

# 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* (thirty-one 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.

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. For a study of the Masses by Josquin and Morales, see Joseph Sargent, "Morales, Josquin and the *L'homme armé* Tradition," in *Early Music History* 30 (2011), pp. 177-212. The relation of Tinctoris to Busnoys is discussed in Emily Zazulia, "Composing in Theory: Busnoys, Tinctoris, and the *L'homme armé* Tradition," *Journal of AMS*, 71:1 (Spring 2018), pp. 1-73. Kevin N. Moll discusses the series of works broadly in "Streaming Music into Renaissance Studies: The Case of *L'homme armé*," *Explorations in Renaissance Culture*, 43 (2017), pp. 109-39.

Twenty-three of the Masses have been recorded complete, but only six have been recorded more than twice (Du Fay, Ockeghem, two by Josquin des Prez, La Rue, and one by Palestrina). The recordings of each work are arranged chronologically, citing conductor, ensemble, and date of recording if known. Following is the issued format (78, 45, 33, LP, LP *quad*, MC, CD, SACD, DVD), the label, the issue number(s) and an album title.

p. 2, 1450s- ; p. 7, 1480s- ; p. 11, 1520s- ; p. 12, 1550s- ; p. 13, 1600s- ; p. 14, appendix

October 2017; revised December 2018; revised May 2020; revised July 2020; revised June 2021.

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*  
*Agnus Dei only* Richard Taruskin, Columbia U. Collegium Musicum *n/i* (rec. 1971.05)  
LP: Collegium JE 109-10 “*A composite Missa “L'homme armé” b.4/2*”

### Antoine Busnoys (c.1430–92)

*Missa L'homme armé*  
Bruno Turner, Pro Cantione Antiqua (rec. 1978.05.08-10) [2:54, 6:57, 7:07, 8:25, 5:27]  
LP: Archiv 2533 404; CD: 445 667-2  
Andrew Kirkman, Binchois Consort (rec. 2001.06.19-21) [3:00, 6:39, 7:18, 7:54, 6:41]  
CD: Hyperion CDA 67319; Helios CDH 55288  
*Kyrie only* Andrew McAnerney, Studio de Musique Ancienne (rec. 2020.09.) [3:27]  
CD: Atma 2 2807 “*L'Homme armé” t.2*”

**Caron** (?–?) *see appendix, p. 14; 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.) [3:07, 7:17, 9:21, 6:54, 6:24] [*ed. Van Benthem*]  
CD: Fra Bernardo 1207302  
*Kyrie only* Paul Van Nevel, Huelgas Ens. (rec. 2015.07.09-10) [2:50]  
CD: Deutsche Harmonia Mundi/Sony 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: Ducretet-Thomson 320 C 108; Telefunken LT 6595  
Alden Gilchrist, Berkeley Chamber Singers *n/i* (rec. c.1965) [3:47, 7:33, 10:57, 8:33, 5:31]  
LP: Lyrichord LLST 7150; Oryx 722; Alpha DB 147  
*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 U. Collegium Musicum *n/i* (rec. 1971.05) [8:37]  
LP: Collegium JE 109-10 “*A composite Missa “L’homme armé” b.3/2*”  
Johannes Hömberg, 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  
*Sanctus only* Jordi Savall, Capella Reial de Catalunya, Hespèrion XX (rec. 1993.09.) [2:05]  
CD: Fontalis ES 9904 “*Moyen Âge & Renaissance*”  
SACD: Alia Vox AVSA 9891 A+B [3:59] “*Jeanne d’Arc*”  
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*”  
Rachid Safir, Les Jeunes Solists *n/i* (rec. 1997.09.11-17) [3:26, 6:27, 9:53, 6:54, 6:58]  
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*”  
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  
*Credo only* Andrew McAnerney, Studio de Musique Ancienne (rec. 2020.09.) [11:23]  
CD: Atma 2 2807 “*L’Homme armé*” t.5

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

***Missa L’homme armé***

*Gloria only* Richard Taruskin, Columbia U. Collegium Musicum *n/i* (rec. 1971.05)

LP: Collegium JE 109-10 “*A composite Missa “L’homme armé” b.1/6*”

The Sound and the Fury (rec. 2009.10.) [5:23, 8:48, 9:59, 9:38, 6:09]

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, Agnus Dei III only* Howard M. Brown, U. of Chicago Collegium Musicum (c.1968) [1:58, 2:27]

LP: Pléiades P 251

*Kyrie only* Fritz Hoyois, Brussels vocal ens. (issued 1969) [2:13]

LP: Deutsche Grammophon 629517-18

*Kyrie, Agnus Dei III only* Denis Stevens, Accademia Monteverdiana Choir, Trinity Boys’ Choir *n/i* (rec. 1969.06.21 – 07.24) [1:55, 3:00]

