

Capriccio Stravagante Renaissance Orchestra

Skip Sempé



2022 / 23 / 24

*Heaven & Earth:
The Renaissance Mass Collection
A multi-year project*

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Capriccio Stravagante Renaissance Orchestra
Skip Sempé

Cantus firmus Masses

Doulce Memoire

Susanne un jour

Mille Regretz

Fortuna Desperata

La Spagna / La Bazzadanza

Masses performed with the original Madrigals, Chansons & Instrumental diminutions.

Project includes Paradizo recordings and optional filming in appropriate architectural venues.

The Masses

The finest Renaissance composers often created transcendental sacred masterpieces based on the most popular secular music of the time.

Examples include the Cantus firmus Masses on Douce memoire (Cipriano de Rore), Susanne un jour (Orlando di Lasso), Mille Regretz (Cristobal de Morales), Fortuna Desperata (Josquin des Prez) and La Spagna / La Bazzadanza (Heinrich Isaac).

These great works of Renaissance polyphony, which represent elaboration in the grandest artistic and musical sense, are very rarely heard in concert performances.

How does something become sacred? By creating an unambiguous new reference point, employing a sacred text and a sacred style of musical composition that places it into a strict liturgical context.

The Mass for daily usage is the Ordinary: Kyrie, Gloria, Credo, Sanctus and Agnus Dei. Unity of message was created by the employment of the same melodic material in each of the five movements.

We demonstrate the transformation into the sacred by performing the original versions for vocal consort, the ornamented versions for instrumental consort (florid melisma is a tradition going back as far as Gregorian chant), and the Mass versions in a single musical context, dedicated to a single concert program or a single recording.

Cast/Régie

12 voices

15 instrumentalists

6 viols

2 cornetti

3 sackbuts

1 recorder

1 harp

1 harpsichord

1 organ

Travel

Total 27

Arrival day before concert

2 hotel nights

Rehearsal space

13-20h day before concert

11-16h day of concert

27 chairs

10 music stands

Instruments provided

by the organizer

1 harpsichord, 1 organ (A 440)

Tuning provided by the ensemble

John Dowland

Lachrimae 1604



Capriccio Stravagante Renaissance Orchestra
Skip Sempé

The 10 Pavans, à 5

Lachrimae Antiquae
Lachrimae Antiquae Novae
Lachrimae Gementes
Lachrimae Tristes
Lachrimae Coactae
Lachrimae Amantis
Lachrimae Verae
Semper Dowland semper dolens
Sir Henry Umpton's Funerall
Mr. John Langton's Pavan

The 9 Galiards, à 5

The King of Denmark's Galiard
The Earle of Essex Galiard
Sir John Souch his Gallard
M. Henry Noel his Galiard
M. Giles Hobies Galiard
M. Nicolas Gryffith his Galiard
M. Thomas Collier his Galiard
Captaine Digorie Piper his Galiard
M. Buctons Galiard

The 2 Almands, à 5

Mistresse Nicohols Almand
M. George Whitehead his Almand

The Music

John Dowland's *Lachrimae* cycle is among the finest surviving instrumental music of the turn of the 17th century, alongside the lesser-known collections of Anthony Holborne and William Brade.

The original title of the collection is 'Lachrimae or Seven Teares, figured in Seven Passionate Pavans, with divers other Pavans, Galiards, and Almands, set forth the the Lute, Viols or Violins, in five parts'.

The received knowledge of 20th century musicology maintained that the idea of referring to the possibilities of 'flexible instrumentation' on a title page of a publication was in fact a commercial effort to help to sell as much music to as many musicians as possible.

Skip Sempé and the Capriccio Stravagante Renaissance Orchestra have redefined and redesigned these principles of instrumentation. 'Fit for all sorts of instruments', 'Ogni sorte d'instrumenti' had previously thought to refer to matching the printed music to a specific consort, or 'broken' consort of instruments, in general one performer per part.

The idea of a 'Renaissance Orchestra' in which all the different instrumental consorts are brought together is the overlooked message of these 16th and 17th century publications. Large ensembles, for large or commemorative occasions, were every bit as much the 'composer's intention' as were smaller, intimate groups. This missing link has been proposed and provided by the concerts and recordings of the Capriccio Stravagante Renaissance Orchestra since the first years of the 21st century, and is one of their remarkable achievements in 'cutting through the noise'.

