

INDIA

ENSEMBLE  IRINI

Lila Hajosi

“The word is music, sumptuous in its incandescence.”

Maryvonne Colombani, Zibeline, 2022

“We admire the quality of the ensemble, its homogeneity, its tonal hyper-precision”

Frédéric Norac, Musicologie.org, 2022

“The ensemble Irini [...] blends East and West with mystical depth that each listener will perceive deep within themselves.”

Charlotte Saulneron, Res Musica, 2022

“The music rises and suspends time with these aerial voices, between wisdom and the force of shock, a sacred journey”

Soline Heurtebise, Olyrix, 2022

“[...] the Ensemble extracts us from our noisy and dark world for a luminous journey beyond known borders, and invites us to a contemplation of one's part of infinity”

Christine Ducq, La Revue du Spectacle, 2022





L'ENSEMBLE IRINI

“The Irini Ensemble imposes a unique sound in vocal music: with a polymorphous composition, without soprano, the ensemble nevertheless illuminates the Orthodox repertoire or the compositions of the Renaissance and the Middle Ages with new, warm and deep color. »

Based in Marseille, founded in 2015 by Lila Hajosi, the Irini Ensemble specializes in ancient sacred music from the East and West, between Rome and Constantinople, and is internationally praised for its high standards and its unique, dazzling and daring proposals., far from the usual codes of Early Music.

From *Maria Nostra* (2015, Choc de Classica disc in 2018) to *Sacred Sping - Life / Death / (re)birth* (2022) and *O Sidera* (2019, disc in 2021), Irini opens dialogues between the Sacred East and West, between the wisdom of yesterday and the upheavals of today, in a faithful commitment 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 and the Caisse des Dépôts, it is thanks to the passionate energy of its director, Lila Hajosi. First a singer, then a conductor, Lila Hajosi manages to embody her musicological and aesthetic reflections in fascinating concerts, which carry us away almost in spite of ourselves.

LILA HAJOSI



Initially a musicologist and lyrical artist specializing in early music, it is thanks to the Irini Ensemble that she founded in 2015 that Lila Hajosi takes the path of choir directing and soon orchestra directing in 2021. The Irini Ensemble allows her to assert herself as artistic director through the programs she creates and then directs. She trained in 2012-13 at the Conservatories of Aix en Provence (Prix Jeune Espoir Dussurget) and Marseille (Premier Prix d'Art Lyrique) in lyrical singing, early music, theater, lyrical art and chamber music, then at the Chapelle Musicale Queen Elisabeth (2018-2021) of which she is a scholarship holder. She graduated in medieval musicology from the University of Montpellier. Even before starting her musical studies, she discovered a passion for conducting. In 2011, singing in the amateur choir serving the students of Roland Hayrabédian's class in Marseille, she was fascinated by the finesse and depth of the conductor's work and secretly gleaned the precious lessons she witnessed. This passion, supplemented by her studies and enriched by the lessons learned from her career as a singer with conductors like Marc Korovitch, Lluís Vilamajó & Jordi Savall and nourished by encounters like those of Teodor Currentzis in a master class, ultimately becomes her vocation. Since September 2021 she has been training with conductor Sergio Monterisi.

After “Maria Nostra”, a first disc by the Ensemble Irini released in 2018 (Choc of Classica magazine), Lila Hajosi created “O Sidera”, whose disc released in 2021 and praised by critics was her first opus as conductor. Lila Hajosi and the Ensemble Irini collaborate twice with the composer Zad Moultaqa. The young conductor and arranger is passionate about the demands of a cappella work, the crafting of sound based on careful shaping of the harmonic spectrum, the research and rediscovery of rare repertoires, the transversalities between Music, Poetry, History, Philology, Sciences ...

Since 2015, she has taken her ensemble to prestigious national festivals such as RadioFrance Occitanie Montpellier (2016,2021), the Cité de la Voix de Vézelay (laureate in 2017), Via Aeterna (Mont St-Michel) & Rivage des Voix, Festival of Sacred Arts in Evron, Perpignan, Sinfonia in Périgord, as well as internationally (Misteria Paschalia, Agapê, Barcelona MA festival in 2024...).

