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 (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. Alejandro Planchart, Guillaume Du Fay (Cambridge, 2018, p. 594) firmly calls Du Fay and Ockeghem the composers of the first two Masses, jointly commissioned by Philip the Good in May 1461.


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. 7, 1480s- ; p. 11, 1520s- ; p. 12, 1550s- ; p. 12, 1600s- ; p. 13, appendix

October 2017; revised December 2018. In the same series: discographies of composers and subjects ranging from the 12th to the 16th centuries.
1450s to 1480s

Anonymous

*Missa L’homme armé* (3vv.) *(Bologna, MS Q16)*

*not recorded*

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 (rec. 2008.11.)
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

Kyrie only Guillaume de Van, Paraphonistes de St. Jean des Matines n/i (rec. 1942.03.05)
78: Voix de son Maître W 1513 [mx.2LA 3721]
Roger Blanchard, Vocal Ens. with trombones (rec. 1956.01.31 – 02.01-02)
[3:58, 7:45, 11:14, 8:19, 6:47]
LP: Ducrétet-Thomson 320 C 108; Telefunken LT 6595

The third complete Mass by Du Fay.

Alden Gilchrist, Berkeley Chamber Singers n/i (rec. c.1965) [3:47, 7:33, 10:57, 8:33, 5:31]
LP: Lyricfford LLST 7150; Oryx 722; Alpha DB 147

The fifth complete Mass by Du Fay.

Kyrie I and Agnus III Wesley Morgan, Southern Illinois U. Collegium Musicum n/i (c.1968) [1:09, 2:28]
LP: Pléiades P 251

Kyrie I and Agnus III Denis Stevens, Accademia Monteverdiana n/i (rec. 1969.06.21 – 07.24) [1:08, 2:38]
LP: Musical Heritage Society OR 437-39

Credo only Richard Taruskin, Columbia University Collegium Musicum n/i (rec. 1971.05) [8:37]
LP: Collegium JE 109-10

Johannes Hönberg, Pro Musica Ens. Köln w/i (rec. 1974.02.)
[4:50, 8:25, 12:21, 8:27, 7:52]
LP quad: Candide QCE 31094; VOX 36031

Kyrie only Daniel Meier, Da Camera ens. (rec. 1976.10) [3:32]
LP: Arion ARN 38396; Peters PLE 068

Paul Hillier, Hilliard Ens. n/i (rec. 1986.01.07-09) [4:06, 8:01, 11:36, 8:05, 6:43]
CD: EMI. CDC 7 47628-2

Jeremy Summerly, Oxford Camerata n/i (rec. 1994.04.04-05)
[4:56, 8:56, 12:47, 10:09, 8:23]
CD: Naxos 8.553058

Kyrie only CD: Naxos 8.558057 “Leonardo da Vinci”
Sanctus only Jordi Savall, Hespèrion XX instrumental (reissue, 1997) [2:05]
CD: Fontalis ES 9904 “Moyen Âge & Renaissance”

CD: Grave GRCD 6

Kyrie only Marnix De Cat, Capilla Flamenca w/i (rec. 2010.12. & 2011.01.) [4:06]
CD: Musique en Wallonie MEW 1157 “Espris d’amour”

Sanctus only Jordi Savall, Capella Reial de Catalunya w/i (rec. 2011.12.20-24) [3:59]
SACD: Alia Vox AVSA 9891 A+B

Giuseppe Maletto, Cantica Symphonia w/i (rec. 2013.07.) [4:56, 8:41, 12:04, 8:34, 7:32]
CD: Glossa GCD P31907

Jesse Rodin, Cut Circle n/i (rec. 2014.01.) [3:47, 7:17, 10:58, 8:04, 5:38]
CD: Musique en Wallonie MEW 1577-78
Guillaume Faugues (?–?) his dates are commonly cited as “flourished from 1460 to 1475”

