



ENSEMBLE  IRINI
Lila Hojosi

2027
2028



SUPPORTED BY:



SOCIÉTÉ GÉNÉRALE
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**PRÉFET
DE LA RÉGION
PROVENCE-ALPES-
CÔTE D'AZUR**

*Liberté
Égalité
Fraternité*

**RÉGION
SUD**

PROVENCE
ALPES
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VILLE DE
MARSEILLE



Spedidam

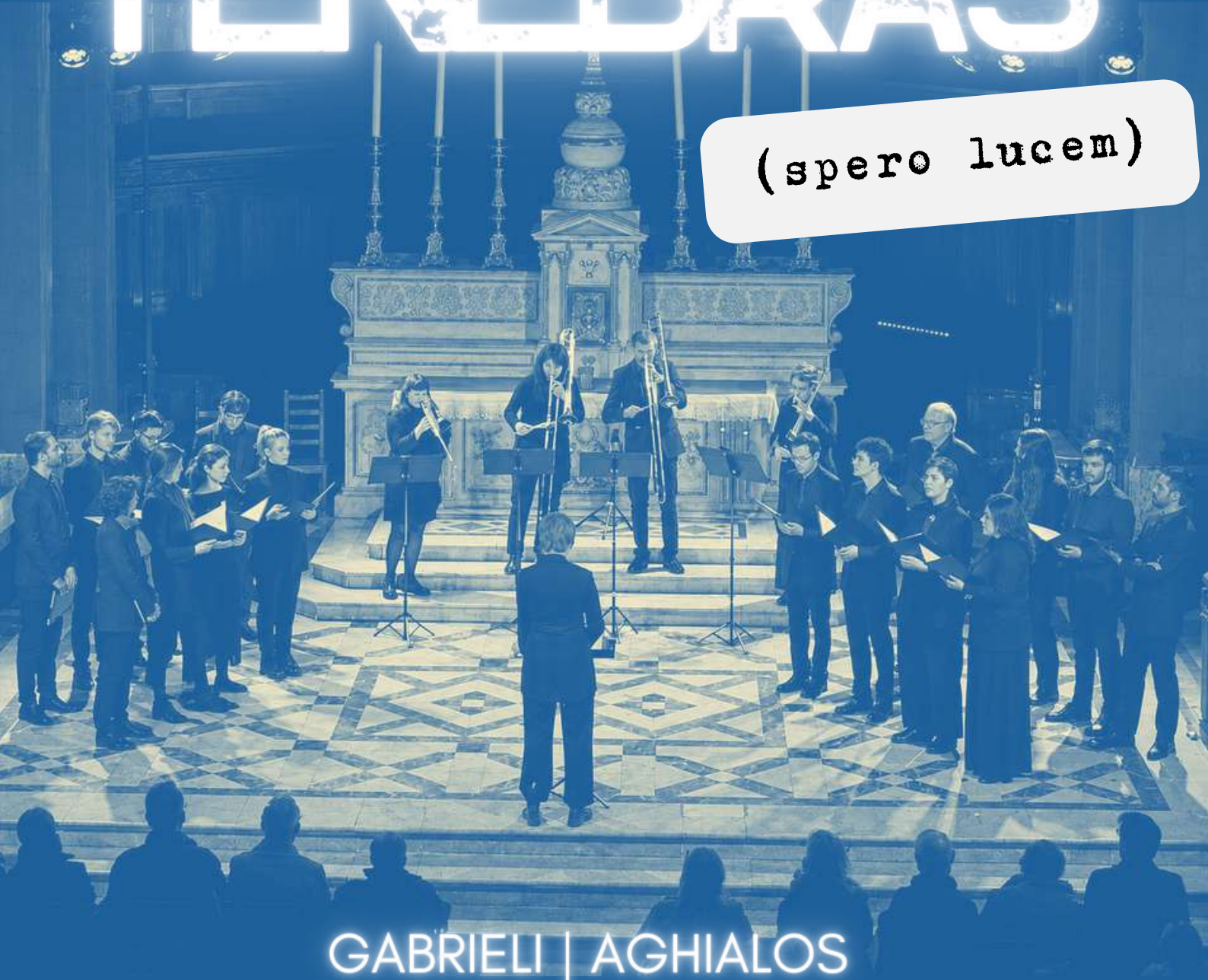




TOURING

POST TENEBRAS

(spero lucem)



