



ORCHESTRA  
PUL  
CINELLA

CELLO & ARTISTIC DIRECTION  
OPHÉLIE GAILLARD

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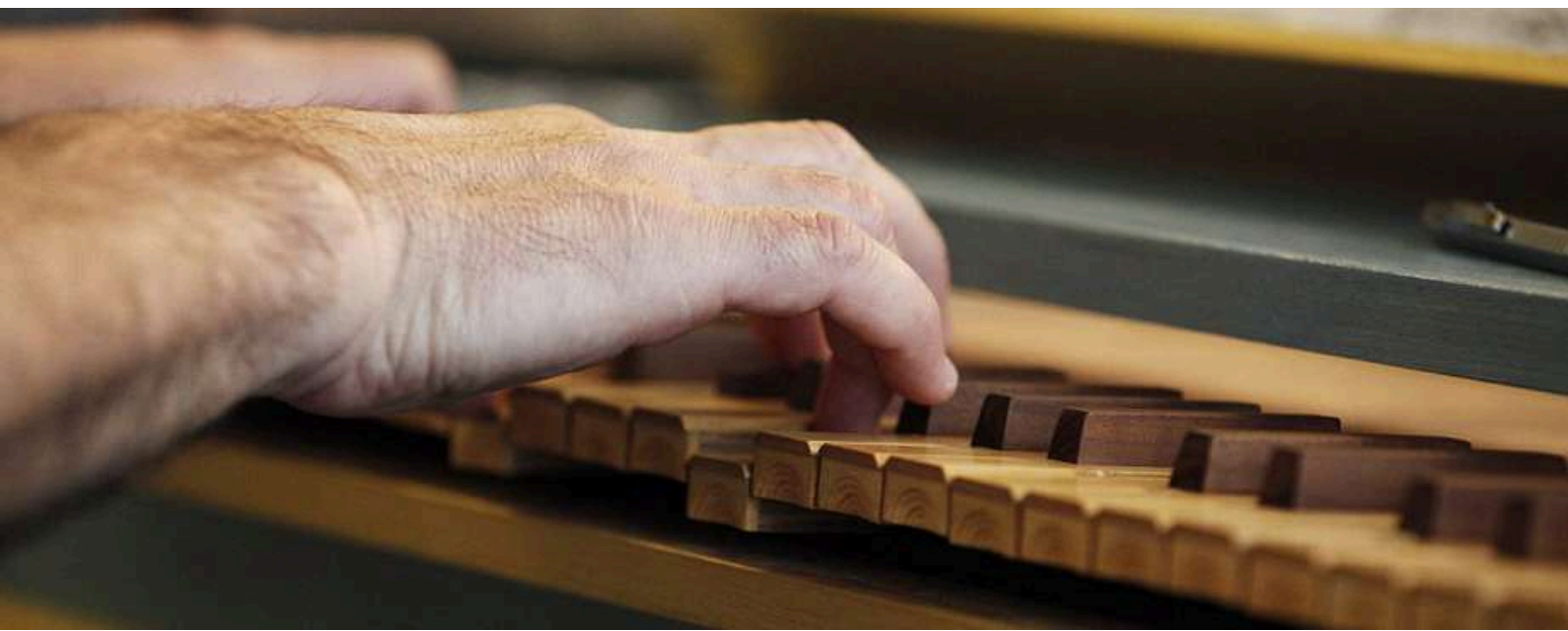
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# PULCINELLA



In 2025, Pulcinella celebrates its 20th anniversary! The ensemble creates two projects and launches new collaborations with the Saintes Festival and the Centre de Musique Baroque de Versailles. The Aparté label will also be publishing a special album recollecting the ensemble's best works.

Since 2005, Pulcinella brings together around Ophélie Gaillard a college of virtuoso soloists and chamber musicians passionate about practicing on historical instruments, all of whom are members of the most prestigious ensembles. These musicians engage in thorough work on sound and articulation, revisiting some of the major pieces of the repertoire, and are committed to discovering unpublished or lesser-known works.