Missa L'homme armé
The Sound and the Fury (rec. 2009.10.)
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 n/i (rec. 1942.03.05)
78: Voix de son Maître W 1513 [mx.2LA 3722-2]
Kyrie only anonymous singers and players (issued 1966)
LP: Eterna 820 347 “1000 Jahre Musikgeschichte, vol. 1”
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 Choir, Trinity Boys’ Choir n/i (rec. 1969.06.21 – 07.24)
LP: Musical Heritage Society OR 437-39
Alejandro Planchart, Cappella Cordina UCSB, Musica Antiqua w/i (issued 1981.11.)
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 Thomanerknaben, Capella Fidicinia w/i (rec. 1996.08.-09.)
CD: Querstand VKJK 9609
Jeremy Summerly, Oxford Camerata (rec. 1997.01.13-14)
CD: Naxos 8.554297
Kyrie only CD: 8.556707
Credo only CD: 8.556708
Edward Wickham, Clerks’ Group (rec. 1999.02.1, 23)
CD: ASV. CD GAU 204
Credo only CD: Gaudeamus CD GAM 357 “The Essential Ockeghem”
The Sound and the Fury (rec. 2006.09.)
CD: ORF. 3024
Ens. Nusmido (rec. 2014.09.22-25)
CD: Rondeau 6106
Beauty Farm (rec. 2015.07.)
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: Lyricord 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)


**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 Peñaflorida (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*
  - LP: Bach Guild HM 3 SD
- Peter Phillips, Tallis Scholars n/i (issued 1989) [3:39, 6:41; 9:34, 5:04, 8:02]
  - CD: Gimell CDGIM 019; 454919; CDGIM 206
  - CD: Naxos 8.553428
- Guy Janssens, Laudantes Consort n/i (rec. 1995.01.-06.) [3:45, 6:20, 9:35, 4:55, 7:05]
  - CD: Arsonor 004-2; Cyprès CYP 1630/3
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<th>Source</th>
<th>Performer</th>
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<tr>
<td>CD: Imagine IMFD 2056</td>
<td>Jean-Claude Lemieux, L'ens. de musique sacrée de Québec (rec. 1996.09.)</td>
<td><strong>Agnus Dei omitted</strong></td>
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<tr>
<td>CD: Naïve E 8809</td>
<td>Bernard Fabre-Garrus, A Sei Voci, Maîtrise des Pays de Loire n/i (rec. 2000.07.) [3:20, 6:12, 9:21, 4:52, 6:49]</td>
<td><strong>Agnus Dei III only Laurie Stras &amp; Deborah Roberts, Musica Secreta with inst. (rec. 2007.05.01-04) [4:00]</strong></td>
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<td>CD: Divine ART DDA 25062 “Alessandro Grandi”</td>
<td>Maurice Bourbon, Métamorphoses n/i (rec. 2009.08.28 – 09.01) [3:42, 6:18, 8:03, 5:07, 7:21]</td>
<td><strong>Agnus Dei II only Miroslav Venhoda, Prague Madrigal Singers n/i (rec. 1971.06.21-25) [0:32]</strong></td>
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<td><strong>Agnus Dei II only Miroslav Venhoda, Prague Madrigal Singers n/i (rec. 1971.06.21-25) [0:33]</strong></td>
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<td>Maurice Bourbon, Métamorphoses n/i (rec. 2009.08.28 – 09.01) [3:42, 6:18, 8:03, 5:07, 7:21]</td>
<td><strong>Agnus Dei II only Miroslav Venhoda, Prague Madrigal Singers n/i (rec. 1971.06.21-25) [0:43]</strong></td>
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<td><strong>Agnus Dei II only Miroslav Venhoda, Prague Madrigal Singers n/i (rec. 1971.06.21-25) [3:51]</strong></td>
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<td>Maurice Bourbon, Métamorphoses n/i (rec. 2009.08.28 – 09.01) [3:42, 6:18, 8:03, 5:07, 7:21]</td>
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<td><strong>Agnus Dei II only Miroslav Venhoda, Prague Madrigal Singers n/i (rec. 1971.06.21-25) [4:02]</strong></td>
</tr>
</tbody>
</table>