Capriccio Stravagante Renaissance Orchestra

The Capriccio Stravagante Renaissance Orchestra offers virtuoso performers on a highly distinctive musical instrumentarium that includes violins, viols, recorders, cornetti, sackbuts, krummhorns, shawms, lutes, harps, harpsichords, virginals, organs, and percussion. Derived from the instrumental virtuosity that sixteenth-century music demanded, their playing techniques are completely unknown to classically trained instrumentalists and mainstream audiences today. The ensemble is the largest and most luxurious gathering yet assembled for the performance of masterpieces from this Golden Age of musical creativity.

Cast/Régie

21 instrumentalists

6 viols
2 cornetti
1 shawm
3 sackbuts
5 recorders
1 harp
2 virginals
1 harpsichord

Travel

Total 21

Arrival day before concert

2 hotel nights

Rehearsal space

13-20h day before concert
11-16h day of concert

21 chairs

21 music stands

Instruments provided

by the organizer

1 harpsichord (A 440)

Virginals to be arranged

Tuning provided by the ensemble

Terpsichore, Muse of the Dance

Capriccio Stravagante Renaissance Orchestra

Skip Sempé

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19 instrumentalists

7 viols, 2 cornetti, 3 sackbuts, 5 recorders, 2 harpsichords

Travel

Total 19

Arrival day before concert

2 hotel nights

Rehearsal space

13-20h day before concert

11-16h day of concert

19 chairs

15 music stands

Instruments provided by the organizer

2 harpsichords (A 440)

Tuning provided by the ensemble

William Byrd

Private & Public Consorts

Capriccio Stravagante Renaissance Orchestra

Skip Sempé

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6 voices

2 sopranos, alto, 2 tenors, bass

14 instrumentalists

6 viols, 5 recorders, harpsichord, virginal, organ

Travel

Total 20

Arrival day before concert

2 hotel nights

Rehearsal space

13-20h day before concert

11-16h day of concert

20 chairs

16 music stands

Instruments provided by the organizer

1 harpsichord, 1 organ (A 440)

Virginal to be arranged

Tuning provided by the ensemble

Canto a mi Caballero

**Capriccio Stravagante Renaissance Orchestra
Skip Sempé**

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Mezzo-soprano

12 voices

16 instrumentalists

5 viols, 2 cornetti, 3 sackbuts, 1 recorder, 1 harp, 1 harpsichord

Travel

Total 28

Arrival day before concert

2 hotel nights

Rehearsal requirements in situ

13-20h day before concert

11-16h day of concert

30 chairs

10 music stands

Instruments provided by the organizer

1 harpsichord (A 440)

Tuning provided by the ensemble

Doulce Mémoire

**Capriccio Stravagante Renaissance Orchestra
Skip Sempé**

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Mezzo-soprano

12 voices

13 instrumentalists

5 viols, 2 cornetti, 3 sackbuts, 1 recorder, 1 harp, 1 harpsichord

Travel

Total 25

Arrival day before concert

2 hotel nights

Rehearsal space

13-20h day before concert

11-16h day of concert

27 chairs

10 music stands

Instruments provided by the organizer

1 harpsichord (A 440)

Tuning provided by the ensemble

Venezia Stravagantissima: Monteverdi's Time & Traditions

**Capriccio Stravagante Renaissance Orchestra
Skip Sempé**

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12 voices

19 instrumentalists

7 viols, 2 cornetti, 3 sackbuts, 5 recorders, 2 harpsichords

Travel

Total 31

Arrival day before concert

2 hotel nights

Rehearsal space

13-20h day before concert

11-16h day of concert

19 chairs

15 music stands

Instruments provided by the organizer

2 harpsichords (A 440)

Tuning provided by the ensemble

Venezia Stravagantissima

**Capriccio Stravagante Renaissance Orchestra
Skip Sempé**

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Mezzo-soprano

19 instrumentalists

7 viols, 2 cornetti, 3 sackbuts, 5 recorders, 2 harpsichords

Travel

Total 20

Arrival day before concert

2 hotel nights

Rehearsal space

13-20h day before concert

11-16h day of concert

19 chairs

15 music stands

Instruments provided by the organizer

2 harpsichords (A 440)