The ensemble's recordings have attracted praise from the press: Vivaldi (2006), Boccherini (2007), Bach Arias (2012). Following these, two albums dedicated to Carl Philipp Emanuel Bach (2014, 2016), a double album of Boccherini with Sandrine Piau, and in 2020, a double album of Vivaldi with the singers Lucile Richardot and Delphine Galou received accolades and were acclaimed by both national and international press (Diapason d'Or de l'Année, Choc de Classica, distinctions in Strad, Toccata, Gramophone). In 2021, "A night in London" is met with great success, accumulating over 2 million streams and receiving a nomination for the BBC Classical Music Awards. In October 2023, they set sail for Naples with "Napoli!", recorded with the voices of Sandrine Piau, Marina Viotti, and Luan Goes. A "generous program" interspersed by "delicious unpublished works" (Diapason, December 2023).

The ensemble regularly works with the finest singers of the younger generation and performs in the most prestigious venues (such as the Festivals of Beaune, Tarentaise Baroque, Ambronay, Radio France and Montpellier, Les Salons in Geneva, Oude Muziek Utrecht...). Applauded by the international critics, Pulcinella is also frequently welcomed across Europe (Belgium, Netherlands, Germany, Switzerland, Portugal, Italy, United Kingdom, Ireland) and in Latin America.

Pulcinella pursues an active policy with the aim of introducing Baroque and Classical music to a wider audience, especially within its residency territories: the Île-de-France region (particularly in Seine-Saint-Denis) as well as Haute-Savoie and Greater Geneva since 2020. Special attention is given to the integration of young professionals, mentored by senior members of the Pulcinella Orchestra.

*The ensemble receives support from the DRAC Auvergne-Rhône-Alpes and the city of Collonges-sous-Salève, the Île-de-France region, CNM, SPEDIDAM, and ADAMI. Pulcinella is a member of FEVIS and adheres to ARVIVA - Arts Vivants, Arts Durables.*



# OPHÉLIE GAILLARD



Christian Mewly

*"If the drawing is of calligraphic precision, the supple, direct gesture carries the listener into movements that have the fluidity of a mountain torrent," writes Diapason, while Strad magazine places her at the "head of the pack," and The Times praises "Gaillard's magician-like touch, a great lyrical heart, and a kaleidoscope of colors"*

An insatiable curiosity, a taste for risk-taking, an immoderate appetite for the entire repertoire of the cello without boundaries or factional disputes, civic engagement, and an unconditional love for nature — these traits likely set apart this brilliant Franco-Swiss interpreter early on. Elected as the "Instrumental Solo Revelation" at the Victoires de la Musique Classique in 2003, she has since performed recitals in Asia and Europe and has been invited by prestigious orchestras such as the Monte-Carlo Philharmonic Orchestra, the National Orchestra of Metz, the Royal Philharmonic Orchestra, the Czech National Symphony Orchestra, and the New Japan Philharmonic.

She is also a favored interpreter of contemporary composers and actively commissions new works. Her recordings for Aparté encompass several critically acclaimed complete sets, including Bach, Britten, Schumann, Fauré, Chopin, Brahms, CPE Bach, Strauss, as well as thematic albums that have garnered a widespread audience, such as *Dreams*, *Alvorada*, *Exils.*, *Vivaldi/ I colori dell'ombra*, *a Night in London*, *Napoli!*

Passionate about meetings, she regularly shares the stage with Lambert Wilson, the hip-hop dancer Ibrahim Sissoko, choreographers Sidi Larbi Cherkaoui and Damien Jalet, Étoile dancers Hugo Marchand and Ludmila Pagliero, as well as the bossa nova star singer Toquinho. In 2005, she founded the Pulcinella Orchestra, which she directs from the cello and with which she explores the repertoires of the 17th and 18th centuries on historical instruments.

A sought-after pedagogue, she has been a professor at the Haute Ecole de Musique in Geneva since 2014, gives masterclasses on all continents, and is invited as a jury member for major international competitions (ARD in Munich, Bach in Leipzig, Geneva Competition, Isang Yun in Korea).

Ophélie Gaillard plays a cello by Francesco Goffriller from 1737 generously loaned by CIC, and an anonymous Flemish piccolo cello.



# LYRICAL

# ROMA



After Venice, London, and then Naples, Pulcinella explores the Rome of the Arcadians.