GABRIELI | AGHIALOS

*"The sound mass remains remarkably supple,
shaped by carefully crafted phrasing and remarkably gentle attacks."*

Olyrix, March 2026

21 ARTISTS IN DOUBLE CHOIR

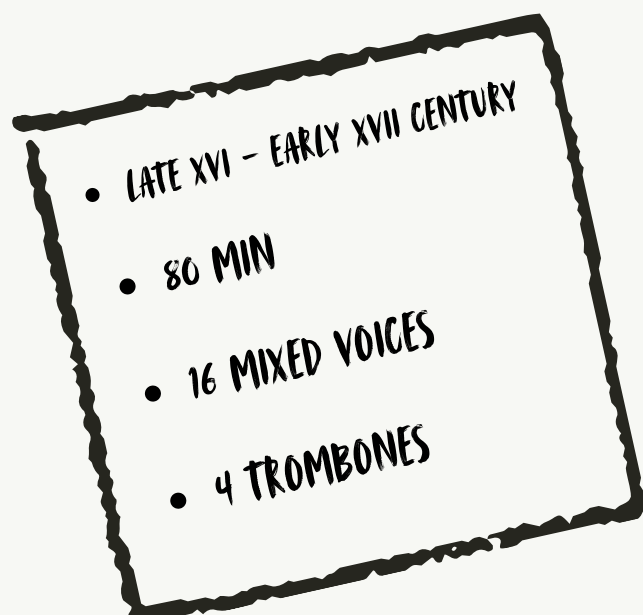
At the dawn of the 17th century, between the Adriatic and the Black Sea, **two geniuses turned their era** upside down and spawned a new era of music.

Giovanni Gabrieli's sumptuous spatialized **double choir** pieces are matched by the virtuoso **kalophonic singing** of Konstantinos of Aghialos and his contemporary Joasaph of Mount Athos, both of whom bear the exceptional title of "New Koukouzélis".

These composers **revolutionized their era**, developing a language of dazzling splendor that was to become a landmark. While Gabrieli marked the end of the Western Renaissance and the beginning of the Baroque era, d'Aghialos gave birth to the Byzantine Renaissance, after the **century of silence** that followed the trauma of the Fall of Constantinople.

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

"After the darkness, I hope for the light."
Book of Job, 17:12..



THEY LOVED IT:

- ◆ ABBAYE DE ROYAUMONT
FESTIVAL DE PONTOISE
- ◆ GRAND MANÈGE DE NAMUR
- ◆ FESTIVAL D'AMBRONAY
ATELIER LYRIQUE DE TOURCOING

[...]

JANUA

Echoes of the last Schism

DUFAY | CHRYSAPHES | PLOUSIADENOS

"Ensemble Irini transported the audience to another world."

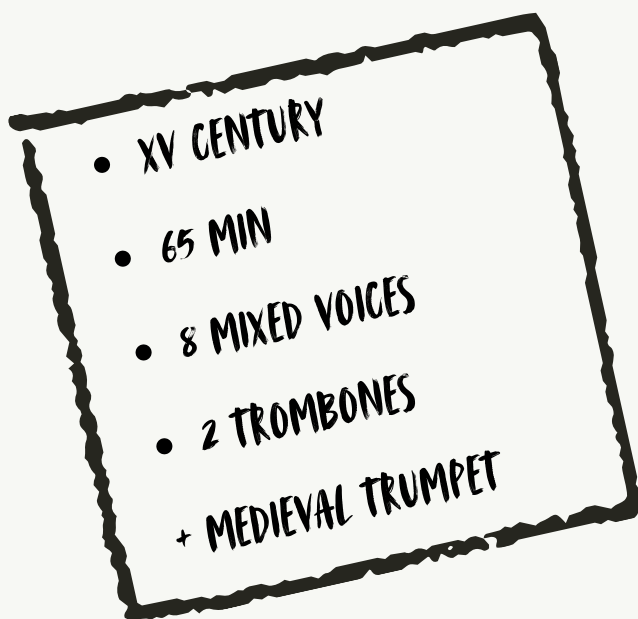
Crescendo Magazine, August 2024

11 ARTISTS

"Every gate has two faces [...] I, the gatekeeper of the heavenly palace, examine the East and the West at the same time."