Tuning provided by the ensemble

**Venezia Stravagantissima:
Monteverdi Duets for 2 sopranos
& Venetian Instrumental Music**

**Capriccio Stravagante Renaissance Orchestra
Skip Sempé**

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2 Sopranos

19 instrumentalists

7 viols, 2 cornetti, 3 sackbuts, 5 recorders, 2 harpsichords

Travel

Total 21

Arrival day before concert

2 hotel nights

Rehearsal space

13-20h day before concert

11-16h day of concert

19 chairs

15 music stands

Instruments provided by the organizer

2 harpsichords (A 440)

Tuning provided by the ensemble

**Venezia Stravagantissima:
Monteverdi Duets for 2 tenors
& Venetian Instrumental Music**

**Capriccio Stravagante Renaissance Orchestra
Skip Sempé**

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2 Tenors

19 instrumentalists

7 viols, 2 cornetti, 3 sackbuts, 5 recorders, 2 harpsichords

Travel

Total 21

Arrival day before concert

2 hotel nights

Rehearsal space

13-20h day before concert

11-16h day of concert

19 chairs

15 music stands

Instruments provided by the organizer

2 harpsichords (A 440)

Tuning provided by the ensemble

La Pellegrina - The 1589 Intermedii

**Capriccio Stravagante Renaissance Orchestra
Skip Sempé**

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9 voices / vocal consort

13 voices / choir

22 instrumentalists

7 viols, 2 cornetti, 1 shawm, 3 sackbuts, 5 recorders, 1 harp,
2 virginals, 1 harpsichord

Travel

Total 44

Arrival day before concert

2 hotel nights

Rehearsal space

13-20h day before concert

11-16h day of concert

44 chairs

22 music stands

Instruments provided by the organizer

1 harpsichord (A 440)

Virginals to be arranged

Tuning provided by the ensemble



Skip Sempé

Alchemist – Over the last decades Skip Sempé has flourished as a harpsichordist, chamber musician, conductor, artistic director, teacher, coach, lecturer, scholar, and writer. He is the founder of the ensembles Capriccio Stravagante, the Capriccio Stravagante Renaissance Orchestra and Capriccio Stravagante Les 24 Violons, and has served as the artistic director of the Paradizo label, the Piccola Accademia di Montisi, the Paris-based Terpsichore festival, and been an artist in residence at BOZAR in Brussels and at the Utrecht Early Music Festival.

Cutting through the noise – Considered to be one of the last pioneers of the early music movement, Sempé has recovered and preserved a musical aesthetic and artistic mission that is slipping away. With over forty prizewinning recordings as a soloist and with Capriccio Stravagante, concerts worldwide, and a collection of thought-provoking essays, Memorandum XXI, he has revolutionized early music performance and challenged a dated, standardized ‘Baroque sound’.

Pursuit of musical adventures – Once a student of Gustav Leonhardt, Sempé is an original seeker with a rich imagination, a musical philosopher who thinks about historical performance practice and a persuasive essayist who expresses his individual ideas on artistic history with verve. Above all, he is a musician who beguiles and astounds with his magical-sensual store of previously unheard sounds. His superb sense of harpsichord touch, finely tuned ear for achieving variation in the instrument’s sonority, and

spontaneous musical personality supported by virtuosic keyboard skills has made him a coveted 'test pilot' for some of the finest harpsichord makers of our time.

Recordings & Musicians – In 2006, he founded the Paradizo label, which has released many prizewinning recordings as well as Memorandum XXI, a collection of Skip Sempé's essays on music and performance with five CDs. Sempé's previous twenty recordings are all still available on the Deutsche Harmonia Mundi, Astrée, Alpha, Teldec and Mirare labels. He is regularly invited as a guest director, and has performed with Julien Martin, Josh Cheatham, Olivier Fortin, Pierre Hantaï, Sophie Gent, Doron Sherwin, Jordi Savall and the ensembles Collegium Vocale Gent, Pygmalion, Vox Luminis, Capella Cracoviensis, Chanticleer, Les Voix Humaines, the Studio de Musique Ancienne de Montréal, the Helsinki Baroque Orchestra and the Concert des Nations.

Impact – Sempé's solo harpsichord and ensemble performances have inspired generations of young musicians. He has served on the international harpsichord juries of Brugge, Leipzig and Rouen, and also teaches extensively, including the annual masterclasses at the Villa Medici / Académie de France à Rome.