Cardinal Ottoboni, a patron and art collector with a scandalous reputation recently banished from Venice, places high-flying performers and composers under his protection. They join this academy that advocates simplicity and elegance: the violinists Corelli and Locatelli, the harpsichordist Domenico Scarlatti, and the young and brilliant organist Haendel.

But the cellists are not left behind with Boni and especially Costanzi, who would later train Boccherini. While opera production is prohibited by the Vatican, the Teatro Capranica, briefly managed by the young Vivaldi, the Church of Saint-Louis-des-Français, and the Palazzo della Cancelleria of the cardinal foster an unprecedented intellectual fervor and host vibrant instrumental duels.

## DISTRIBUTION

1 soloist :

Eva Zaicik, Lucile Richardot, Carlo Vistoli...

From 6 to 10 musicians

## PROGRAMME

Works of Haendel, Scarlatti, Corelli, Costanzi...

## CREATION

Summer 2025

## TOURING

2025-26-27



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# LYRICAL

# WHIMS AND SORROWS IN FLANDERS

Caroline Doutre

## DISTRIBUTION

Sandrine Piau  
Emmanuelle de Negri  
Ophélie Gaillard (cello  
and artistic direction)  
Pulcinella Orchestra : 5  
musicians

## PROGRAMME

Works from François  
Couperin, Joseph-  
Hector Fiocco,  
Joseph-Marie-Clément  
Dall'Abaco

## CREATION

March 2025 in Paris

## TOURING

From March to July 2025

After Venice, London, and Naples, Pulcinella sets course for Flanders with exceptional soloists. This program juxtaposes some of the caprices for solo cello by the brilliant and iconoclastic Joseph-Marie-Clément Dall'Abaco with the Lamentations by Joseph-Hector Fiocco, published in 1733 in Brussels.

Accompanied by obligato cellos, the solo voice sculpts each of the Hebrew letters introducing the verses of the text attributed to Jeremiah and explores the darkness of Holy Week with an expressiveness that is quintessentially Italian.

For some programs, we juxtapose Fiocco's rarities with the famous Leçons de Ténèbres by François Couperin, magnified by the voices of Sandrine Piau and Emmanuelle de Negri.

**Pulcinella and Sandrine Piau :**  
Corselli's lamentations



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# SCHUBERT-BERLIOZ MIRRORS

In the "Song of the Spirits over the Waters," composed for 8 male voices and 5 lower strings, Schubert invokes intimacy, embraces our hearts, and probes the mysteries of nature as a poet.

With "Tristia" and then "Lélio, or the Return to Life," Berlioz, for his part, renews the genre of the melodrama, renamed mélologue. A lyrical epic in the service of the text, with all the brilliance of the orchestral colors of the "Symphonie fantastique" as a source of inspiration to better explore the torments of the soul and attempt to depict a return to life.

We present between these two worlds a well-known work among cellists but originally written for the arpeggione: the famous sonata by Schubert, transcribed for solo cello, 2 violas, cello, and double bass.

## DISTRIBUTION

5 musicians et 8 singers

## PROGRAMME

Hector Berlioz : La Harpe Eolienne (arr. Matthias Heep), Lélio ou le Retour à la vie, mélologue, Chœur d'ombres, Méditation religieuse (arr. Matthias Heep), Tristia, Op.18,1  
La Mort d'Ophélie (arr. Matthias Heep), aus Tristia, Op.18,2

Franz Schubert : Sonata Arpeggione D. 821 (arr. Matthias Heep), Flucht D. 825, 3  
Wehmut D. 825, 1, Ewige Liebe D. 825,2

Hector Berlioz, Gesang der Geister über den Wassern D. 714,  
Mondenschein D. 875, Sehnsucht D.656

## CREATION

Schubertiades, September 2025

TOURING 2026



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# CHAMBER MUSIC

# NAPOLI!

Christian Mewly

## ADJUSTABLE DISTRIBUTION

From 3 to 14 musicians,  
with ou without singers

## PROGRAMME

Concertos de Leo,  
Fiorenza, Durante  
Airs de Porpora, Corselli,  
Bonno  
Traditional tarentella and  
Matteis' jig



On video !

