

[NEW PRODUCTION]

# POST TENEBRAS

(spero lucem)

GABRIELI | AGHIALOS



**Ensemble Irini enters a  
new era**

**16** voices

**4** sackbuts

**21 ARTISTS  
IN  
DOUBLE CHOIR**

# THREE QUESTIONS

*To Lila  
Hajosi*

## **Why this name?**

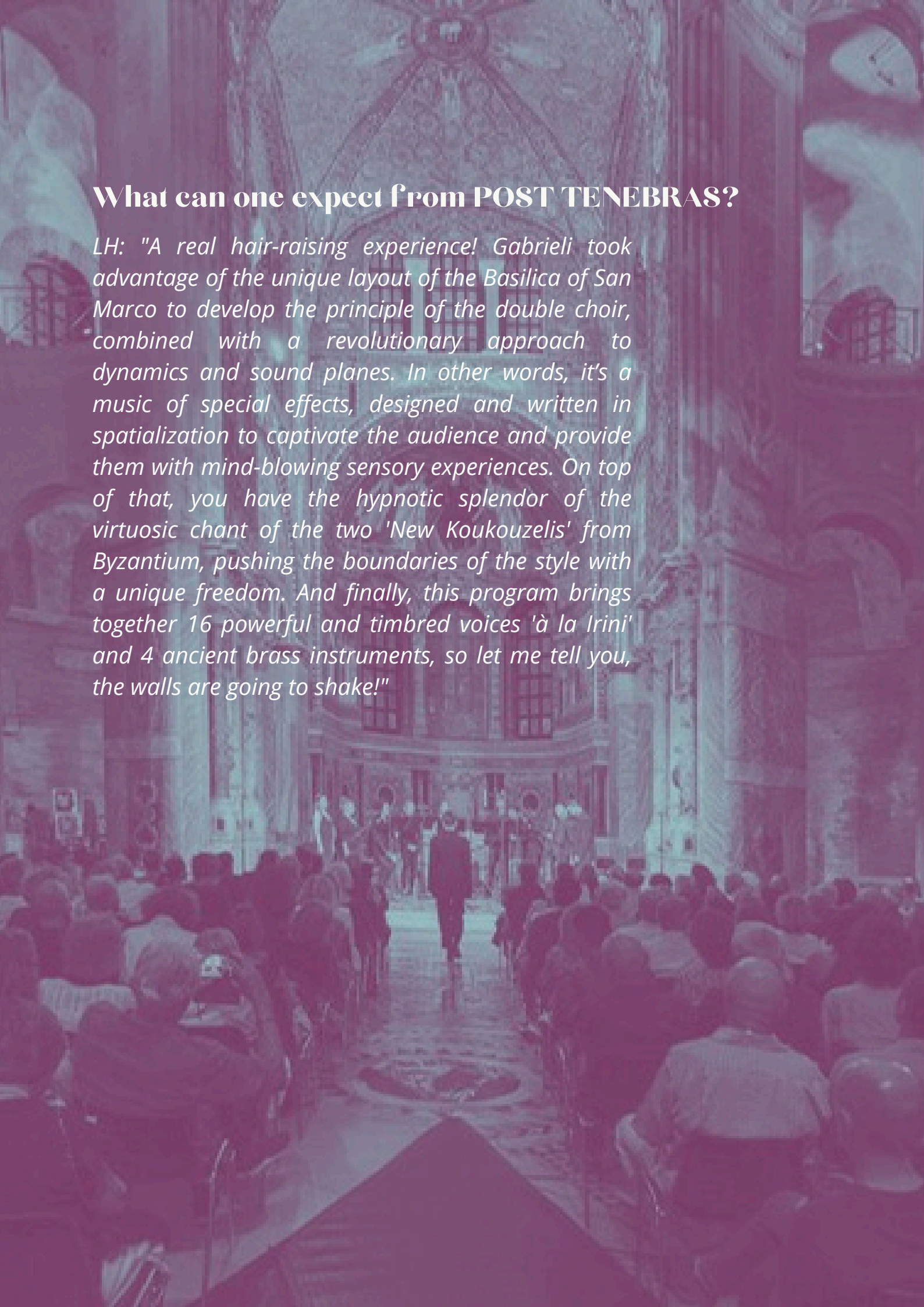
*LH: "This is an excerpt from the Book of Job, 'After the darkness, I hope for light.' This program is the temporal and narrative continuation of JANUA, which speaks of the Fall of Constantinople. If I had to summarize it in one image, it would be the first shoot of vibrant green, full of sap and brimming with strength, pushing through the ashes after the devastation of a great fire. An image that resonates with us now more than ever in light of recent cataclysms, such as the large-scale fires in Greece that ravaged the country, leaving behind dead, blackened landscapes and broken lives. After 1453, we witness nearly a century of silence on the Byzantine side. I wanted to focus on this period of literal Renaissance."*