**Missa L'homme armé super voces musicales**

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

78: Voix de son Maître W 1514 [mx.2LA 3723, 3724]

*Sanctus (part) only Henry Washington, Brompton Oratorio Singers n/i (rec. 1949.12.20)*

78: H.M.V. HMS 28 [mx.2EA 14539]; LP: HLP 6; RCA Victor LM 6016

*Agnus Dei I II omitted Miroslav Venhoda, Prague Madrigal Singers, Musica Antiqua Vienna w/i (rec. 1963.06.11-17) [4:30, 5:27, 7:14, 6:58, 4:12]*

LP: Supraphon DV 6025; SV 8124; SUAST 50553; 80731 LK; Eurodisc 92922; Eterna 825 644; Crossroads 22 16 0094

*Agnus Dei II only Miroslav Venhoda, Prague Madrigal Singers n/i (rec. 1971.06.21-25)*

[0:32] superius from ed. Petrucci (solo)


*Agnus Dei II only Miroslav Venhoda, Prague Madrigal Singers n/i (rec. 1971.06.21-25)*

[0:33] (from ed. Petrucci)


*Agnus Dei II only Miroslav Venhoda, Prague Madrigal Singers n/i (rec. 1971.06.21-25)*

[0:43] superius from MS Berlin 1175 (solo)


*Agnus Dei II only Miroslav Venhoda, Prague Madrigal Singers n/i (rec. 1971.06.21-25)*

[0:46] (from MS Berlin 1175)


*Agnus Dei II III only Miroslav Venhoda, Prague Madrigal Singers n/i (rec. 1971.06.21-25)*

[3:51]


*Kyrie only John Reeves White, New York Pro Musica with inst. (rec. 1971.06.21-25) [3:43]*


*Bruno Turner, Pro Cantione Antiqua London n/i (rec. 1976.09.20-24)*

[4:02, 6:20, 7:49, 8:18, 7:28]

LP: Archiv 2533 360; CD: 415 293-2; 445 067-2; 449 082-2; 645 667-2

*Peter Phillips, Tallis Scholars n/i (issued 1989) [5:01, 7:05, 8:24, 9:25, 10:22]*

CD: Gimell CDGIM 019; 454919; CDGIM 206
Bernard Fabre-Garrus, A Sei Voci, Maîtrise des Pays de Loire n/i (rec. 2000.07.)
[3:54, 6:18, 8:42, 8:08, 8:07]
CD: Naïve E 8809
René Clemencic clavichord (rec. 2002.02.) [2:24]
CD: Arte Nova 74321-92781-2; ANO 927810
Jesse Rodin, Cut Circle n/i (rec. 2008.08.) [3:56, 6:03, 7:15, 8:07, 7:07]
CD: Musique en Wallonie MEW 1265-1266
Maurice Bourbon, Métamorphoses n/i (rec. 2009.08.28 – 09.01)
[4:41, 6:53, 7:07, 7:52, 8:23]
CD: Calliope CAL 9441 “Josquin & Rome 1, vol. 3”
Agnus Dei III only Manfred Novak organ (2011)
CD: MDG 6061701 “Die Klagenfurter Orgeltablatur”

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
_Credo and Agnus Dei only_ Dirk Snellings, Capilla Flamenca (rec. 2008.06.)
CD: Eufoda 1372 “Bellum & Pax”

_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, Capella Fidicinia _with instruments_ (rec. 1996.08.-09.)
CD: Querstand VKJK 9609
_Kyrie and Gloria only_ Dirk Snellings, Capilla Flamenca w/i (rec. 2008.06.)
CD: Eufoda 1372 “Bellum & Pax”
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
Credo only Guillaume de Van, Paraphonistes de St-Jean-des-Matines (rec. 1942.03.05)
78: Voix de son Maître W 1515 [mx.2LA 3725, 3726]
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)*


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.