With Pulcinella, set course for Naples! The Parthenopean city, a spectacle city if there ever was one, offers a musical diversity that commands the admiration of all Europe. Opera reached its zenith there in the 18th century, revolutionizing the genre by imposing opera seria everywhere (except in France!) and inventing opera buffa.

The conservatories train an elite of virtuoso instrumentalists who are wonderfully exportable. The sensuality of a vocality inspired by the greatest castrati rivals with the whirlwind of frenzied dances (follia, tarantella, corrente). This program offers an exploration of Neapolitan flavors in the company of Ortiz, Falconiero, Greco, the brilliant cellist Alborea known as Francischello, Vivaldi, Durante, Leo, or Fiorenza. Pulcinella in Naples is also an opportunity to return to our roots and immerse ourselves in the popular songs of a vibrant oral tradition that still permeates the whole of society today...



Listen to the album here :



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# CHAMBER MUSIC

# A NIGHT IN LONDON

Olivier Hoffschir

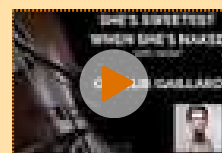
A large number of Italian composers ventured to London in the 1730s, and a fierce battle ensued between the artists supported by the Royal Academy of Music—such as Porpora and Bononcini—and the supporters of the king, among whom Haendel was prominent. Despite the emulation sparked by this contest between composers and star singers, between opera houses and political factions, London would ultimately naturalize and crown the young Georg Friedrich Haendel at the expense of his unfortunate rivals. Meanwhile, Francesco Geminiani revolutionized instrumental writing with his treatise on interpretation, exploring and appropriating the rich repertoire of traditional Scottish and Irish songs. This same approach, enriched by popular traditions, had inspired his master Corelli, whose dazzling and orchestral Follia he revisits. His student Charles Avison chose the highly virtuosic sonatas of Scarlatti as his orchestral playground a few years later. The Neapolitan Nicola Porpora, a great pedagogue, occasionally left the realm of opera to rediscover the vocal quality of the cello, as a connoisseur, and entrusted it with one of the most beautiful concertos of the Baroque period.

## DISTRIBUTION

Artistic direction and cello :  
Ophélie Gaillard  
From 3 to 14 musicians

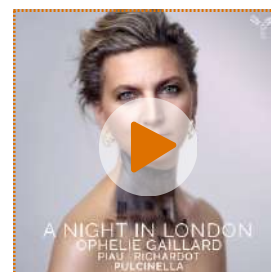
## PROGRAMME

Works of Geminiani,  
Avison, Porpora, Haendel,  
Cirri



On video !

Listen to the album here :



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# HYBRID PROGRAMME

## THE GREAT FIRE CONCERT AT THE PIETÀ

### DISTRIBUTION

Artistic direction and cello :

Ophélie Gaillard

Narrator : Julie Depardieu

Mezzo-soprano : Anouk

Molendijk

Texts and cello : Leonor de Recondo

Direction and violin : Tami Troman

Harpichord : Constance Taillard

Theorbo : Daniel de Morais

### PROGRAMME

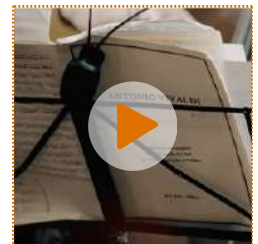
Works of Barbara Strozzi,  
Antonio Vivaldi, Maddalena  
Lombardini...

Order to Hortense Airault

The musicians of Pulcinella venture on the trail of Ilaria, the heroine of the latest novel by Leonor de Recondo, a young prodigy violinist resident at the Pietà in Venice who becomes Vivaldi's student and then assistant. In the serene Republic, closely connected with bodies and instruments, music is often composed by or for women, and it is what shapes the vibrant narrative of "The Great Fire". A concert-reading with the voice of Julie Depardieu, staged by violinist and director Tami Troman, and conceived in collaboration with novelist Leonor de Recondo. At the heart of this creation are women composers of yesterday and today. Indeed, Pulcinella continues its commissioning policy (Hersant, Bartholomée, Markéas) by inviting the very young artist Hortense Airault to dialogue with Barbara Strozzi, Anna Bon, and Maddalena Lombardini.



