maître W 1513 [mx.2LA 3722-2]

Kyrie only Fritz Hoyois, Brussels vocal ens. (issued 1969)

LP: Deutsche Grammophon 629517-18

Kyrie, Agnus Dei III only Howard M. Brown, U. of Chicago Collegium Musicum (c.1968)

LP: Pléiades P 251

Kyrie, Agnus Dei III only Denis Stevens, Accademia Monteverdiana (rec. 1969.06.21 – 07.24)

LP: Musical Heritage Society OR 437-39

Alejandro Planchart, Cappella Cordina UCSB, *Musica Antiqua with instruments* (iss. 1981)

LP: Musical Heritage Society MHS 4472

Peter Urquhart, Capella Alamire (rec. 1987.12. & 1988.05.)

CD: Musical Heritage Society MHS 512756

Maurice Bourbon, Ens. Vocal Coeli et Terra (rec. 1990.11.)

CD: Arion ARN 68149

Hans Grüss, Leipzig Thomanerchor, Capella Fidicinia *with instruments* (rec. 1996.08.-09.)

CD: Querstand VKJK 9609

Jeremy Summerly, Oxford Camerata (rec. 1997.01.13-14)

CD: Naxos 8.554297

Edward Wickham, Clerks' Group (rec. 1999.02.1,23)

CD: ASV. CD GAU 204

The Sound and the Fury (issued 2006)

CD: ORF.

Ens. Nusmido (rec. 2014.09.22-25)

CD: Rondeau 6106

Beauty Farm (issued 2017)

CD: Fra Bernardo 1701743

Johannes Regis (c.1425–1496)

Missa Dum sacrum mysterium/L'homme armé

Kevin Moll, Schola Discantus (rec. 1997.08.11-16)

CD: Lyrichord LEMS 8044

Edward Wickham, Clerks' Group (rec. 2007.08.27-30)

CD: Musique en Wallonie MEW 0848-0849

Missa L'homme armé: Strohm, *op. cit.*, p. 469: "Regis must have composed a lost 'L'homme armé' Mass . . . It was probably the work copied in Cambrai in 1462-3."

Johannes Tinctoris (c.1435–1511)

Missa L'homme armé

Edward Wickham, Clerks' Group (rec. 1997.04.30 – 05.03)

CD: Cyprès CYP 3608

Six anonymous Masses (*Naples, B.N., MS VI E 40*)

attributed to Busnoys by Judith Cohen (*The Six Anonymous L'Homme armé Masses in Naples, Biblioteca Nazionale, MS VI E 40*, American Institute of Musicology, 1968), Richard Taruskin (*op. cit.*, pp. 275ff.) and Craig Wright (*op. cit.*, pp. 184-88 and 282-87).

Mass I

Sanctus only Paul van Nevel, Huelgas Ens. *with instruments* (rec. 1989.10.)

CD: Sony SK 45860

Sanctus only Giuseppe Maletto, Cantica Symphonia *instrumental* (rec. 2008.07. & 10.)

CD: Glossa P31906 (*Fanfare* 33:4)

Mass II

Credo only Paul van Nevel, Huelgas Ens. *with instruments* (rec. 1989.10.)

CD: Sony SK 45860

Hosanna only Giuseppe Maletto, Cantica Symphonia *instrumental* (rec. 2008.07. & 10.)

CD: Glossa P31906 (*Fanfare* 33:4)

Mass III

Kyrie only Paul van Nevel, Huelgas Ens. *with instruments* (rec. 1989.10.)

CD: Sony SK 45860

Christe only Giuseppe Maletto, Cantica Symphonia *instrumental* (rec. 2008.07. & 10.)

CD: Glossa P31906 (*Fanfare* 33:4)

Mass IV

Sanctus only Paul van Nevel, Huelgas Ens. *with instruments* (rec. 1989.10.)

CD: Sony SK 45860

Hosanna only Giuseppe Maletto, Cantica Symphonia *instrumental* (rec. 2008.07. & 10.)