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***Alchimie** – Dans les dernières décennies, Skip Sempé s'est acquis une réputation de claveciniste, chambriste, chef d'orchestre, directeur artistique, enseignant, formateur, conférencier et savant musicologue. Fondateur des ensembles Capriccio Stravagante, Capriccio Stravagante Renaissance Orchestra et Capriccio Stravagante Les 24 Violons, directeur artistique du label Paradizo, de la Piccola Accademia di Montisi ainsi que du Festival Terpsichore de Paris, Skip Sempé a été artiste en résidence du festival de musique ancienne d'Utrecht et de BOZAR à Bruxelles.*

*«**Autre**» son et «**autre**» esthétique – Souvent considéré comme un des derniers pionniers du renouveau de la musique ancienne, Skip Sempé retrouve et met en valeur une esthétique musicale et une mission artistique en voie de disparition. Avec plus de quarante de ses enregistrements en soliste et avec le Capriccio Stravagante primés par la critique, de même que ses concerts dans le monde entier et l'ensemble des essais substantiels de son Memorandum XXI, il opère une révolution dans l'exécution de la musique ancienne en s'élevant contre un « son baroque » démodé et standardisé.*

***Aventures musicales** – Elève de Gustav Leonhardt, Skip Sempé est un chercheur original dont la riche imagination confère à ses écrits une dimension philosophique dans son exploration de la pratique d'une exécution historique et c'est avec cette même imagination qu'il présente avec verve dans des essais prenants ses idées sur l'histoire de l'art. Mais avant tout, Skip Sempé est un musicien qui séduit et fascine par sa réserve magique et sensuelle de sons inédits. Son sens aigu du toucher du clavecin, la finesse de sa perception dans ses variations de la sonorité instrumentale, sa personnalité musicale spontanée sous-tendue par des dons de virtuose du clavier fait de lui*

un «pilote d'essai» convoité par certains des meilleurs facteurs de clavecin de notre temps.

Disques et amis musiciens – En 2006 il crée le label Paradizo qui publie de nombreux enregistrements couronnés par des prix ainsi que le Memorandum XXI, une collection de ses propres essais accompagnée de cinq disques. Les vingt enregistrements précédents de Skip Sempé sont encore disponibles sur les labels Deutsche Harmonia Mundi, Astrée, Alpha, Teldec et Mirare. Souvent invité comme directeur artistique, il joue régulièrement avec Julien Martin, Josh Cheatham, Olivier Fortin, Pierre Hantai, Sophie Gent, Doron Sherwin, Jordi Savall et les ensembles Collegium Vocale Gent, Pygmalion, Vox Luminis, Capella Cracoviensis, Chanticleer, Les Voix Humaines, le Studio de Musique Ancienne de Montréal, le Helsinki Baroque Orchestra et le Concert des Nations.

Chef de file – En tant que soliste et chambriste, Skip Sempé a inspiré plusieurs générations de jeunes musiciens. Il a été membre du jury au concours internationaux de clavecin à Bruges, Leipzig et Rouen, et il enseigne et donne des masterclasses annuelles à la Villa Médicis / Académie de France à Rome.



Capriccio Stravagante

Waking up listeners – Capriccio Stravagante is world-renowned for their memorable interpretations of Renaissance and Baroque music. Founded in 1986 by Skip Sempé, the ensemble of three to seventy performers incorporates Capriccio Stravagante, the Capriccio Stravagante Renaissance Orchestra and Capriccio Stravagante Les 24 Violons. By the mid 1990s, the ensemble had built up an extensive discography for which they received international acclaim and had performed in major concert halls and festivals worldwide.

Nonchalance & Power – The ensembles seek a musical aesthetic whose values have been nearly lost to contemporary musical life. Unlike many other early music ensembles, they adhere to traditional principles of articulation, rhetoric, scholarship, imagination and talent to break down conventions that have little to do with historical practice, particularly those originating in twentieth-century 'Baroque' performance practices. Capriccio Stravagante has recorded extensively for the Paradiso, Deutsche Harmonia Mundi, Astrée, Alpha and Teldec labels.

Man-made beauty – The Capriccio Stravagante Renaissance Orchestra offers virtuoso performers on a highly distinctive musical instrumentarium that includes violins, viols, recorders, cornetti, sackbuts, krummhorns, shawms, lutes, harps, harpsichords, virginals, organs, and percussion. Derived from the instrumental virtuosity that sixteenth-century music demanded, their playing techniques are completely unknown

to classically trained instrumentalists and mainstream audiences today. The ensemble is the largest and most luxurious gathering yet assembled for the performance of masterpieces from this Golden Age of musical creativity.