Janus with Two Faces, Ovid, The Fastes

Through **monumental works** by Dufay and his Byzantine contemporaries Chrysaphes and Plousiadenos, **JANUA** takes you on a journey through a unique period, as short-lived as it is little-known: the **last attempt to unite East and West in the 15th century** and the Council of Florence, whose failure would ultimately lead to the Fall of Constantinople.



THEY LOVED IT:

✧ ARSENAL DE METZ

✧ BOZAR

✧ RAVENNA FESTIVAL

[...]



SACRED SPRING

Life | Death | (Re)birth

Sacred Motets by Heinrich Isaac | Georgian Orthodox Liturgy

"But what strikes us most as the listening unfolds is the rigour and precision with which the interpretation is shaped, the voices tracing and delineating the contours of the music, as if drawing a geometric figure."

CLASSYKEO, October 2024

9 ARTISTS

Sacred Motets by Heinrich Isaac | Georgian Orthodox Liturgy

Through the themes of **joy, mourning and resurrection**, Ensemble Irini, a creator of **unexpected connections** between **East and West**, brings into dialogue sacred works by Heinrich Isaac, the true Bach of the Renaissance, with excerpts from Georgian Orthodox liturgy.

In **three acts**, Ensemble Irini, performing as an **a cappella octet**, tells the story of an initiatory journey between collapse and rebirth, following the thread of resilience.



THEY LOVED IT:

- ✧ TAGE ALTER MUSIK REGENSBURG
 - ✧ COLLÈGE DES BERNARDINS
 - ✧ FESTIVAL DES ABBAYES EN LORRAINE
- [...]



O SIDERA

Songs of the Sibyls

"Lassus's chromatic modulations, like the long lines of the Byzantine hymns, benefit from the same careful attention to colour and balance."

The enthusiastic applause that ultimately greets the artists at the end of the programme fully reflects the audience's response to this musical journey between the Renaissance and the East, between earthly contemplation and celestial exploration."

OLYRIX, 2026



6 ARTISTS

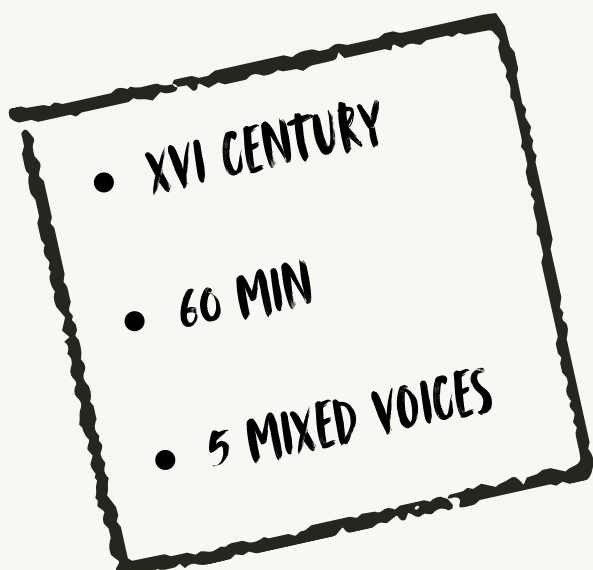
The Sibylline Song

As the female counterpart to the prophet, the figure of the **Sibyl** inspired Roland de Lassus to compose a **collection of songs** of striking depth and sensitivity, drawing on enigmatic texts foretelling the coming of the Saviour.

Here, language, distorted by Lassus or stretched out through the Byzantine Asmatikon, fades away to make room for **pure sensation**. A **new grammar** emerges, one born from the encounter between music and the body: the bodies of the singers, the physical gesture of the conductor, and the bodies of the listeners, all swept along by the ebb and flow of sound waves.

O Sidera is a shock, an abduction, something to be experienced first and explained afterwards.