Listen to the recording here :



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# HYBRID PROGRAMME

# BAROQUE BATTLE



At the end of the reign of the Sun King, the Regency period at Versailles crystallized passionate quarrels between supporters of the French style and defenders of Italian music. A wind of freedom blew in Paris under the aegis of Monsieur, the king's brother, far from the puritanism instilled at court by Madame de Maintenon...

Two families of instruments then rivaled each other: the viola da gamba, the aristocratic instrument par excellence, versus the popular violin which burst into Versailles. In 1740, Hubert Leblanc published a colorful pamphlet: "Treatise in Defense of the Viola da Gamba Against the Enterprises of the Violin and the Pretensions of the Cello," where he vividly and truculently revealed the revolution underway.

In this Battle of Versailles, styles and instruments clashed and fused, hip-hop met baroque dance under the gaze and encouragement of the audience. A colorful match, in an atmosphere of innovation and effervescence, sounds and movements flew and responded to each other.

## DISTRIBUTION

4 musicians, 2 hip hop and baroque dancers

## CONCEPTION

Ophélie Gaillard et Tami Troman

## PROGRAMME

Works of Leclair, Barrière, Lully, Rameau, Vivaldi

## CREATION

Juin 2025 in Paris



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# DARKNESS AND SAUDADE

Albaric

## DISTRIBUTION

Cello and artistic direction

: Ophélie Gaillard

Soprano : Raquel  
Camarinha

Portuguese guitar and  
arrangements : Miguel  
Amaral

3 musicians

## PROGRAMME

Leçons de ténèbres by  
François Couperin

Traditional fados  
repertoire

Unpublished transcriptions

Discover an extract here !



This program explores unprecedented resonances between the timeless melismas of François Couperin's "Leçons de Ténèbres" sung during the Easter season and the traditional fado repertoire revisited through writing for historical string instruments. A unique and unexpected perspective that draws on the baroque rhetoric of the Grand Siècle and the encounter with the vocality inherent to the fado tradition.

The Hebrew letters introducing each verse of the Lamentations of Jeremiah allow the solo voices to sculpt a melody that rises above the abyss of pain. These suspended melismas resonate with the Passion of Christ and yet seem to hold despair at bay.

"In Portuguese, the intimate and shadowy language of nostalgia in its union with desire is held by the word saudade, infusing the entire being with delicious iridescence, both sinuous and insinuating. This word, like a melisma, is a dance – but even more so than any melisma. For in it, there is no solitary curl: the word saudade creates a whole community that dances together."

SAISON TEMPORADA  
FRANCE PORTUGAL  
PORTUGAL FRANÇA  
2022



ORCHESTRA  
PUL  
CINELLA

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# ON TOUR

# FERVOR AND VIRTUOSITY

## LEIPZIG CANTATAS



Ophélie Gaillard and Lionel Meunier, both passionately engaged in their research on the Bach family, combine the forces of Vox Luminis and Pulcinella around the mature works of the Cantor of Leipzig.

The piccolo cello will be the guiding thread of a program featuring two cantatas by J. S. Bach - BWV 6 and 115 - as well as two motets from the richly polyphonic Florilegium Portense, a collection of sacred vocal music from Italy, Germany, and the Franco-Flemish region, which was published in two volumes in Leipzig between 1618 and 1621.

### DISTRIBUTION

Cello and artistic direction :  
Ophélie Gaillard  
13 musiciens : Pulcinella  
Choir and direction : Lionel  
Meunier  
14 singer : Vox Luminis

### PROGRAMME

Cantate BWV 6, Cantate BWV  
183  
Concerto Brandebourgeois n° 3  
Cantate BWV 115



[Click here to listen !](#)



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# ON TOUR

# VIVALDI I COLORI DELL' OMBRA

## DISTRIBUTION

Cello and artistic direction :  
Ophélie Gaillard  
1 or 2 soloists  
8 musicians

## PROGRAMME

Vivaldi's works



On video !

Listen to the album here !