Awards & Rewards – *Capriccio Stravagante's exceptional chamber ensemble playing has inspired three generations of musicians, many of whom have gone on to enjoy international careers. The Capriccio Stravagante Prize was created by Skip Sempé in 1997, and served to encourage numerous musicians in their early careers. It is particularly touching that many of those musicians have now become an integral part of Capriccio Stravagante's activities. Sempé receives lasting inspiration from the key members of these renewed generations.*

Réveil et révélations – *Capriccio Stravagante est mondialement reconnu pour ses interprétations mémorables de la musique de la Renaissance et du Baroque. Fondé en 1986 par Skip Sempé, cet ensemble de trois à soixante-dix musiciens comprend le Capriccio Stravagante, le Capriccio Stravagante Renaissance Orchestra et Capriccio Stravagante Les 24 Violons. Dès les années 1990, il présentait déjà une importante discographie internationalement appréciée et se produisait dans les festivals et salles de concert du monde entier.*

Création interprétative – *Les différentes formations de cet ensemble recherchent une esthétique musicale dont les valeurs artistiques ont presque entièrement disparu de la vie musicale contemporaine. Contrairement à la plupart des ensembles de musique ancienne, ils mettent en œuvre avec imagination et talent des principes tradition-*

nels d'articulation, de rhétorique et d'érudition qui contreviennent à des conventions n'ayant pas de relation réelle avec les pratiques historiques de la musique baroque, en particulier avec celles dites « baroques du vingtième siècle ». Capriccio Stravagante a enregistré pour les labels Paradizo, Deutsche Harmonia Mundi, Astrée, Alpha et Teldec.

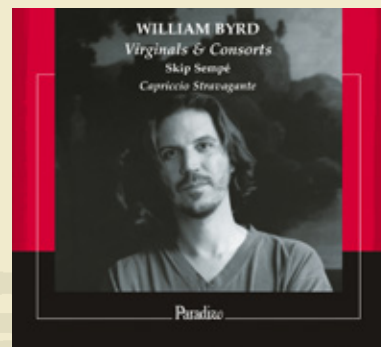
Richesse sonore – *Le Capriccio Stravagante Renaissance Orchestra présente les musiciens virtuoses d'un instrumentarium précis et très complet comprenant des violons, violes, flûtes à bec, cornets, sacqueboutes, cromornes, bombardes, luths, harpes, clavecins, virginales, orgues et de la percussion. Issues de la virtuosité exigée par le répertoire du seizième siècle, leurs techniques de jeu sont inconnues des instrumentistes et des publics formés aux canons de la musique dite « classique ». Le Capriccio Stravagante Renaissance Orchestra forme le groupement le plus grand et luxueux jamais assemblé pour l'interprétation des chefs-d'œuvre de cet âge d'or de la créativité musicale.*

Talent et rencontres décisives – *Le niveau exceptionnel du Capriccio Stravagante dans l'interprétation de la musique de chambre a inspiré trois générations de musiciens, dont plusieurs ont poursuivi parallèlement des carrières internationales. Le Prix Capriccio Stravagante créé par Skip Sempé en 1997 a encouragé plusieurs musiciens en début de carrière. Il est particulièrement touchant que nombre de ces musiciens soient devenus les moteurs essentiels des activités du Capriccio Stravagante. Skip Sempé s'inspire lui-même en retour de l'activité musicale de ces membres clés de nouvelles générations.*

Paradizo CD Catalogue / www.paradizo.org



BACH
Tradition & Transcription
Skip Sempé, harpsichord
Next release
CD / Paradizo PA0018



WILLIAM BYRD
Virginals & Consorts
Skip Sempé, harpsichord
Capriccio Stravagante
CD / Paradizo PA0015



FRANÇOIS COUPERIN
Concert dans le Goût Théâtral
(Includes the complete *Airs de cour*)
Capriccio Stravagante Orchestra
Skip Sempé / Gauvin / Rondot
Desrochers / Lecornier
CD / Paradizo PA0017



BACH
2 Harpsichords
Skip Sempé, harpsichord
Olivier Fortin, harpsichord
CD / Paradizo PA0014



THE VIRGIN HARPSICHORD
Byrd, Bull, Gibbons, Tomkins,
Dowland, Philips
Skip Sempé / Olivier Fortin
Pierre Hantaï
CD / Paradizo PA0016



