

Amarillis

Discography

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<http://www.amarillis.fr/en/discographie.php>

LAST RELEASE

March 16, 2018 on Evidence classics



Handel - Melodies in Mind

CD EVCD 049

• Amarillis

Héloïse Gaillard : recorders

Alice Piérot : violin

Annabelle Luis : cello

Florent Marie : double bass

Violaine Cochard : harpsichord



Released in March 2018 on Evidence Classics with contribution of Cité de la musique – Philharmonie de Paris

4** Diapason // 4**** Le Babillard // 3*** Agora Classica // Almost ideal Muzikzen
A exporter ResMusica // 5/5 On-top audio**

The idea for this instrumental programme featuring the trio sonata emerged when the Philharmonie de Paris and Musée de la Musique commissioned the construction - by Bruno Reinhard – of a replica of a superb recorder made by an Englishman who was Handel's contemporary.

Moreover, the opportunity given to Violaine Cochard to play a remarkable English harpsichord, Longman and Broadrip, inspired us to pair the trio sonatas with pieces for solo harpsichord.

Rather than present a harpsichord suite between chamber music pieces, we wished to create two *Imaginary Suites* in the spirit of the dance suite, arranged according to the music that struck our fancy. We favoured diversity of form and instrumental colour.

To offer listeners a melody in the pure language of music, in its most intimate expression: this is the challenge we face from Handel, a man whose universal spirit also brimmed with enthusiasm for painting. The entire spectrum of human feeling can be heard in his music.

"The first thing to hit your ears is how exceptionally bright and immediate the sound is...There's also real vitality and conviction across the disc, as you might expect from such a labour of love... All in all, great stuff."

- Charlotte Gardner, Gramophone, July 2018

"Die Fertigkeiten der Musiker stehen außer Zweifel, so dass die unterschiedlich besetzten Werke eine abwechslungsreiche Kostprobe aus dem Werk des vielleicht geschicktesten Selbstvermarkters jener Zeit bieten, die einfach beim Hören Lust auf mehr macht. Durch die willkürliche Zusammensetzung der Sätze wird eine neue Lesart abweichend von festgeformten Kompositionen erzeugt."

"Here we have an attractive Handel program, in persuasive and inventive performances from ensemble Amarillis. Highly recommendable."

- Uwe Krusch, 5 🎵🎵🎵🎵🎵 Pizzicato, June 8, 2018

Bach & Telemann – Effervescence concertante

CD EVCD 032

• Amarillis

Héloïse Gaillard : recorder and baroque oboe

Amélie Michel : transverse flute

Meillane Wilmotte : recorder and transverse flute

Alice Piérot : solo violin

David Plantier : violin I

Alix Boivert : violin II and viola

Laurent Muller-Pobłocki : viola

Annabelle Luis : cello

Ludovic Coutineau : double bass

Violaine Cochard : harpsichord



Released in March 2017 on Evidence Classics with the support of ADAMI.

4** Diapason // 3*** Classica // 3*** Fono Forum**
Nominé aux International Classical Music Awards

Georg Philipp Telemann and Johann Sebastian Bach, friends in both heart and mind, liked to transgress established rules and explore, each in his own way, the forms and styles of the Baroque era. Hence our desire to bring them together in this programme without, of course, setting one against the other in any way!

"Amarillis delivers fluid, agile and sparkling performances of Bach's and Telemann's music."

" 'Effervescence Concertante' [...] spiegelt nicht nur die ungeheure Schaffenskraft der beiden Komponisten, er beschreibt auch sehr genau, wie ihre Musik gespielt wird: spritzig, sprudelnd, überschaumend vor klanglicher Kreativität. 'Amarillis' hält die Musik stets in Bewegung, nichts ist statisch in den Interpretationen, der Klang und die Rhythmik sind hervorragend ausbalanciert. "

- Rémy Franck, **3** 🎵🎵🎵 Pizzicato, June 2, 2017

"Grossartig !"

- Dr. Ingobert Waltenberger, *Merker*, 2017

"A contagious enthusiasm."

- Marc Vignal, **Bonheur assuré** Musikzen, April 6, 2017

"What distinguishes above all the playing of the Amarillis Ensemble is the way they balance "big sound" and the absence of sleight-of-hand. The timbre of the ensemble is round, powerful, full-bodied, and vigorous, without ever being brutal or violent. The Ensemble is never strident, never excessive: in sum, it is swiftly and naturally seductive."

- Loïc Chahine, **3***** Le Babillard, March 22, 2017

"Natürlich agiert des Ensemble hier in gewohnter Weise, nämlich frech und frisch, ideenreich und technisch brillant, lebendig, klangfarbenreich. Die Interpretation bleibt stets im Fluss, im Sprudeln, im Sog der Komposition und der erstklassigen Interpretation, die eben – wie ein klarer Gebirgsbach – mitreisst."