In 2022, she notably directed the Ensemble Irini at the Philharmonie de Paris (studio) and became a laureate of REMA's REMarkables program. Her creation "Printemps Sacré" is a finalist for the 2022 REMA international awards. In 2024, she collaborates with the percussionist and conductor Tom de Cock for an augmented version of O Sidera mixed with works by Xenakis and a four-handed creation based on The Delphic hymn to Apollo, first known written work (-187 BC). In 2025, it is with ICTUS and Riccardo Nova that she will collaborate for a joint creation. In 2025 and 2026, she will conduct the Flemish orchestra Il Gardellino for two carte blanche projects mixing baroque music and contemporary creation, exceptional and transversal, specially imagined for the occasion.



JANUA

Echoes of the Last Schism

DUFAY – CHRYSAPHES – PLOUSIADENOS

CRÉATION 2024

Through the monumental works of Dufay and his Byzantine contemporaries Chrysaphes and Plousiadenos, JANUA takes you to discover a unique period, as short as it is little-known: that of the last attempt at union of the East and the West in the 15th century.

To the sound of the voices of the Ensemble Irini mixed for the first time with medieval sackbuts and trumpets, discover the musical treasures resulting from this unparalleled explosion of life and creativity which saw artists and thinkers from both shores of the Mediterranean join forces in hopes of preventing the fall of a civilization.

“Every door has two sides [...] I, gatekeeper of the celestial palace, examine the East and the West at the same time.”

JANUS TWO-FACED, OVIDE, LES FASTES

Lila Hajosi - Direction

Ensemble Irini in vocal octet

Catherine Motuz, Sandie Griot - Sackbuts / Medieval trumpets

1h without entracte

Educational activities, meetings with the public are welcome





HERITAGE AND REPERTOIRE

CROSS-BORDER PROJECT



REMA AWARDS
NOMINEE

SACRED SPRING

Life | Death | (Re)birth

Sacred Motets by Heinrich Isaac - Georgian Orthodox Liturgy

Through the themes of bliss, mourning and resurrection, the Irini Ensemble, creator of unexpected links between East and West, puts into perspective sacred works by Heinrich Isaac, a true Bach of the Renaissance, and extracts from Georgian Orthodox liturgy.

In 3 acts, the Irini Ensemble in an a cappella octet tells an initiatory journey, between collapse and rebirth, on the Ariadne's thread of resilience.

Born in the crucible of the shocks and uncertainties of our time, between health and climate crises, wars and identity conflicts, Sacred Spring is an ode to life, enjoyment, and hope.

With "Printemps Sacré" the Ensemble Irini in a cappella octet tells these paths of mourning and return to Life, through works for 3, 4 and 6 voices of unparalleled refinement and subtlety.

Lila Hajosi - Direction

Ensemble Irini in vocal octet

1h without entracte

Educational activities, meetings with the public are welcome





O S I D E R A

The Songs of the Sibyls

Prophecies of the Sibyls, Roland de Lassus - Liturgy of Constantinople

Between ancient Greece and the Italian-Flemish Renaissance, between the cult of Apollo and Christianity, between Rome and Constantinople, O SIDERA is a journey on the edge of the mysterious prophecies of the 12 Sibyls of Lassus, set with the hypnotic jewels of the Byzantine Liturgy.

The Ensemble Irini offers us a dreamlike and captivating interpretation of these songs compared with liturgical pieces from Constantinople. This O Sidera program fits perfectly into the approach of this vocal ensemble committed to "creating liberating links" between European and Byzantine repertoires, between heritage and creation. They invite us here to take the paths of dreams and to look up to the heavens.