The programme only reveals its meaning once the singing has stopped, as though searching for a rational explanation for what we have just lived through.



THEY LOVED IT:

✧ PHILHARMONIE DE PARIS

✧ FESTIVAL JORDI SAVALL

✧ SAISON DES INVALIDES

[...]



IN VIC TAE

MIRACULOUS WOMEN

"Seven voices, one dancer, and a great sense of freedom. When Ensemble Irini takes on the medieval repertoire dedicated to the Virgin Mary, it is not to put women in their place, but on the contrary, to celebrate their strength and sisterhood."

"The choir becomes one, unleashing a surge of emotion beneath the black veils."

Sud Ouest, 2026

8 ARTISTS

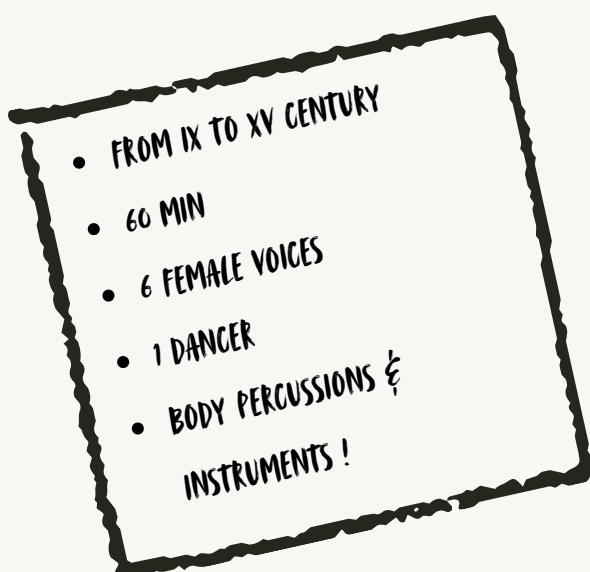
SINGING, DANCE & INSTRUMENTS

Ensemble Irini go back to its roots with a return to the **medieval Marian repertoire, performed by an all-female ensemble**. Far from any ethereal, disembodied image, INVICTAE ("unconquered") instead conjures the image of holy bacchantes.

INVICTAE takes audiences somewhere else, into a dreamlike Middle Ages inhabited and possessed by women who sing, play, move and dance, free from stylistic constraints. For its first **multidisciplinary** creation, Irini invites dancer and choreographer **Faustine Aziyadé**, who creates tableaux with the singers and weaves a spatial connection with the audience, seeking to **break down the barrier of the stage**. INVICTAE begins like a classical concert, with **conducted polyphony** (the formidable virtuoso pieces from the Cyprus Manuscript), then gradually leaves this framework behind, moving towards freer moments and ultimately reaching a **genuine state of trance**.

Without boundaries, corsets or academic conventions, INVICTAE is an **ode to the freedom to create**, and a love letter to medieval repertoire as an inexhaustible source of inspiration, never a prison.

The extra touch? Our artists have hidden talents and bring out their **instruments** for this programme.



THEY LOVED IT:

- ✧ FESTIVAL DE SAINTES ABBAYE AUX DAMES
- ✧ LES MUSICALES EN BARROIS
- ✧ CITÉ MUSICALE DE SOISSONS [...]



A man in a dark suit and glasses is shown from the waist up, leaning forward with his arms crossed. He is looking down, and his expression is serious. The image is heavily tinted with a blue color, giving it a monochromatic appearance. The background is blurred, showing what appears to be an office or library setting with bookshelves.

INCOMING



MISCEAT UNDA

The Birth of the Reformation

9 ARTISTS

Sacred Motets on the Banks of the Rhine

For both France and the Holy Roman Empire, the late 15th and early 16th centuries were a **troubled period**. The **rivalry** between the Valois and Habsburg dynasties fuelled an **endless war**, punctuated by brief periods of peace.

But the **greatest upheaval**, the one that would change the face of Europe, came from **Wittenberg** on 31 October 1517, when **Luther** sent his theses to the Archbishop of Mainz, giving birth to the Reformation.