- Robert Strobl, **Cd-Tipp** Toccata Alte Musik, Oktober 2017

Pergolesi - Stabat mater

Sony classical 88985369642

- **Sonya Yoncheva** : soprano
- **Karine Deshayes** : mezzo-soprano
- **Amarillis**
 - Héloïse Gaillard** : recorder
 - Violaine Cochard** : harpichord and positive organ
 - Alice Piérot** : first violin
 - Sandrine Dupé, Louis Créac'h** : violins I
 - Olivier Briand, Diane Lee, Koji Yoda** : violins II
 - Fanny Paccoud, Laurent Muller** : violas
 - Annabelle Luis, Frédéric Baldassare** : celli
 - Gautier Blondel** : double bass
 - Bruno Helstroffer** : theorbo



4** De Gelderlander (Netherlands) // Selection Le Monde // A emporter ResMusica
3 Clés Opéra Magazine // 2 ♥ ForumOpera // 3 fff Télérama**

Giovanni Battista Pergolese was only 26 when he died in Naples in 1736. He had just finished composing his *Stabat Mater*, which has been a lasting success ever since. We have chosen to associate it with works by two other Neapolitan composers: *Sonata No. 14* for alto recorder, strings, and continuo by Francesco Mancini (1672-1737) and the *Concerto Grosso n° 1* by Francesco Durante (1684-1755), who was Pergolese's teacher. From praise to supplication, from brilliant and soaring acrobatics to moaning complaints, the music of these three great Neapolitan composers transports us to the very heart of human passions.

“Ensemble Amarillis [...] field bright period performances of the Mancini and Durante instrumental works that are the fillers on this disc.”

- **Richard Fairman, 3*** Financial Times, November 25, 2016**

“Mancini’s Sonata is played with sensitive shaping and agility by Héloïse Gaillard, and Durante’s Concerto grosso shows Ensemble Amarillis on compelling form.”

- **David Vickers, Gramophone, January 2017**

“The French instrumentalists show terrific flair, however, in two fillers from the same era: Francesco Mancini’s Sonata No 14 and Francesco Durante’s Concerto Grosso No 1, both featuring Héloïse Gaillard’s sparkling playing on the flûte à bec.”

- **Richard Morrison, 4**** The Times, November 18, 2016**

« Derzeit jedenfalls überzeugen Interpretationen wie des Ensemble Amarillis mit den Sängerinnen Sonya Yoncheva und Karine Deshayes sehr. Da Pergolesi im Stabat Mater die Gesangsstimmen weniger instrumental denn ganz direkt im Dienst des Mitleidens behandelt [...]. Das Ensemble Amarillis drängt sich nicht durch zu starke Akzente in den Vordergrund, gibt der Aufführung aber einen wohltuenden Zug. Klarheit gelingt auch in der Abmischung der störungsfreien Live-Aufnahmen. »

- **J. Schmitz, 5***** Fono Forum, Januar 2017**

Baroque inspiration

CD NMM030

- **Amarillis in trio**

Héloïse Gaillard : recorders and baroque oboe

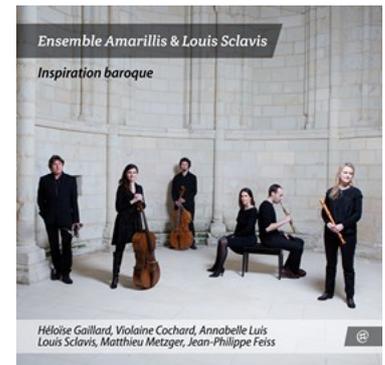
Violaine Cochard : harpsichord

Annabelle Luis : baroque cello

- **Louis Sclavis** : clarinets

- **Matthieu Metzger** : saxophones

- **Jean-Philippe Feiss** : cello



Released in 2016 for the label NoMadMusic

The Choice France Musique // Almost ideal Musikzen

This project, conceived as a journey to the heart of various Baroque sensibilities, challenged us to invent new vocabularies and create a new syntax.

Works emblematic of various musical schools of the Baroque period are paired with pieces composed or arranged by clarinetist Louis Sclavis and saxophonist Matthieu Metzger, who share a taste for fantasy and liberty of tone in melodic invention.

“Original compositions by Sclavis and Metzger are associated with arias by Purcell, Handel, and Marin Marais. The musicians layer improvisations akin to free jazz on the cadences of early music. But harmony rules the album, in every instant, on every track. Ultimately, it doesn’t matter whether this is baroque or jazz. It is music, and very beautiful music at that. Captivating!”