LP: Musical Heritage Society OR 437-39 “*History of European Music*”

Alejandro Planchart, Cappella Cordina UCSB, Musica Antiqua *w/i* (issued 1981.11.) [1:59, 4:33, 7:38, 6:48, 5:11]

LP: Musical Heritage Society MHS 4472

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

[3:13, 5:05, 7:03, 6:10, 3:12]

CD: Musical Heritage Society MHS 512756

Maurice Bourbon, Ens. Vocal Coeli et Terra (rec. 1990.11.) [1:59, 4:14, 7:39, 7:24, 7:15]

CD: Arion ARN 68149

Hans Grüss, Leipzig Thomanerknaben, Capella Fidicinia *w/i* (rec. 1996.08.-09.)

[2:59, 5:29, 8:38, 8:23, 7:08]

CD: Querstand VKJK 9609

Jeremy Summerly, Oxford Camerata (rec. 1997.01.13-14) [2:19, 5:14, 7:14, 8:18, 6:17]

CD: Naxos 8.554297

*Kyrie only* CD: 8.556707

*Credo only* CD: 8.556708

Edward Wickham, Clerks’ Group (rec. 1999.02.1, 23) [1:58, 4:35, 6:35, 6:32, 5:29]

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) [2:26, 6:15, 9:40, 8:43, 6:42]

CD: Rondeau 6106

Beauty Farm (rec. 2015.07.) [2:14, 5:47, 7:58, 7:54, 6:02]

CD: Fra Bernardo 1701743

*Kyrie only* Alexander Blachly, Pomerium *n/i* (rec. 2017.02.02-04) [2:13]  
CD: Old Hall OHR 0004 “*Musical Games of the Renaissance*” t.8  
*Sanctus only* Andrew McAnerney, Studio de Musique Ancienne (rec. 2020.09.) [7:13]  
CD: Atma 2 2807 “*L’Homme armé*” t.10

## **Johannes Regis** (c.1425–1496)

### ***Missa Dum sacrum mysterium/L’homme armé***

Kevin Moll, Schola Discantus (rec. 1997.08.11-16) [5:52, 7:10, 8:11, 6:25, 4:02]

CD: Lyrichord LEMS 8044

Edward Wickham, Clerks’ Group (rec. 2007.08.27-30) [3:56, 7:25, 7:37, 6:17, 3:57]

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) [4:23, 7:38, 7:42, 8:37, 5:43]

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.* [1986], pp. 275ff.), and Craig Wright (*op. cit.*, pp. 184-88 and 282-87).

### **Mass I**

*Sanctus only* Paul Van Nevel, Huelgas Ens. *w/i* (rec. 1989.10.) [8:34]

CD: Sony SK 45860

*Sanctus only* Giuseppe Maletto, Cantica Symphonia *instr.* (rec. 2008.07. & 10.) [2:37]

CD: Glossa P31906

### **Mass II**

*Credo only* Paul Van Nevel, Huelgas Ens. *w/i* (rec. 1989.10.) [9:12]

CD: Sony SK 45860

*Hosanna only* Giuseppe Maletto, Cantica Symphonia *instr.* (rec. 2008.07. & 10.) [2:14]

CD: Glossa P31906

### **Mass III**

*Kyrie only* Paul Van Nevel, Huelgas Ens. *w/i* (rec. 1989.10.) [5:59]

CD: Sony SK 45860

*Christe only* Giuseppe Maletto, Cantica Symphonia *instr.* (rec. 2008.07. & 10.) [2:32]

CD: Glossa P31906

### **Mass IV**

*Sanctus only* Paul Van Nevel, Huelgas Ens. *w/i* (rec. 1989.10.) [9:18]

CD: Sony SK 45860

*Hosanna only* Giuseppe Maletto, Cantica Symphonia *instr.* (rec. 2008.07. & 10.) [1:31]

CD: Glossa P31906

### **Mass V**

*Credo and Agnus Dei only* Paul Van Nevel, Huelgas Ens. *w/i* (rec. 1989.10.) [6:27, 8:37]

CD: Sony SK 45860

*Agnus Dei I only* Giuseppe Maletto, Cantica Symphonia *instr.* (rec. 2008.07. & 10.) [3:24]

CD: Glossa P31906

### **Mass VI**

*Credo only* Paul Van Nevel, Huelgas Ens. *w/i* (rec. 1989.10.) [10:02]

CD: Sony SK 45860

Giuseppe Maletto, Cantica Symphonia *w/i* (rec. 2008.07. & 10.)

