

## SCHOLA ANTIQUA

From the moment of its foundation, in 1984, Schola Antiqua has dedicated itself to the study, research, and performance of early music and, in particular, Gregorian chant. All of the Schola's singers received their musical education as members of the boys' choir of the Benedictine Abbey of Santa Cruz del Valle de los Caídos.

Schola Antiqua's repertory embraces both Western liturgical monophony and the polyphony of both the *Ars Antiqua* and the *Ars Nova*.

Schola Antiqua has performed, in *alternatim*, with such accomplished organists as Montserrat Torrent, Roberto Fresco, Andrés Cea, Óscar Candendo, Javier Artigas, José Luis González Uriol, Raúl del Toro, Bruno Forst, Jan Willem Jansen and with the following vocal and instrumental ensembles: La Colombina, Ensemble Plus Ultra, His Majesty's Sagbutts and Cornetts, La Grande Chapelle, Ensemble Baroque de Limoges, La Capilla Real de Madrid, Ministriles de Marsias, The English Voices, La Venexiana, Alia Musica, Orquesta Barroca de Venecia, The Tallis Scholars, Ensemble Organum, and Tenebrae.

They have performed in festivals throughout Europe, the Americas, the Middle East and Japan. Among their recordings are CDs dedicated to Mozarabic chant, Gregorian chant, and a number of historical liturgical reconstructions from the 15th to the 19th centuries alongside many of the ensembles mentioned above.

In 2012, they made a series of recordings inside an anechoic chamber as part of a scientific research project concerned with acoustic archeology under the aegis of the Spanish government's research council (CSIC) and the Department of Acoustic Engineering of the Institute of Technical Acoustics of the University of Aachen. The aim of the project was the virtual reconstruction of the sounds of the Old Hispanic Rite.

Schola Antiqua has premiéred a number of works by contemporary composers: *Apocalipsis* by Jesús Torres, *Libro de Leonor* by José María Sánchez Verdú (together with the Ensemble Organum), and *Paharión* by Konstantia Gourzi (together with the Ensemble Opus21 musikplus).

In addition, the Schola frequently sings Gregorian and Hispanic monody in liturgical celebrations which, after all, is the genuine context for which this music was composed

[www.scholaantiqua.com](http://www.scholaantiqua.com)

## CONDUCTOR

### **Juan Carlos Asensio Palacios.**

His early studies at the choir school of the Benedictine Abbey of Santa Cruz del Valle de los Caídos were continued at the Royal Conservatoire in Madrid.

He is a contributor to the *Répertoire International des Sources Musicales*, he has published numerous articles in specialized journals, he has published editions of both the *Códice de Madrid* and the Las Huelgas codex, and he has published a monograph for Alianza Editorial entitled *El Canto Gregoriano*.

Asensio continues to collaborate with the Atelier de Paléographie Musicale at the French Abbey of Solesmes and in Salamanca he served as Professor of Musicology at the Royal Conservatoire.

Juan Carlos currently holds dual appointments as Professor of Musicology at both Barcelona's Escola Superior de Música and Madrid's Royal Conservatoire.

He has directed Schola Antiqua since 1996 and since 2001 he has been a member of the Consiglio Direttivo de la Associazione Internazionale Studi di Canto Gregoriano. In addition, he is a research associate with *CILengua*, a member of the study group *Bibliopegia*, and editor of the scholarly journal *Estudios Gregorianos*.