RAMEAU'S FUNERAL
Paris 27. IX. 1764
Jean Gilles • *Messe des Morts*
Van Wanroij, Getchell Sancho, Abadie
Capriccio Stravagante
Les 24 Violons / Collegium
Vocale Gent / Skip Sempé
CD / Paradizo PA0013

Paradizo CD Catalogue / www.paradizo.org

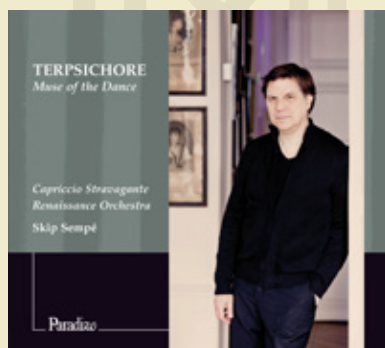


MEMORANDUM XXI Essays & Interviews on Music & Performance

Skip Sempé
6 Hours 30 minutes of music –
45 Composers – 100 Works of
Renaissance & Baroque repertoire –
Photo archive

Skip Sempé, Doron Sherwin,
Julien Martin, Josh Cheatham,
Olivier Fortin, Sophie Gent, Pierre
Hantaï, Jasu Moisio, Julien Léonard,
Pablo Valetti, Guillemette Laurens,
Karina Gauvin, Judith van Wanroij,
Collegium Vocale Gent, Capriccio
Stravagante, Capriccio Stravagante
Renaissance Orchestra, Capriccio
Stravagante Les 24 Violons

CD / Paradizo PA0012



TERPSICHORE Muse of the Dance Dances by Michael Praetorius & William Brade

Doron Sherwin, cornetto
Julien Martin, recorder
Capriccio Stravagante Renaissance
Orchestra / Skip Sempé

CD / Paradizo PA0011



LA BELLE DANSE Lully / Marais / Muffat / Brade Praetorius / Rossi Ballets Anciens & Modernes

Capriccio Stravagante
Les 24 Violons / Skip Sempé

CD / Paradizo PA0010



ANTICO MODERNO Renaissance Madrigals Embellished 1517-2009

Doron Sherwin, cornetto / Julien
Martin, recorder / Josh Cheatham,
viola da gamba / Skip Sempé,
harpsichord & virginal
Capriccio Stravagante

CD / Paradizo PA0008



A FRENCH COLLECTION Pièces de clavecin Duphly, Balbastre, Royer, Marchand, A-L Couperin, Corrette Skip Sempé, harpsichord

CD / Paradizo PA0007

Paradizo CD Catalogue / www.paradizo.org



**MARAIS
SAINTE COLOMBE**
Pièces de viole
Josh Cheatham, viola da gamba
Julien Léonard, viola da gamba
Skip Sempé, harpsichord
CD + DVD
CD / *Paradizo PA0006*



SCARLATTI
Duende
Harpichord Sonatas
Skip Sempé, harpsichord
Olivier Fortin, harpsichord
CD + 'Pandora's Box' (Paradizo CD catalogue)
CD / *Paradizo PA9003*



RAMEAU
La Pantomime
Pièces de clavecin
Skip Sempé, harpsichord
Olivier Fortin, harpsichord
CD + DVD
CD / *Paradizo PA0005*



TELEMANN
Ouverture for Recorder / Fantazias
Concerto for Recorder & Viola da Gamba
Julien Martin, recorder
Josh Cheatham, viola da gamba
Capriccio Stravagante / Skip Sempé
CD / *Paradizo PA0002*



LA PELLEGRINA
Intermedii 1589
**Marenzio, Malvezzi, Caccini,
Peri, Archilei, Cavalieri, Bardi**
Capriccio Stravagante Renaissance
Orchestra / Collegium Vocale Gent /
Skip Sempé
CD + Interview CD with Skip Sempé
CD / *Paradizo PA0004*



PARADIZO
Consort Music & Aires for the Flute
**Holborne, Dowland, van Eyck,
Scheidt, Hume, Ferrabosco, Brade,
Purcell, Morley**
Julien Martin, recorder / Capriccio
Stravagante / Skip Sempé
CD / *Paradizo PA0001*

Contact

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Skip Sempé / Capriccio Stravagante

Concert Management & Production

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Paradizo

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Press & Promotion

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