[7:42, 10:37, 11:34, 10:09, 7:37]

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

## 1480s to 1520s

**Juan de Anchieta** (1462–1523)

*Missa sine nomine/Missa quarti toni*

*The L'homme armé tune is in Kyrie, Sanctus-Benedictus and Agnus Dei.*

Dario Tabbia, Corale Universitaria di Torino

(rec. 1987.06.06,08 and 1987.10.20,30) [2:41, 6:06, 10:11, 7:41, 2:16]

LP: Bongiovanni GB 5015

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

Josep Cabré, Capilla Peñaflorida (rec. 2000.10.26-29) [4:20, 6:08, 9:26, 6:08, 3:55]

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) [3:10, 4:24, 7:27, 6:53, 5:11]

CD: Centaur CRC 2420

## **Josquin des Prez (c.1455–1521)**

### ***Missa L'homme armé sexti toni***

- Jeremy Noble, Josquin Choir *n/i* (rec. 1971) [2:59, 5:52, 9:11, 4:58, 5:12]  
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
- Jeremy Summerly, Oxford Camerata *n/i* (rec. 1995.04.20-21) [4:22, 7:29, 10:35, 6:12, 9:04]  
CD: Naxos 8.553428  
*Kyrie & Agnus Dei only* CD: Naxos 8.558057 “Leonardo da Vinci”
- Guy Janssens, Laudantes Consort *n/i* (rec. 1995.01.-06.) [3:45, 6:20, 9:35, 4:55, 7:05]  
CD: Arsonor 004-2; Cypres CYP 1630/3
- Agnus Dei omitted* Jean-Claude Lemieux, L'ens. de musique sacrée de Québec (rec. 1996.09.)  
CD: Imagine IMFD 2056
- Emmanuel Bonnardot, Ens. Obsidienne *n/i* (rec. 2000.07.) [2:57, 6:06, 9:01, 4:31, 5:46]  
CD: Calliope CAL 9305; Phaia PHU 002
- 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]  
CD: Naïve E 8809
- Agnus Dei III only* Laurie Stras & Deborah Roberts, Musica Secreta *w/i* (rec. 2007.05.01-04) [4:00]  
CD: Divine ART DDA 25062 “Alessandro Grandi”
- Sanctus only* Hendrik Vanden Abeele, Psallentes (rec. 2008.06.)  
CD: Eufoda 1372 “Bellum et Pax”
- Maurice Bourbon, Métamorphoses *n/i* (rec. 2009.08.28 – 09.01) [3:42, 6:18, 8:03, 5:07, 7:21]  
CD: Calliope CAL 9441 “Josquin & Rome I, vol. 3”
- Tetsuro Hanai, Vocal Ensemble Cappella *n/i* (rec. 2013.04.14-19)  
CD: Regulus RGCD 1045
- Gloria only* Alexander Blachly, Pomerium *n/i* (rec. 2017.02.02-04) [6:59]  
CD: Old Hall OHR 0004 “Musical Games of the Renaissance” t.9
- Agnus Dei only* Robert Hollingworth, I Fagiolini (rec. 2018.09.20-22) [7:26]  
CD: Coro COR 16171 “Leonardo” t.11
- Agnus Dei only* Andrew McAnerney, Studio de Musique Ancienne (rec. 2020.09.) [8:10]  
CD: Atma 2 2807 “L'Homme armé” t.12

### ***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)*  
33: Oxford OUP 128 in book 'Josquin des Prez', ed. Edward Lowinsky(Oxford,1976)
- Agnus Dei II only* Miroslav Venhoda, Prague Madrigal Singers *n/i* (rec. 1971.06.21-25)  
[0:33] *(from ed. Petrucci)*  
33: Oxford OUP 128 in book 'Josquin des Prez', ed. Edward Lowinsky(Oxford,1976)
- Agnus Dei II only* Miroslav Venhoda, Prague Madrigal Singers *n/i* (rec. 1971.06.21-25)  
[0:43] *superius from MS Berlin 1175 (solo)*  
33: Oxford OUP 128 in book 'Josquin des Prez', ed. Edward Lowinsky(Oxford,1976)
- Agnus Dei II only* Miroslav Venhoda, Prague Madrigal Singers *n/i* (rec. 1971.06.21-25)  
[0:46] *(from MS Berlin 1175)*  
33: Oxford OUP 128 in book 'Josquin des Prez', ed. Edward Lowinsky(Oxford,1976)
- Agnus Dei II III only* Miroslav Venhoda, Prague Madrigal Singers *n/i* (rec. 1971.06.21-25)  
[3:51]  
33: Oxford OUP 128 in book 'Josquin des Prez', ed. Edward Lowinsky(Oxford,1976)
- Kyrie only* John Reeves White, New York Pro Musica *with inst.* (rec. 1971.06.21-25) [3:43]  
33: Oxford OUP 128 in book 'Josquin des Prez', ed. Edward Lowinsky(Oxford,1976)
- 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
- Benedictus only* 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 1265-66
- 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 I, vol. 3"
- Agnus Dei III only* Manfred Novak *organ* (2011)  
CD: MDG. 6061701 "Die Klagenfurter Orgeltablatur"
- Tetsuro Hanai, Vocal Ensemble Cappella *n/i* (rec. 2013.04.14-19)  
CD: Regulus RGCD 1045