Two dynasties **clashed**, and soon two forms of Christianity would be torn apart. Yet, like the waters of the Rhine in Melissus's poem, which "mingl[e] the waters of the Main and the Moselle*," the musical legacy of the **Burgundian School** brought composers together under a common banner.

The motets of Brumel and Mouton are answered by those of Isaac, Walter, Galliculus and Stoltzer, the latter producing the very **first sacred polyphony in the vernacular**: *Erzürne dich nicht über die Bösen*, based on Psalm 37 in Luther's own translation.

* Ad Rhenum, Paul Melissus, 1539-1602

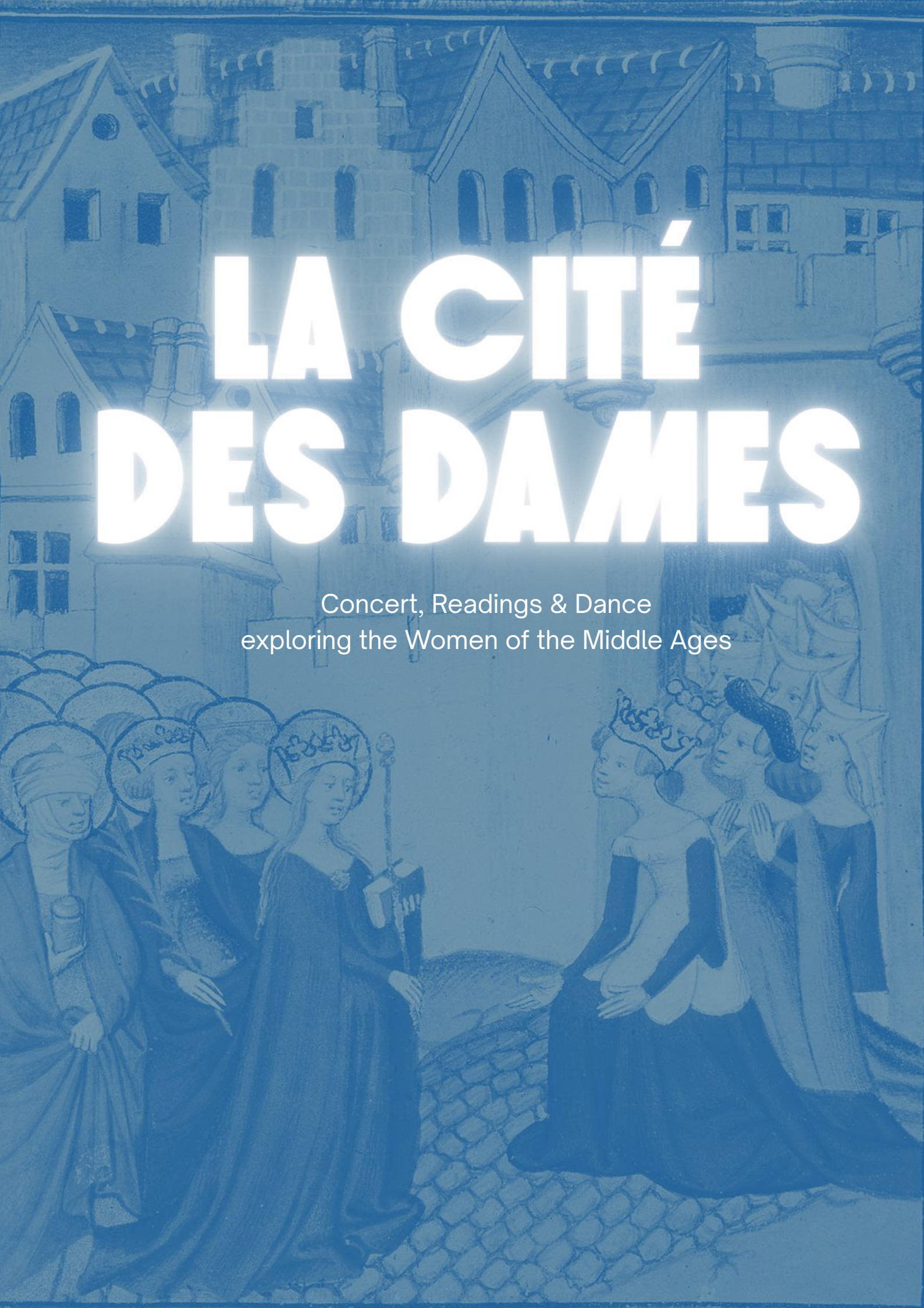
GOOD TO KNOW!