CD: Glossa P31906 (*Fanfare* 33:4)

Mass V

Credo & Agnus Dei only Paul van Nevel, Huelgas Ens. *with instruments* (rec. 1989.10.)

CD: Sony SK 45860

Agnus Dei I only Giuseppe Maletto, Cantica Symphonia *instrumental* (rec. 2008.07. & 10.)

CD: Glossa P31906 (*Fanfare* 33:4)

Mass VI

Credo only Paul van Nevel, Huelgas Ens. *with instruments* (rec. 1989.10.)

CD: Sony SK 45860

Giuseppe Maletto, Cantica Symphonia *with instruments* (rec. 2008.07. & 10.)

CD: Glossa P31906 (*Fanfare* 33:4)

1480s to 1520s

Juan de Anchieta (1462–1523)

Missa sine nomine/Missa quarti toni

Dario Tabbia, Corale Universitaria di Torino (rec. 1987.06.06,08 and 1987.10.20,30)

LP: Bongiovanni GB 5015

CD: Bongiovanni GB 5015 "*Missa quarti toni*"

Josep Cabré, Capilla Peñaflores (rec. 2000.10.26-29)

CD: Naxos 8.555772 "*Missa sine nomine*"

Antoine Brumel (c.1460–c.1520)

Missa L'homme armé

not recorded

Loyset Compère (c.1450–1518)

Missa L'homme armé

not recorded

Mathurin Forestier (?–?) *his dates are commonly cited as "flourished around 1500"*
formerly attributed to Jean Mouton

Missa L'homme armé

Jonathan Miller, Chicago A Cappella (rec. 1998.01.16-18)

CD: Centaur CRC 2420

Josquin des Prez (c.1455–1521)

Missa L'homme armé sexti toni

Missa L'homme armé super voces musicales

See the Josquin des Prez discography on this site.

Pierre de La Rue (c.1460–1518)

Missa L'homme armé I (4vv.)

Bo Holten, Ars Nova (rec. 1987.06.14-18)

CD: Kontrapunkt 32008

Ens. Clément Janequin (rec. 1988.11.)

CD: Harmonia Mundi HMC 901296; HMA 1951296; HMT 7901296

Missa L'homme armé II (4vv.)

Honey Meconi, *Pierre de la Rue and Musical Life at the Hapsburg-Burgundian Court* (Oxford, 2003) classifies this as dubious, but on p. 177 discusses it as if authentic.

not recorded

Jacob Obrecht (1457/58–1505)

Missa L'homme armé

Hans Grüss, Leipzig Thomanerchor, Capella Fidicinia *with instruments* (rec. 1996.08.-09.)
CD: Querstand VKJK 9609

Marbrianus de Orto (c.1460–1429)

Missa L'homme armé

Jesse Rodin, Cut Circle (rec. 2008.08.)
CD: Musique en Wallonie MEW 1265-1266
The Sound and the Fury (rec. 2010.10.)
CD: Fra Bernardo 6001222

Matthaeus Pipelare (c.1450–1515)

Missa L'homme armé

Paul van Nevel, Huelgas Ens. *with instruments* (rec. 1995.04.24-26)
CD: Sony SK 68258
The Sound and the Fury (rec. 2013.06.)
CD: Fra Bernardo 1309203

Bertrandus Vaqueras (c.1450–c.1507)

Missa L'homme armé

not recorded

1520s to 1550s

Robert Carver (c.1485–1566?)

Missa L'homme armé

Alan Tavener, Cappella Nova (issued 1991)
CD: Gaudeamus CD GAU 126

Andreas de Silva (c.1475–1530)

Missa L'homme armé

not recorded

Cristóbal de Morales (c.1500–53)

Missa L'homme armé (5vv.)

Alejandro Planchart, Capella Cordina (rec. 1973.05.19)
LP: Lyrichord LLST 7267
CD: Lyrichord LEMS 8009
Alistair Dixon, Chapelle du Roi (rec. 2000.03.06-08)
CD: Signum SIG 019 "*Music for Charles V*"

Missa L'homme armé (4vv.)

not recorded

Francisco de Peñalosa (c.1470–1528)

Missa L'homme armé

not recorded

Ludwig Senfl (c.1490–1543)

Missa L'homme armé

The Suspicious Cheeselords (rec. 2004.08.17-19 & 24-25)
CD: Suspicious Cheeselords SCL 502

1550s to 1600s

Francisco Guerrero (1528–99)

Missa L'homme armé (4vv.)