## **What is the connection between late 16th-century Venice and the Byzantine Renaissance?**

*LH: "It is a narrative, historical, and musicological link. Venice at the end of the 16th century is in the midst of economic decline, as its vast empire is being consumed by the Ottomans, maritime trade is dropping, and a plague strikes in 1575. However, it is neither industry nor commerce that allows the second renaissance of the Serenissima at the end of the 16th century, but rather the Arts. Painting, architecture, music... Venice bursts with life, shines across the world, and unveils its most dazzling finery. Everything is grand, lavish, and sublime, as if to ward off the gloom. And it works! Responding to an economic crisis with an exuberance of culture is a strategy worth considering! Giovanni Gabrieli is at the heart of this vibrant period, and his music, like that of his Byzantine contemporaries, perfectly symbolizes this outpouring of creativity and majesty after the catastrophe. Light after darkness."*

## What can one expect from POST TENEBRAS?

*LH: "A real hair-raising experience! Gabrieli took advantage of the unique layout of the Basilica of San Marco to develop the principle of the double choir, combined with a revolutionary approach to dynamics and sound planes. In other words, it's a music of special effects, designed and written in spatialization to captivate the audience and provide them with mind-blowing sensory experiences. On top of that, you have the hypnotic splendor of the virtuosic chant of the two 'New Koukouzelis' from Byzantium, pushing the boundaries of the style with a unique freedom. And finally, this program brings together 16 powerful and timbred voices 'à la Irini' and 4 ancient brass instruments, so let me tell you, the walls are going to shake!"*



# THE PROJECT



AT THE DAWN OF THE 17TH CENTURY, BETWEEN THE ADRIATIC AND THE BLACK SEA, TWO GENIUSES REVOLUTIONIZED THEIR ERA AND USHERED IN A NEW AGE OF MUSIC.

**Giovanni Gabrieli's sumptuous double-choir spatialized compositions are met with the magnificence of the virtuosic Kalophonic chant of Konstantinos of Aghialos and his contemporary Joasaph of Mount Athos, both bearing the exceptional title of "New Koukouzelis." These composers revolutionized their time, developing a dazzling musical language whose brilliance would leave a lasting mark. While Gabrieli signs the end of the Western Renaissance and the beginning of the Baroque era, Aghialos ushers in the Byzantine Renaissance, emerging after a century of silence following the traumatic Fall of Constantinople.**

**POST TENEBRAS is a fireworks display bursting with life, offering the audience an experience of the grandiose—"made in" 1600.**

*"After darkness, I hope for light."*

Book of Job, 17:12.

# **ENSEMBLE IRINI**

**16 voices  
4 sackbuts**

**Direction and conception : Lila Hajosi  
Associate researcher : Euvgeny Skurat**


## **VENUES & FESTIVALS**

**2026**

Mars en Baroque, Festival d'Arts Sacrés de Peprignan,  
Laus Polyphoniae, Ambronay, Atelier Lyrique de Tourcoing,  
Grand Manège de Namur, Abbaye de Royaumont








# POST TENEBRAS

(Spero lucem)

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"The choir captivated with its straightforward, homogeneous sound, free of vibrato,

in keeping with the aesthetics of the period. Despite the size of the ensemble, the sound remained surprisingly flexible, supported by carefully constructed phrasing and remarkably gentle attacks. The overall cohesion testified to thorough work and attentive listening. A clearly won-over audience."



"We appreciate both the homogeneity and the flexibility of the vocal sections. An ensemble in perfect synergy under the direction of Lila Hajosi."

Effets-spéciaux

1600 époustouffant  
Cuirres Venise  
Histoire Grandiose  
Spatialisation  
16th Voix  
Monumental Constantinople  
expérience  
Double-Choeur  
Révolution

# OUR TEAM



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**LILA HAJOSI**

Artistic Director



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