Already two million streams, ffff from Télérama, 5 from Classica, 5 from Diapason, Toccata Disc of the Month, Strad Star. On tour in 2021 at the festivals of Laon, Froville, Saintes, Tarentaise, Timisoara, Pays du Mont Blanc... Dazzling virtuosity of the allegros, inimitable cantabile of the melodic line whether vocal or instrumental, intimate fervor of the adagios, and the ever-renewing inspiration of two performers/composers at the peak of their art and members of the highly selective Roman Academy of the Accademia. An evening in the form of a fireworks display under the dual sign of dance and song.

“ A crazy charm. **YYYYY Diapason**  
A Venetian festival, a real one. **fffff Télérama**  
An album that, due to the originality of its program and the quality of its performance, should stand out in the abundant discography dedicated to Vivaldi's various concertos. **ResMusica**  
Trophy of the week. **Radio Classique**



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# CARL PHILIPP EMANUEL BACH



Carl Philipp Emanuel Bach enhances the string orchestra, constantly innovates, and truly invents a new sonic texture, a sensitive and unique expression of dazzling virtuosity and poignant lyricism.

**Two volumes, Aparté, 2016.**

Awards for the double album : Diapason d'Or, Choc Classica, Télérama, Toccata Disc of the Month.

“ Triumph without surprise from a master of surprise: Ophélie Gaillard's intelligence and imagination make every note of CPE Bach essential.

**Jean-Luc Macia - Diapason d'Or, May 2016**

A revolutionary record that immediately places itself at the top of the discography.

**Marie-Aude Roux. Le Monde, May 2016**



**Listen to the album here !**

## DISTRIBUTION

Cello and artistic direction :  
Ophélie Gaillard  
14 musicians

Cello and Harpsichord  
Concertos String  
Symphonies  
Sonatas

## PROGRAMME

Bach's works



On video !



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# BOCCHERINI

## DISTRIBUTION

Cello and artistic  
direction :  
Ophélie Gaillard  
14 musicians

## PROGRAMME

Boccherini's works



On video !



Following a first album around Boccherini acclaimed by the press in 2007 (Choc du Monde de la Musique, distinctions in Strad and BBC Magazine), Ophélie Gaillard reunites with Sandrine Piau and the Pulcinella Orchestra for a double album paying tribute to the brilliant Tuscan cellist. Aparté, 2019.

“ Highlighting the verve and depth of this virtuoso of the bow... From the very introduction, gravely and flexibly unfolded by the strings, the listener is captivated. And when there settles upon it, like a bird, the luminous and contemplative voice of Sandrine Piau, there is nothing left but to fully surrender.

**Télérama**

"Gaillard ensures each phrase is shaped and defined by sharply executed articulation, as well as delivering the florid passagework and dexterous string-crossings with tremendous aplomb. Virtuosity sits easily here."

**The Strad, May 2019**

**Listen to the album here !**



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## UNIQUE MEETINGS

During its explorations, Pulcinella creates an unprecedented dialogue between contemporary composers and great Baroque masters through commissioned works.

### Haendel / Markéas in Rome

In 1707, Handel composed some of his most beautiful solo cantatas inspired by tragic heroines of ancient Rome such as Lucretia. Composer Alexandros Markéas, on the other hand, summons other intrepid, humorous, and poetic heroines, creating, in the manner of his compatriot Aristophanes, an artistic rebellion that embraces poetry, absurdity, and humor.

### Vivaldi / Bartholomé in Venice

Pulcinella and Belgian composer Pierre Bartholomé venture into Venice, the city of avant-gardes, and delve behind the barriers of the Ospedale della Pietà, where the residents, admired by visitors from all over Europe, resided. In the motet "In Furore Justissimae" written on the text of Psalm 109, Vivaldi captivates the listener with a torrent of virtuosity to express divine anger against the sins of humanity before finding solace in tears through repentance. Pierre Bartholomé chooses to forge a dialogue between the same solo voice and the cello around the theme of passion.

*Creation and recording without an audience during the Covid crisis.*

### DISTRIBUTION

Cello and artistic direction :

Ophélie Gaillard

1 soprano

Julia wishniewsky ou

Raquel Camarinha

7 ou 8 musicians

### PROGRAMME

Works of Haendel and Vivaldi and Markeas' creations 2020, Bartholomé 2023

On video !



