



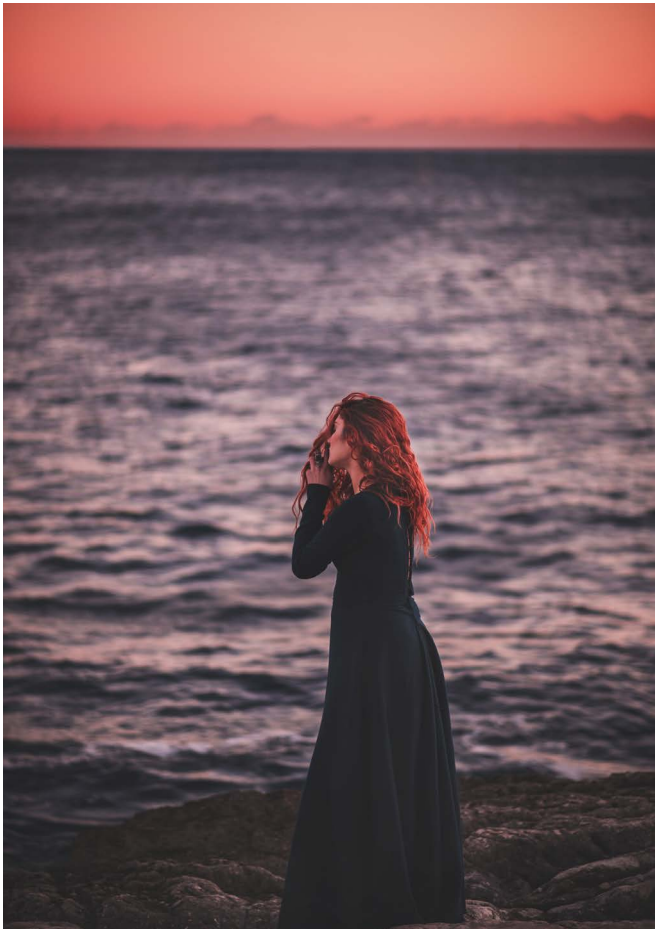
DI
ENSEMBLE IRINI
LI
Lila Hajosi

O SIDERA

“There is a deep link between Humanity, its journey, and what the sky offers to its gaze in the primordial night where all the questions, all the abyss, the dizziness melt into an upward twist of the neck. ”
Lila Hajosi



A WORD FROM LILA HAJOSI



On the other hand, with Byzantine songs, we are in Hagia Sophia, it is less carnal but larger, more mystical. There are long sentences which unfold in space and which take us into a form of spiritual contemplation, almost like a trance.

With O Sidera, these two universes, Western and Eastern, intertwine. We are in the swing between surprise, shock and contemplation: it is a hypnotic journey, we buckle up and we leave.

**“O Sidera”,
means “O skies!”**

For me it is a cry of amazement: we look at the Milky Way and we are both overwhelmed and fascinated by this spectacle. It is from this vision that the great questions that humanity has asked itself since its beginnings come. But in this contemplation of the sky, everyone can also experience the intimate relationship they have with the mystery of their own existence. This program talks about this mystery, this astonishment.

On the one hand there is the Sibyls by Roland de Lassus: it is a thrill ride, you have the impression of being in a straight line and suddenly there is an unexpected turn. And at the same time we are safe because it is modal music, made up of very simple chords: what creates the fascination and the shock is the way in which they are juxtaposed. Each of these Sibyls is a mysterious little painting, a miniature whose particularity must be understood to bring out all the color.





PROGRAMME

Carmina Chromatico

Sibylla Persica

Sibylla Lybica

Sibylla Delphica

*Cheruvikon / χειρουβικόν Hymne des Chérubins, Liturgie de Saint
Jean Chrysostome, arr. Lila Hajosi*

Sibylla Cimmeria

Sibylla Samia

Sibylla Cumana

Sibylla Hellespontiaca

Sibylla Phrygia

*Agni Parthene / Αγνή Παρθένε, Saint Nektarios d'Egine, (c.a 1900),
arr. Lila Hajosi*

Sibylla Europea

Sibylla Tiburtina

Sibylla Erythrea

Sibylla Agrippa

*Gnosin agnoston gnonai / Γνωσιν αγνωστον γνωναι, extrait de
l'Acathiste à la Mère de Dieu, (texte c.a 626), Chant du Grand Carême
de Constantinople, arr. Lila Hajosi*

*Polyeleos / Πολυέλεος, Psaumes 134-135, Liturgie de Constantinople,
arr. Lila Hajosi*

Extraits des Prophetiae Sibyllarum de Roland de Lassus

PROPHETIAE SIBYLLARUM - THE SIBYLS OF ROLAND DE LASSUS

Prophetesses

Twelve Sibyls, ancient soothsayers, became the counterparts of the Prophets in the Middle Ages, announcing from the depths of time the coming of a child who would become the savior of the world. Renaissance artists were fascinated by these short texts shrouded in mystery: Michelangelo himself painted the Sibyls on the ceiling of the Sistine Chapel, perhaps a source of inspiration for Roland de Lassus.