By the light of the candles* reflected in the hypnotic movements of the Byzantine censer, O Sidera resolutely invites you on a unique mystical journey "lying near a stream, face under the starry vault, in the mysterious rest of the world**" unique "allongé près d'un ruisseau, le visage sous la voûte étoilée, dans le mystérieux repos du monde**"

Lila Hajosi - Direction

Ensemble Irini in vocal quintet

1h without entracte

Educational activities, meetings with the public are welcome

* LED candles arranged in circles around the artists and between the artists, possibility of also carrying our own music stand lamps to allow minimal lighting and the creation of an intimate atmosphere





MARIA NOSTRA

Chants of the Marian Cult in the Mediterranean

Traveling between the Western Middle Ages, Byzantine heritage and Eastern Christian tradition, the Ensemble Irini highlights the different figures of the Virgin and her cult, which finds a particular resonance in the Mediterranean. From the almost erotic celebration of Young Girl in Bloom recalling ancient pagan rites, to the lamentation of the Mother, of the earthly woman confronted with the death of her only child, to the praise of the Queen of Heaven, of the universal Mother interceding for humanity, it is an image, both one and multiple of womanhood, that we see taking shape through the epicicles of Mary.

Lila Hajosi - Artistic director, arrangements

Ensemble Irini in vocal trio

1h without entracte

Educational activities, meetings with the public welcome



- HIC SACER -

The Sense of the Sacred

Artistic statement of Lila Hajosi

In a cosmopolitan, digital 21st century, while spectacular scientific discoveries follow one another questioning the very fabric of our vision of the universe, while all the information in the world is just a click away, while time is rushed into a crazy race and while more than ever, attention is reduced to its minimum in a frantic stream of content... what meaning, what aim can we give to sacred music? Furthermore : "Early" sacred music !

It should be enough to talk about its beauty. But with the Ensemble Irini I did not want to be satisfied with that, I wanted to find a deeper cause for the fascination it exerts, a meaning to give to my work, an axis, a vector of transmission, both to the artists and the public.

I found it in the sense of the word "sacred" : "to set apart"/ "to make something inviolable".

"Hic sacer", is a motto encountered during a tour, engraved on the pediment of a sanctuary. Two axes are enclosed in it : space and time. "Here" (and therefore now) it is sacred / we consecrate, we make it inviolable". This is what we do, this is what we offer: time set apart, subtracted, torn from the frantic time of everyday life. This is what it means for us to give a concert of sacred music.

In fact, whatever the place where it is held, it is "consecrated", by an almost liturgical ritual, the ritual of the meeting between an assembly which listens and an assembly which gives its sound office.

It's a permanent (re)play, a tightrope walk in the immediacy of music. It's bodies which meet, which breathe the same air, "humeurs" literally and figuratively which collide, mix, transcend each other. It is an act of union, as total as it is ephemeral.

In the alchemy of polyphony as in that which plays with the public, we seek greater than the sum of ourselves.

L.Hajosi, director



ENSEMBLE IRINI

Voices

Mezzos : Eulalia Fantova - Clémence Faber

Contraltos : Julie Azoulay - Lauriane Le Prev - Anouk Defontenay

Ténors : Benoit-Joseph Meier - Olivier Merlin - Matthieu Chapuis - Thibaut Givaja - Léo Guillou-Kérédan

Basses : Guglielmo Buonsanti - Sébastien Brohier - Jean-Marc Vié - Christophe Gautier

Team

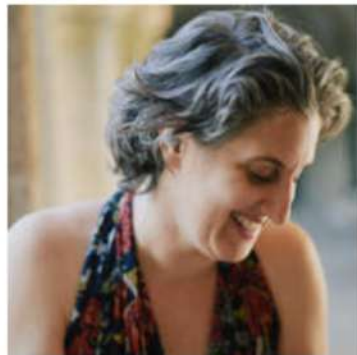
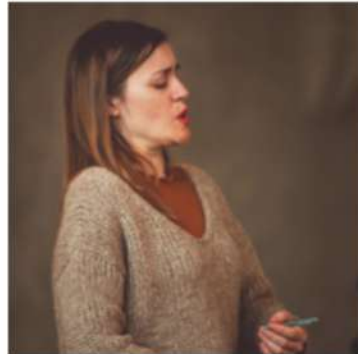
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PATRONS



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NOTES :



www.ensembleirini.com