



**THE**  
ENSEMBLE  **IRINI**  
Lila Hajosi

**JANUA**  
ECHOES OF THE LAST SCHISM

DUFAY

CHRYSAPHES

| PLOUSIADENOS



**“Any door has two sides (...) likewise I, gatekeeper of the celestial palace, examine the East and the West at the same time.”** Janus  
Two-Faced God, Ovide, *Les Fastes*

Through the monumental works of Dufay and his Byzantine contemporaries Chrysaphes and Plousiadenos, J A N U A 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: n.f; "the door", gives its name to the god Janus, an ancient deity with two twin faces, looking in opposite directions.]*

# 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.

““ *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)

Lila Hajosi - *Direction*

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*





# PROGRAMME

-1h de musique sans entracte-

Compositeurs : Guillaume Dufay (1397-1474); Janus Plousiadenos (1429-1500);  
Manuel Doukas Chrysaphes (1440-1463)

*Apostolo glorioso*, Dufay, motet isorythmique dédié 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 Cléophé Malatesta avec  
le fils de l'Empereur byzantin, 3 min

*Potirion sotiriou (Je prendrai la coupe du Salut)*, cérémonie de mariage orthodoxe,  
anon. Lampadarios XIVe siècle, transcription Eugène Skurat, 4 min

*Theotokion dogmatique*, Mode I plagal, Récession de mariage orthodoxe, 3 min

*Ecclesiae militantis*, Dufay, motet dédié au Pape Eugène IV, initiateur de la  
réunification 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





## CONTACTS

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