Adriano Giardina, Ens. La Sestina (issued 2011)

CD: Sony/Deutsche Harmonia Mundi 88697 82401 2

Missa L'homme armé (4 vv.) (*MS Ávila, Sta. Ana*)

see Owen Rees, “Guerrero’s *L'homme armé* masses and their models,” *Early Music History* 12 (1993), pp. 19-54.

not recorded

Giovanni Pierluigi da Palestrina (1525–1594)

Missa L'homme armé (4vv., pub. 1582)

Sergio Vartolo, Cappella Musicale di S. Petronio Bologna (rec. 1995.10.)

CD: Naxos 8.553314 (issued 1996)

Missa L'homme armé (5vv., pub. 1570)

Sergio Vartolo, Cappella Musicale di S. Petronio Bologna (rec. 1995.10.)

CD: Naxos 8.553315 (issued 2000)

17th century

Giacomo Carissimi (1605–74)

Missa L'homme armé (12vv.)

Craig Wright, op. cit., p. 288: “survives, in various guises, in six sources, most of which date from the nineteenth century, and only one of them attributes the Mass to Carissimi. The style and authenticity of this work have yet to be fully examined. On the sources, see Claudio Sartori ... and Iva M. Buff ...”

Gianluca Capuano, Madrigalisti Ambrosiani (issued 2004)

CD: Stradivarius STR 33653 \$49

Appendix

Excerpt from the review of Caron's Masses in *Fanfare*, 37:4 (March/April 2014):

But who is Caron, "one of the most successful composers of his time," as David Fallows writes? No one can even guess at his vital dates. This CD package follows Fallows, whose article in *The New Grove, Second Edition*, adopts a strongly expressed opinion in favor of the name Firminus Caron. . . . "[I]t is probable that all the works listed below [in the works list] are by a single composer with the exception of *Rose plaisant*." Earlier, "assertions that [the ascription of a Mass in a Vatican manuscript] reads 'P. Caron' [rather than F.] are definitely wrong and it cannot stand for 'Filippo'." But he admits that "his first name [Firminus] comes only from references in three different treatises by Tinctoris," all of whose treatises were written between 1474 and 1484, and "The ascriptions for his music all read simply 'Caron'." This is most significant, for no other source cites Caron with a first name except Tinctoris. But Fallows regards the initial in the Vatican manuscript as proof of the full name that Tinctoris used. Amiens Cathedral had a "primus ... musicus Firminus le Caron" in 1422, "probably too early," while there was a Philippe Caron, "a choirboy at Cambrai Cathedral, 1471–75, definitely too young."

Jaap van Benthem, in the notes to this recording, similarly constructs a biography out of suppositions. Fallows's idea, "It is reasonable to suggest that the composer may himself be from Amiens," becomes van Benthem's "[He was] Born around 1440 in Amiens and probably trained at the choir school," a logical guess with no evidence for it. On the other side of the question, James Thomson edited the complete works of "Philippe (?) Caron" for The Institute of Mediaeval Music in 1971–76. The question mark that appears in the name does show little real conviction. In the end, if Firminus lived too early and Philippe lived too late, there is hardly any proof of a first name for Caron, nor any for his vital dates. . . . With "no direct documentation of Caron's life," as Fallows admits, he has the skimpiest biography of any 15th-century composer of present-day fame. Van Benthem says that he was master of the choir school of Amiens around 1459, a new discovery perhaps too recent for Fallows to have mentioned it.

Postscript: Gerald Montagna, "Caron, Hayne, Compère: a transmission reassessment" in *Early Music History*, 6 (1987), pp. 107-57 (especially p. 120), defends the given name of Firmin. The recording by Paul Van Nevel identifies him as Firminus Caron.