- **Jacques Lerognon, 5***** NouvelleVague.com, April 20, 2016**

“Baroque Jazz that is ethereal, intercut by infinitesimal silences that enhance the articulations between the sounds and the ages.”

- **Guillaume Tion, Next Libération, March 23, 2016**

"This is pure, refined music, elegant in the complexity of the melodic lines particular to the baroque world. But it also shows audacity and impertinence, shaking the sides of the box without breaking anything. The musicians' total implication, and their appetite for the encounter and collaborative creation are apparent. The listener is eager to follow... An exciting and sensitive disc."

- **Thierry Giard, Oui ! Culture jazz, February 13, 2016**

“The work on the sonorities and instrumental movements is most remarkable. The baroque musicians never assert themselves over their jazz companions, or vice-versa. Nothing ever sounds out of place, either in the balance of timbres or in the composition of themes.”

- **3*** Classica, July 2016**

« Le sonorità inventive e spesso destabilizzanti di questo incontro rinnovano il fascino di musiche emblematiche del repertorio barocco associandole ai brani composti o arrangiati da Sclavis e dal sassofonista Matthieu Metzger in una pulsazione barocca che vibra magicamente dei ritmi ereditati dal jazz. »

- **Ferruccio Nuzzo, Grey Panthers.it, June 28, 2016**

A. Dauvergne / G. Pesson – Les Troqueurs & La Double Coquette

• **Jaël Azzaretti, Isabelle Poulenard and Maïlys de Villoutreys** : soprani

• **Robert Getchell** : tenor

• **Alain Buet** : baritone

• **Benoît Arnould** : bass

• **Amarillis**

Héloïse Gaillard : recorders and baroque oboe

Violaine Cochard : harpsichord

Alice Piérot, Marie Rouquié and Louis Créac'h : violins

Fanny Paccoud : viola

Annabelle Luis : cello

Richard Myron and Ludovic Coutineau : double basses

Xavier Miquel : baroque oboe

Laurent Le Chenadec : bassoon

Pierre-Yves Madeuf, Olivier Picon, Lionel Renoux and Serge Desautels : horns



CD NMM017

Released in 2015 for the label NoMadMusic with the support of the Fonds de Création Musicale.

5 Clés Opéra Magazine // 4** Diapason // Almost ideal Musikzen //
International Classical Music Awards nominee // The Choice France Musique**

L*es Troqueurs* [*The Fiancée Swappers*]: With the colours of the wind instruments and the strings in the Ensemble Amarillis, the performance has articulated the contrasts and strong emotions expressed in the composition, bringing out all the nuances and subtlety, with each aria given a particular instrumental colour. The same principle prevailed for the second performance recorded here.

La Double Coquette combines Dauvergne's comic opera *La Coquette trompée* with music written in 2014 by the French composer Gérard Pesson.

“What panache! An opéra-comique by Rameau's contemporary, Antoine Dauvergne, updated for the tastes of today. Delicious foolery. [...] Let's applaud composers and performers for becoming part of the history of one of our finest musical traditions.”

- **Gilles Macassar, 4.fff and Grand cru 2015 Télérama n° 3415, June 27, 2015**

“The eleven instrumentalists led ardently by Héloïse Gaillard and Violaine Cochard devote as much energy to banging out the vigorous music Dauvergne lends to the peasants of “Les Troqueurs” as to the infinitely more subtle, almost Ramelian arias he composed to reflect the emotional mix-ups of the betrayed “Coquette”. And the inventiveness of Gérard Pesson's score inspires just as much virtuosity and elegance in their playing. If the whole story intrigues you the way it should, there's only one solution: go see the performance onstage.”

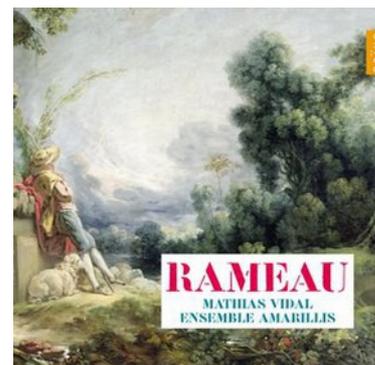
- **Laurent Bury, Coup de cœur Forum Opéra, September 30, 2015**

“Brilliant singers as well as an excellent instrumental ensemble skilfully perform both works and guarantee constant enjoyment.”