An obscure composition

Roland de Lassus composed Les Sibylles during a short period when he disappeared (1554-1555). What we know is that in 1556 this score found itself in the hands of Albert V of Bavaria who fell under the spell of the music and brought the musician into his service. Passionate about this unique work, the Duke had it published in 4 rich manuscripts (one for each voice), decorated with miniatures by the painter Hans Mielich, and retained exclusivity.

Enigmas

This music captivates with its enigmatic and strange harmonies, with the diffraction of its texts, reversing words and accents to create a mystery right down to the verb. Apparently simply constructed, with three-tone chords arranged in chromatic flat areas, it is nevertheless a work of fascinating complexity, which attracts us by its mystery itself.



SONGS OF THE MISTERIES IN CONSTANTINOPOLIS



*...for Thou art an unexprimable, ununderstandable,
invisible, unreachable God..."*

Divine Liturgy of St Jean Chrysostome

A Liturgy of the Mistry

The mystery of the Sibyls responds, on the other side of the Mediterranean, to the songs of the Byzantine rite. Whether in the litany of the Cheruvikon, which makes the assembly of the faithful a choir of six-winged angels, in the words of Gabriel of the Acatist, or in the flamboyant trance of the Polyeleos, this music echoes an orthodox conception of the Mystery.

Welcoming the Unfathomable

In this theology, faith translates into a welcoming of the inconceivable, of what necessarily escapes man. The human being is then designated his place, that of a simple creature belonging to the world. With the Byzantine rite, the liturgy is song, never words: the music then becomes an offering which mingles with the smoke of myrrh, image of the Spirit.



ENSEMBLE IRINI

The Irini ensemble today imposes a unique sound in early music: with a polymorphous roster, without soprano, the ensemble nevertheless illuminates the Orthodox repertoire or the compositions of the Renaissance with new, warm and deep colors.

From “Maria Nostra” (2015) to “Janua” (2023-24) via “O Sidera” (2018) and “Printemps Sacré - Vivre, mourir, (re)naître” (2022), Irini opens in his programs of dialogues between the sacred East and West, between the wisdom of yesterday and the upheavals of today, faithful to its name which means “Peace” in Greek.

If the ensemble is today invited to the Philharmonie de Paris and supported by the Société Générale Foundation, it is thanks to the passionate energy of its director, Lila Hajosi as well as to a solid team, both artistic and administrative. First a singer and then leader of the ensemble, Lila Hajosi manages to embody her musicological and aesthetic reflections in fascinating concerts, which carry us away almost in spite of ourselves.

“*For me, there is no easy or difficult music, there is only one way to present it and make it accessible through the passion with which we share it.*”

Lila Hajosi



Lila Hajosi - *Direction*
Eulalia Fantova - *mezzo*
Julie Azoulay - *contralto*
Benoît-Joseph Meier- *ténor*
Guglielmo Buonsanti - *basse*
Sébastien Brohier - *basse*

IRINI DATES

2015

Creation of Ensemble Irini by Lila Hajosi

2017

The ensemble is a laureate of the Cité de la Voix in Vézelay

2018

Creation of "Quel mystère que tu aies un corps" by Zad Moultaqa (commissioned by the Chaillol festival)

2018

Maria Nostra disc - "Choc" of Classica magazine

AOÛT 2019

Creation of "O Sidera"

OCT. 2021

O Sidera Disc 9/10 Luister magazine, large press praise

FÉV. 2022

Concert at the Philharmonie of Paris

JUIL. 2022

Creation of the "Printemps Sacré" program (Heinrich Isaac and Georgian Orthodox music) and "Casus Ade" by Zad Moultaqa at the Noirlac festival (order of Ensemble Irini)

AOÛT 2022

Patronage of the French Ministry of Culture and Fondation Société Générale



CONTACT

Marie-Lou Kazmierczak Diffusion

+32 (0)2 537 85 91

mlk@arts-scene.be <https://arts-scene.be/>

Lila Hajosi

Direction

+33 (0)7 86 84 92 36

<https://ensembleirini.com>

direction@ensembleirini.com

Stéphanie Plasse

Administration

+33 (0)6 87 67 52 15

administration@ensembleirini.com

Production

production@ensembleirini.com



