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Schola Romana Ensemble

English below

Schola Romana Ensemble nastopi v soboto, 9. avgusta 2025 ob 20:00 v Stolni cerkvi sv. Danijela v Celju, v zasedbi Paola Alonzi (sopran), Franco Todde (tenor in renesančna kitara), Lorenzo Sabene (lutnja) in Stefano Sabene (renesančna prečna flavta) s programom Palestrina: Canticum Canticorum. Ob 19:00 je v kavarni Oaza klepet z umetniki.

[Več o koncertu Schola Romana Ensemble](#)

[Več o Schola Romana Ensemble](#)

[Vstopnice](#)

Schola Romana Ensemble, ki ga je leta 2000 ustanovil flavtist in dirigent Stefano Sabene, je zasedba, specializirana za staro glasbo. Predstavlja multidisciplinarne glasbene produkcije, pogosto v dialogu z drugimi umetniškimi področji, kot so gledališče, ples, arhitektura, vizualna umetnost, literatura in film. Ansambel je izvedel na stotine koncertov v sodelovanju z institucijami, univerzami in festivali v Italiji in tujini. V njegovih produkcijah so sodelovali pevci, plesalci, igralci in glasbeniki, kot so Claudine Ansermet, Furio Zanasi, Riccardo Pisani, Grazia Galante, Alfredo Rainò, Simona Marchini, Andrea Damiani, Diego Cantalupi, Riccardo Minasi, Christoph Timpe, Andrea De Carlo, Simone Vallerotonda in drugi. Ansambel v skladu s svojo usmerjenostjo v muzikološko raziskovanje in eksperimentiranje raziskuje obsežen repertoar, ki sega od glasbe starega Rima – vključno z rekonstrukcijo tedanjih glasbil – prek srednjeveške Evrope do renesančnega in baročnega repertoarja, s posebnim poudarkom na rimski šoli.

Palestrina nikoli ni opustil polifonega sloga, ki predstavlja hkrati njegov vrhunec in končni razvoj. Med vsemi deli tega Princeps musicae je najbolj reprezentativna Visoka pesem. Zdi se, da že od daleč zaznava zgodnje poskuse recitar cantando, ki bodo pozneje vodili v zlato dobo opere. Naša interpretacija tega dela, ki izhaja iz teh muzikoloških spoznanj, zavestno odstopa od tradicionalne vokalne izvedbe a cappella. Izvajamo le melodični liniji obeh protagonistov, Šulamite in Salomona, medtem ko ostale glasove prevzamejo instrumenti, kot so renesančna prečna flavta, renesančna kitara in lutnja. Takšen pristop ustvari raznoliko zvočno tapiserijo, ki združuje ekspanzivno fraziranje in bogat zven glasov ter flavte s kristalno zračnostjo brenkal.



Schola Romana Ensemble.

Schola Romana Ensemble will perform on Friday, 9 August 2025 at 20:00 at the Cathedral Church of St. Danijel in Celje, featuring Paola Alonzi (soprano), Franco Todde (tenor and renaissance guitar), Lorenzo Sabene (lute), and Stefano Sabene (renaissance transverse flute), with the programme Palestrina: Canticum Canticorum.

A conversation with the artists will take place at 19:00 at the Oaza café.

[More about the concert of Schola Romana Ensemble](#)

[More about Schola Romana Ensemble](#)

[Tickets](#)

Founded in 2000 by flautist and conductor Stefano Sabene, the Schola Romana Ensemble is a group specialising in early music. It presents multidisciplinary musical productions, often in dialogue with other artistic fields such as theatre, dance, architecture, visual arts, literature, and cinema. The ensemble has performed hundreds of concerts in collaboration with institutions, universities, and festivals in Italy and abroad. Its productions have featured singers, dancers, actors, and musicians such as Claudine Ansermet, Furio Zanasi, Riccardo Pisani, Grazia Galante, Alfredo Rainò, Simona Marchini, Andrea Damiani, Diego Cantalupi, Riccardo Minasi, Christoph Timpe, Andrea De Carlo, Simone Vallerotonda, and others.

Committed to musicological research and experimentation, the ensemble explores an extensive repertoire ranging from the music of ancient Rome – including the reconstruction of period instruments – through medieval Europe to the Renaissance and Baroque repertoire, with particular focus on the Roman school.

Palestrina never abandoned the polyphonic style, for which he stands as both the pinnacle and its final evolution. Among all the compositions by the Princeps musicae, the Song of Songs is the most representative. It seems to glimpse, albeit distantly, the early experiments of Recitar cantando, which would eventually lead to the grand era of opera. Our interpretation of the work, stemming from these musicological insights, takes a different path from the traditional a cappella vocal arrangement. Only the melodic lines of the two protagonists, Shulamite and Solomon, are sung, while the remaining parts are played by instruments like the Renaissance transverse flute, Renaissance guitar, and lute. This approach creates a varied sonic tapestry, blending the expansive phrasing and rich sound of the voices and flute with the crystalline airiness of the plucked instruments.

HVALA / THANKS



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