## **Pierre de La Rue (c.1460–1518)**

### ***Missa L'homme armé I* (4vv.)**

- Bo Holten, Ars Nova (rec. 1987.06.14-18) [3:26, 6:02, 10:00, 8:47, 5:41]  
CD: Kontrapunkt 32008
- Ens. Clément Janequin (rec. 1988.11.) [2:35, 5:15, 7:14, 5:51, 5:16]  
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"
- The Sound and the Fury (rec. 2013.10.) [3:26, 5:22, 9:25, 7:28, 5:37]  
CD: Fra Bernardo 1810455

***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 Fidicina *w/i* (rec. 1996.08.-09.) [3:53, 7:11, 8:45, 10:16, 6:54]

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***

*Sanctus only* Richard Taruskin, Columbia U. Collegium Musicum *n/i* (rec. 1971.05)

LP: Collegium JE 109-10 "*A composite Missa "L'homme armé" b.4/1*"

Jesse Rodin, Cut Circle (rec. 2008.08.) [4:02, 5:52, 8:09, 6:48, 6:55]

CD: Musique en Wallonie MEW 1265-66

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. *w/i* (rec. 1995.04.24-26) [3:02, 5:21, 8:44, 7:05, 6:55]

CD: Sony SK 68258

The Sound and the Fury (rec. 2013.06.) [3:59, 6:09, 11:10, 9:03, 5:44]

CD: Fra Bernardo 1309203

**Bertrandus Vaqueras** (c.1450–c.1507)

***Missa L'homme armé***

*Kyrie only* Richard Taruskin, Columbia U. Collegium Musicum *n/i* (rec. 1971.05)

LP: Collegium JE 109-10 "*A composite Missa "L'homme armé" b.1/5*"

## 1520s to 1550s

### Robert Carver (c.1485–1566?)

#### *Missa L'homme armé*

Alan Tavener, Cappella Nova (issued 1991) [-, 5:30, 7:15, 9:39, 5:55]  
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) [2:41, 5:36, 8:47, 5:08, 4:20]

LP: Lyrichord LLST 7267

CD: Lyrichord LEMS 8009

Alistair Dixon, Chapelle du Roi (rec. 2000.03.06-08) [3:30, 6:45, 10:23, 6:21, 6:24]

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*

*Gloria, Credo, Agnus Dei only* New York Polyphony (rec. ) [4:51, 7:32, 3:48]

SACD: BIS 2407 SACD "*Lamentationes*" t.4,7,10

### Ludwig Senfl (c.1490–1543)

#### *Missa L'homme armé*

The Suspicious Cheeselords (rec. 2004.08.17-19 & 24-25) [4:05, 5:17, 8:08, 4:53, 4:01]

CD: Suspicious Cheeselords SCL 502

## 1550s to 1600s

### Francisco Guerrero (1528–99)

#### *Missa L'homme armé* (4vv.)

Adriano Giardina, Ens. La Sestina (issued 2011) [2:42, 5:36, 9:59, 5:33, 4:30]

CD: Deutsche Harmonia Mundi/Sony 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)

Mark Brown, Pro Cantione Antiqua (rec. 1992.11.01-03) [2:29, 3:56, 6:05, 3:34, 3:56]  
*with Gregorian Propers for the Common of a Martyr*

CD: Peerless PCD 1111; Carlton 30366 00772; Brilliant 99711/4; 94266

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

[2:38, 4:20, 7:22, 3:42, 4:08]

CD: Naxos 8.553314

#### *Missa L'homme armé* (5vv., pub. 1570)

Mark Brown, Pro Cantione Antiqua (rec. 1990.02.19-22) [3:46, 6:23, 8:22, 7:13, 5:09]  
*with Gregorian Propers for the Epiphany*

CD: Peerless PCD 952; Carlton 30366 00782; Brilliant 99711/1; 94266;

Alto ALC 1061; Alto ALC 1179

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

[3:31, 6:48, 9:13, 8:03, 5:52]

CD: Naxos 8.553315

Simeon Pekalitski, Russki Partes (1996) [29:37]

CD: Pavane 507343; ADW 7343

Noël Akchoté *guitar* (rec. 2014.04.20-26) [3:09, 4:59, 7:55, 5:27, 3:34]

CD: Noël Akchoté *download* "Sacred Works vol. 3"

Harry Christophers, The Sixteen (rec. 2015.01.13-15) [3:11, 5:36, 7:48, 6:43, 5:31]

CD: Coro COR 16133

## 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

## 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.