FOR THE FIRST TIME, ENSEMBLE IRINI
EXPLORES THE PROTESTANT REPERTOIRE.

IT IS ALSO THE ENSEMBLE'S FIRST
100% EUROPEAN PROGRAMME.

WORLD PREMIERE ON 26 JUNE
2027, OPENING THE FESTIVAL OF
MORTAGNE.



The background of the poster is a blue-tinted medieval manuscript illustration. The top half shows a city with various buildings, including houses with gabled roofs and a larger stone building with arched windows. The bottom half depicts a group of women in medieval attire. On the left, four women stand in a row, some wearing crowns and holding objects like a book or a vessel. On the right, three women are shown in profile, looking towards the left. The overall style is characteristic of late medieval manuscript illumination.

LA CITÉ DES DAMES

Concert, Readings & Dance
exploring the Women of the Middle Ages

3 ARTISTS

Concert, Readings, Dance & Instruments

Three artists from Ensemble Irini come together for a **concert-performance** inspired by Christine de Pizan's *The Book of the City of Ladies*, considered the **first feminist philosophical work in the Western world**, published in 1405. In it, Christine de Pizan constructs an **ideal city** whose foundations are the lives of illustrious women, challenges the misogyny of her time, and argues for women's active participation in society.

This **intimate concert** is designed to invite audiences to **discover the work** through music and movement, but above all in an interactive and playful way, moving humorously from one prejudice to another. These medieval women are **deeply connected** to their modern-day counterparts. Louise Michel, for instance, was known as the Red Virgin, while Monique Wittig, through works such as *The Guerrillas* and *Jeanne d'Arc*, carries on Christine de Pizan's legacy.

The spoken excerpts are accompanied by medieval dance music (the Tristan/Manfredina cycle, estampies and saltarelli), performed on rebec, ney, recorders and percussion, while also being **performed through a blend of theatre and contemporary dance**. You will hear chansons de toile, a repertoire particularly associated with women, pieces dedicated to the Virgin Mary, Yseult's song challenging God to separate her from Tristan, as well as songs by troubadours and trobairitz.

Improvisation, intimacy, sharing and interaction are the principles that shape this concert-performance.

GOOD TO KNOW!



THIS CONCERT-PERFORMANCE CAN ALSO BE BOOKED TOGETHER WITH THE INVICTAE SHOW AT A REDUCED RATE.



A MOMENT OF CONNECTION AND INTIMACY WITH THE AUDIENCE



WORLD PREMIERE ON 12 SEPTEMBER 2026
AT THE VOIX ET ROUTE ROMAINES FESTIVAL

LIBERTAS IN OMNI ORE

Italy & Albania in the 16th Century: Shadows of War, Dreams of Freedom

[Research in progress]



2028

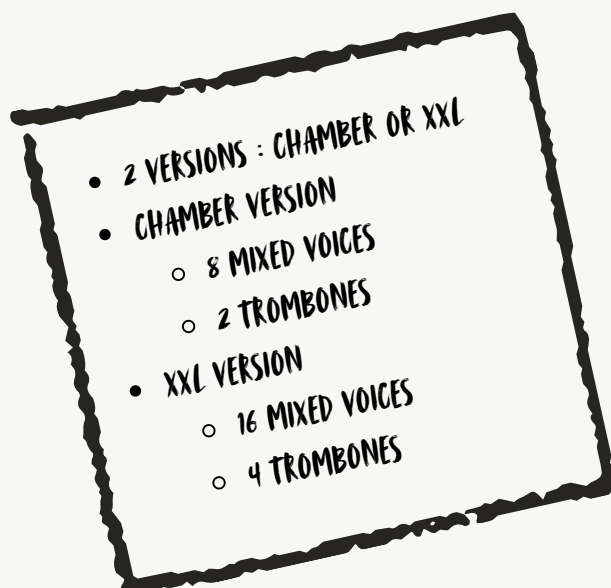
11
OR
21 ARTISTS

Motets of War and Penance
Venice, Naples, Rome
XVI century

FESTA - ANDREA GABRIELI - WILLAERT
RORE - PALESTRINA - VERDELLOT

Arbëreshë Sacred Repertoire

Orthodox Liturgy of Albania



GOOD TO KNOW!