ORCHESTRA  
**PUL  
CINELLA**

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## NAPOLI! - APARTÉ 2013



Ophélie Gaillard's cello – she also directs her ensemble from the bow – draws from its diverse sources, spanning popular, lyrical, secular, and sacred realms. Unreleased works by Porpora, Bonno, and Barbella confirm that Naples continues to reveal its secrets... Join the dance! - **Radio Classique Trophy**

A generous program abundant with opera excerpts and concerto movements. [...] The gallant style of Leonardo Leo's famous Cello Concerto in D minor [...] is splendidly interpreted by Gaillard, impeccably elegant and brilliant. [...] Engaging in close dialogue with the cellist, the radiant soprano of Sandrine Piau illuminates Francesco Corselli's lesson of darkness... and applause for Marina Viotti's rich and agile voice. - **YYYY Diapason**

This is a wide-ranging and thoughtfully curated disc that evokes the soul of the city in all its brightness and transgressiveness. Gaillard's determination to explore the nooks and crannies of writing for her instrument is laudable and produces fascinating results. **The Sunday Times**

## A NIGHT IN LONDON - APARTÉ 2021



Among the disc's many highlights are the virtuoso cello concertos by Cirri and Porpora which showcase Gaillard's athletic technique as well as her extraordinary ability to make the cello sing. [Pulcinella's] wistful melodies are expressively shaped by Gaillard or irresistibly jazzed up by the ensemble. - \*\*\*\*\* **BBC Classical Music Award**

Ophélie Gaillard reunites with Pulcinella in a poetic and spirited London nocturne." - **Radio France**

[The Cirri concerto] is a suavely virtuoso number that Gaillard performs [...] with mellow-voiced lyricism and lithe agility to lightly springing orchestral support, retaining a rounded softness even in the upper-register lines of the central Largo assai. **Gramophone**

This scintillating disc evokes the fecundity of [the 1730s], with Gaillard [...] and the period-instrument Pulcinella Orchestra cantering through Porpora's G major concerto (their reading of the allegro, bursting with life, is a thing of joy). **The Sunday Times**

## VIVALDI, I COLORI DELL'OMBRA - APARTÉ 2020



A crazy charm. - **YYYYY Diapason**

The sun shines brightly after the storm with Vivaldi, a beautiful metaphor for current times: the notes of hope from cellist Ophélie Gaillard. - **France Culture**

This fireworks display marks a return to the Italian homeland for Ophélie Gaillard. - **Le JDD**

A Venetian festival, a real one. - **ffff Télérama**

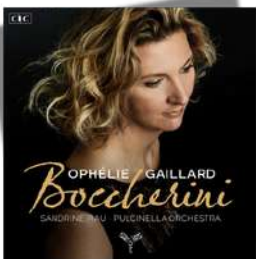
An album that, due to the originality of its program and the quality of its interpretation, should stand out in the abundant discography dedicated to Vivaldi's various concertos. - **ResMusica**

Trophy of the week. - **Radio Classique**

Gaillard brings a joyous and incisively idiomatic grace to these performances. What she may lack in the absolute fluency and charisma of Christophe Coin is more than made up for in this exciting programme and the dynamism of her Pulcinella Orchestra. - **BBC Music Magazine : Concert choice**

Lyrical, colourful and dramatic album of Vivaldi's cello concertos. - **The Strad**

## BOCCHERINI - APARTÉ 2019



The high point is arguably the Stabat mater, an extraordinary work, in some ways, that weaves a multiplicity of styles and genres. Gaillard, of course, comes into her own in the two concertos and sonata, playing with great tonal warmth and directness of expression, all the while meeting Boccherini's technical challenges with accomplished ease.

**Gramophone, July 2019**

From the very introduction, solemnly and gracefully unfolded by the strings, the listener is captivated. And when the luminous and contemplative voice of Sandrine Piau settles upon it, like a bird, there's nothing left but to melt completely and admire the way the musical composition, despite occasional forays into opera seria, transforms the soprano's impeccable vocal line into a sixth instrument.

