



THE  
ENSEMBLE CIRINI  
Lila Hajosi

JANUA  
ECHOES OF THE LAST SCHISM

DUFAY  
CHRYSAPHES | PLOUSIADENOS

# JANUA

**Chants du dernier Schisme**

*Dufay - Chrysaphes - Plousiadenos*

*“Any door has two sides: one faces people out, the other the house inward. And so is your doorman, sitting near from the threshold of the house, sees the entrances and exits, so do I, doorman from the celestial palace, I examine at the same time the East and the West.”*

*Discourse of the God Janus with Two Faces, Ovid, Fasti*

Through the **monumental works of Dufay** and his Byzantine contemporaries **Chrysaphes and Plousiadenos**, JANUA takes you on a discovery of a unique period, as short as it is unknown: the time of the last attempt to **unite East and West, in the fifteenth century.**

The **voices of the Irimi Ensemble merge for the first time with sackbuts and medieval trumpets.** We invite you to discover the musical treasures resulting from this explosion of life and unparalleled creativity which saw artists and thinkers from **both shores of the Mediterranea** join forces in the hope of averting the **downfall of a civilization.**







[Janua: f. latin; the door, gives its name god Janus, ancient deity with two twin faces, looking in opposite directions.]

**1453**, Constantinople disappears in the flames with all Christian civilization from the Orient. The consequences of this Fall still resonate today, 550 years later.

However, the little-known period before this event was a unique moment in History: the largest attempt at the Reunification of the two Churches of East and West, which was pronounced in 1439 in Florence and was to save Constantinopolis.

Although the Union was a failure, it was an opportunity of an unprecedented whirlwind of cultural and artistic emulation where intellectuals, theologians and musicians gathered their efforts to convince the religious authorities to nullify the Great Schism of 1054 and unite the Christian kingdoms on Earth.

However, little is known that the composer **Guillaume Dufay**, figure of Franco-Flemish polyphony, was a front-row seat to this exceptional event, and himself traveled in the Byzantine world and composed works that were created in Greece! The motets of this Italo-Greek period then Florentine are here mirrored with the compositions of **Chysaphes and Plousiadenos**, two major figures of Byzantine kalophonic chant in order to give the viewer the experience of a sound immersion in this dazzling moment in history when the destiny of millions of lives and whose outcome would have could change the face of the world.

***Go with the Ensemble Irini through the door of JANUA.***

# PROGRAMME ET DISTRIBUTION

## COMPOSITEURS

Guillaume Dufay (1397-1474)

Janus Plousiadenos (1429-1500)

Manuel Doukas Chrysaphes (1440-1463)

### *APOSTOLO GLORIOSO,*

Dufay, motet isorythmique dédicacé  
à Pandolfo Malatesta, patron de Dufay, 3 min

### *O GEMMA LUX,*

Dufay, motet isorythmique dédié  
à la protection d'un voyage au Péloponnèse, 5 min

### *VASILISSA ERGO GAUDE,*

motet isorythmique pour le mariage de Cléopé Malatesta  
avec le fils de l'Empereur byzantin, 3 min

### *POTIRION SOTIRIOU*

( Je prendrai la coupe du Salut) Mode III,  
cérémonie de mariage orthodoxe,  
Monastère de Simono Petra, 1 min

### *THEOTOKION DOGMATIQUE,* Mode I plagal,

Récession de mariage orthodoxe, 3 min

### *ECCLESIAE MILITANTIS,*

Dufay, motet dédié au Pape Eugène IV,  
initiateur de la ré-unification des deux églises, 5 min

### *TRISAGION,*

Divine liturgie byzantine, 7 min

### *CANON POUR LE CONCILE DE FLORENCE,*

Janus Plousiadenos, 4 min

### *NUPER ROSARUM FLORES,*

Dufay, motet isorythmique de consécration  
du Dôme de Florence,  
dédié à Eugène IV initiateur  
de la ré-unification des deux églises, 6 min

### *SALVE FLOS TUSCAE,*

Dufay, motet isorythmique dédié à la Ville de Florence, 5 min

### *MIRANDAS PARIT,*

Dufay, motet dédié à la ville de Florence, 4 min

### *LAMENTATION SUR LA CHUTE DE CONSTANTINOPLE,*

Manuel Doukas Chrysaphes, 10 min

### *LAMENTATIO SANCTAE MATRIS ECCLESIAE CONSTANTINOPOLITANAE,*

Dufay, sur la chute de Constantinople, 5 min

Eulalia Fantova - Clémence Faber - *mezzo*

Julie Azoulay - Lauriane Le Prev - *contralto*

Benoît-Joseph Meier - Olivier Merlin - *ténor*

Jean-Marc Vié - Sébastien Brohier - *basse*

Catherine Motuz - Sandie Griot - *Trompettes médiévales/ Sacqueboutes*

Lila Hajosi, *direction*

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

Lila Hajosi



## L'ENSEMBLE IRINI

The Irini ensemble today imposes a unique sound in early music: in polymorphic numbers, without sopranos, the ensemble nevertheless illuminates the Orthodox repertoire or the compositions of the Renaissance and Middle-Age with new, warm and deep colours.

From *Maria Nostra* (2015) to *Sacred Spring* (2022) and *O Sidera* (2019), Irini opens in his programs dialogues between the sacred East and West, between the wisdom of yesterday and the upheavals of today, faithful in this to its name which means “Peace” in Greek.

If the ensemble is now invited to the Philharmonie de Paris, at Misteria Paschalia and supported by the Societe Generale Foundation, it is thanks to the passionate energy of its conductor, Lila Hajosi who manages to embody her musical and aesthetic reflections in fascinating concerts, which carry us away almost in spite of ourselves.



## CONTACTS

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