THIS PROJECT COMBINES MUSIC,
RESEARCH AND EXPERIMENTATION.



IT TAKES AUDIENCES ON A JOURNEY OF
DISCOVERY INTO A LITTLE-KNOWN CULTURE.



IT IS AN ODE TO PEACE AND FREEDOM
(AND, INDEED, FEATURES FOUR DIFFERENT
VERSIONS OF "DA PACEM"!)

ARTISTIC STATEMENT

For this next project, Lila Hajosi has chosen to shed light, through music, on the close **connections** forged between Albania and Italy from the late 15th to the mid-16th century. The programme will be structured around **three strands**.

The **first** focuses on the **Latin repertoire** inspired by Albanian resistance to the Ottomans, as well as **motets of collective penitence** associated with the Ottoman invasion of the Adriatic (1537-1540), and later with the Battle of Lepanto. Particular attention will be given to the historical and symbolic figure of **Skanderbeg** (George Kastrioti, 1405-1468), known as the “New Alexander”. The Albanian lord was regarded as a bulwark of Christendom against the Ottomans and was awarded the title *Athleta Christi* by Pope Pius II. Although Skanderbeg is not explicitly named in Italian sacred works of the 16th century, his mythical figure can be discerned in motets performed in times of **military crisis**, particularly in contexts of collective penitence or *contra turcas*, in Venice, the repertoire of the Papal Chapel, and Naples. Albania became a symbol of **resistance**, an idea that would endure as far as Vivaldi and his lost opera *Skanderbeg*. The **Italian** strand will therefore explore 16th-century motets of war and penitence.

The **second** strand addresses the **Arbëreshë**, an Albanian community of the Greek Catholic rite that fled the Ottoman invasion and settled mainly around Naples from the 15th century onwards. Their repertoire has survived, inevitably transformed, through oral tradition and subsequent collecting. Evgenii Skurat and Lila Hajosi propose to undertake a comparative analysis of Orthodox and Greek-Latin repertoires from the 15th century, within the sphere of Constantinople’s influence, alongside the known Sicilian-Albanian repertoire. This research will lead to the creation of musical prototypes offering a musicologically plausible interpretation of what this transplanted repertoire may have sounded like.

Finally, the **third** strand focuses on the **Albanian Orthodox** repertoire. Although the figure of Ioannes Koukouzelis, born in Durrës around 1280, is widely recognised, research conducted to date by Evgenii Skurat has not made it possible to identify with certainty a specifically Albanian repertoire dating from 1450-1550. Should the research prove inconclusive or insufficient, a comparative and experimental musicological approach, similar to that proposed for the Arbëreshë Greek-Latin repertoire, will be adopted.

The resulting programme may nevertheless include works by Koukouzelis. Although these predate the Ottoman invasion of the Adriatic, they were widely disseminated during this period.

THE TEAM



LILA HAJOSI

Artistic director



GIULIA VALENTINI

Communication and
Production Manager



MARIE-LOU KAZMIERCZAK

Agent

HUMANUM EST

Laurent Ide - President
Béatrice Bach - Treasurer



“LILA HAJOSI’S DIRECTION, AT ONCE PRECISE AND EXPRESSIVE, SHAPES THE TIMBRE OF EACH SINGER AND ENHANCES THE INTERPLAY OF THE VOICES. THE ENSEMBLE DISPLAYS REMARKABLE COHESION, BRINGING A VIBRANT, MEANINGFUL READING TO THIS EARLY REPERTOIRE, RESONATING WITH CONTEMPORARY SENSIBILITIES.”

VICTORIA OKADA, CRESCENDO MAGAZINE, 31.07.2025

WWW.ENSEMBLEIRINI.COM