**Sophie Bourdais, ffff Télérama, 2019**

## CARL PHILIPP EMANUEL BACH, VOL 2 - APARTÉ 2016



Ophélie Gaillard spielte sowohl mit Biss als auch mit grosser Tiefe, mit einer technischen Klasse. Das war allererste Qualität und bei einer derartig gut aufgestellten Truppe kann einfach nichts schief gehen. **Toccata, CD des Monats, août 2016**

Il sensibile e generoso virtuosismo di Ophélie Gaillard e de Pulcinella permette di realizzare la principale ambizione del compositore: commuovere il pubblico nella maniera più diretta, rivolgendosi al suo cuore [...] uno splendido omaggio. **Grey Panthers, juin 2016**

Triumph without surprise from a master of surprise: Ophélie Gaillard's intelligence and imagination make every note of Carl Philipp Emanuel Bach essential. **Jean-Luc Macia, Diapason d'Or, mai 2016**

Passionate and remarkably intelligent, the Pulcinella Orchestra continues its exploration of the repertoire of the most famous 'son of' the 18th century. **Sophie Bourdais, Télérama, ffff, mai 2016**

A revolutionary record that immediately places itself at the top of the discography. - **Marie-Aude Roux, Le Monde, mai 2016**

## CARL PHILIPP EMANUEL BACH, VOL 1 - APARTE 2014



A jubilant album. A stunning orchestra and breathtaking sound recording. Diapason, Diapason d'Or, May 2014. Ophélie Gaillard constantly surprises us with her sharp attacks and the generosity of her commitment, but also with her ability to create in slow movements a subtle sonic alchemy, the silky tone of the cello blending with the strings and the muffled continuo of the pianoforte. **Jean-Noël Coucoureux, Classica, mai 2014**

In her always fertile manner, Ophélie Gaillard moves through the scores with a heart in love. Baroque music with her is adorned in its antique colors, joyful and fresh like flowers of the day. A record not to be missed.

**Frédéric Casadesus, Blog Mediapart, avril 2014**

Under Ophélie Gaillard's bow at the helm of the Pulcinella Orchestra, these major pieces resonate like a revelation! **Patrick Beaumont, Gazette du Nord-Pas-de-Calais, avril 2014**

## BACH, ARIAS – APARTÉ 2012



Sandrine Piau starts off with a nicely decorated account of My Heart Ever Faithful... Gaillard plays admirably... Good support and lovely obbligatos from Pulcinella. **Richard Lawrence, Gramophone, April 2013**

Ophélie Gaillard imparts flexible tempos and admirable phrasing to each aria, from ecstatic joy to consoling serenity. She lends her instrument a sensitive poetic fluidity and balanced dynamics. The members of Pulcinella Orchestra follow her lead with refinement and verve. Sandrine Piau shines brilliantly in her five arias, Dumaux captivates with his ethereal tone and controlled diction, Gonzalez-Toro marvels us. **Jean-Luc Macia, Diapason, février 2013**

The limited number of instruments per part naturally allows for perfect clarity of polyphony and a perfect balance with the solo voice. As connoisseurs of Baroque repertoire, the artists gathered in this recording know how to combine precision of execution with intensity of color in every constraint. The prayer never takes on the airs of opera, yet it also does not freeze in affliction, even in moments of intense fervor or pain. **Philippe Venturini, Classica, 2013**

## BOCCHERINI, MADRID – AMBROISE NAIVE 2006



Cellist Ophélie Gaillard has gathered around her a 'collective' of virtuoso soloists, Pulcinella: they create striking synergy. [...] You can sense the sheer delight of the performers. Recording is quite close, (breathing sometimes audibly passionate) and positively sparkles in a warm, resonant acoustic. A disc throwing new light on Boccherini both as cello virtuoso and composer. **George Pratt, BBC Music Magazine, 2008 \*\*\*\*\***

Gaillard's group, Pulcinella, pitch their performance just right: joyously lively, never crass. The concert aria *Se d'un amor tiranno* stops the show too, though in a quieter, less Spanish, way. Gaillard's cello entwines itself thrillingly with the coloratura finesse of soprano Sandrine Piau. **Geoff Brow, Times, 2007**



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