- **Manuel Ribeiro, 5 🎵🎵🎵🎵 Pizzicato, August 4, 2015**

J.-P. Rameau – Cantatas and Harpsichord pieces in concert

- **Mathias Vidal** : tenor
- **Amarillis**
 - Héloïse Gaillard** : baroque oboe
 - Violaine Cochard** : harpsichord
 - Alice Piérot** : violin
 - Marianne Muller** : viola da gamba



Released in 2014 for the label Naïve with the support of ADAMI

CD V5377

4** Diapason // 3*** Classica // 5***** Muse Baroque // Bonheur assuré Musikzen**
3 ♥ ForumOpera // 3 🎵 ConcertoNet // Joker Crescendo

The French cantata was truly a chamber opera that took up all of the great themes of the day. Rameau's work mingled tragic subjects like the myth of *Orfeo* and pastoral ones, like that of *Il Pastor Fido*. By turns brilliant and tender, the melodies release the flow of passions so dear to the baroque. This sense of theater, omnipresent in the cantatas, is also expressed in Rameau's harpsichord pieces (*Pièces de clavecin*), where the instrument is treated sometimes as a solo voice and sometimes as an accompaniment.

“These miniature operas, which lend themselves so readily to sentimental effusions, are sung beautifully by tenor Mathias Vidal. The brilliant timbre of his voice, combined with the finesse of his phrasing, the clarity of his elocution, and his sheer authenticity are reliable support in traveling the lands of emotion of this Carte de Tendre, originally written for a soprano. Accompanying Vidal are a trio of instrumentalists from the Amarillis Ensemble, performing with liveliness and colour.”

- **Michel Parouty, 4 Clés Opéra Magazine, November 2014**

“Vidal is a transparent story-teller who delivers the key dramatic moments in each cantata mellifluously, strongly, plaintively or gleefully as required. Liberal reassignment also occurs in the instrumentation of all four works, with oboe, recorder and violin used interchangeably. Héloïse Gaillard's choice of oboe in 'La Laborde' overpowers Marianne Muller's gentle viola da gamba and Violaine Cochard's articulate concertante harpsichord. I preferred the subtler textural balance and consistent aesthetic achieved when the top part is played exclusively by violinist Alice Piérot throughout the *Cinquième concert*, including sublime tributes to members of the viol-playing Forqueray and Marais dynasties.”

- **David Vickers, Gramophone, February 2015**

“This recording of instrumental pieces by the Ensemble Amarillis is a joyful outpouring of creativity. [...] Violaine Cochard's voluble harpsichord, personifying the motley Harlequin, introduces the show with brio, while Héloïse Gaillard gives voice to Columbine with the flute and Pierrot with the oboe. [...] The recording is the grand finale of the Year of Rameau, celebrating 250 years of the composer's music. The art of Rameau and Amarillis offers the full spectrum of the charms of a disciplined and reasonable art that is nevertheless profuse and intuitive.”

- **Gilles Macassar, 4.fff Télérama n° 3386, December 6, 2014**

Johann Christian Bach - A music party

CD AGO003

• Amarillis

Héloïse Gaillard : baroque oboe

Violaine Cochard : harpsichord

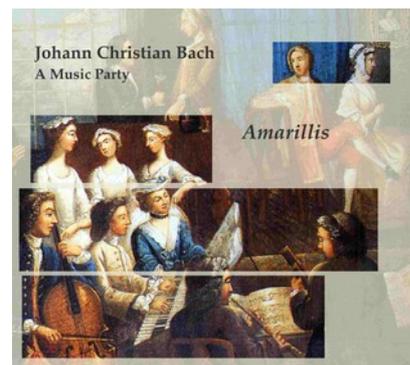
Amélie Michel : traverso

David Plantier : violin

Fanny Paccoud : viola

Annabelle Luis : cello

Lionel Renoux, Pierre-Yves Madeuf : horns



5***** Diapason // A emporter ResMusica // 4 🎵🎵🎵 ConcertoNet //

4**** Classica // 4**** Fono Forum (Germany) // 4**** Klassik.com

Although the chamber music in this program is sensitive, elegant, and refined, calling upon a broad and contrasting spectrum of emotions, it is rarely played today. Its rediscovery astonishes and moves us. The instrumental "conversation" attracts us with its brilliance and wit. Johann Christian Bach, the youngest son of Johann Sebastian Bach, is often referred to as "the English Bach," because he spent twenty years of his life in London. The three Op. 11 quintets composed for the chamber-music concerts of Queen Charlotte (1744-1818), the wife of English king George III, are among his loveliest compositions. The sextet and the two Op. 22 quintets had been composed in the years 1774-1778. At the time, Queen Charlotte hosted a number of musical evenings featuring the harpsichord, an instrument that was enjoying its last years of prominence before being supplanted by the pianoforte.

“Empfindsamkeit. Sensitivity. That is the word immediately conjured up by this gallant, discerning recording, of lofty pre-classicism, incredibly evocative of an art of living that skips from the boudoir to the alcove. [Listening] reveals the multi-colored beauty of the timbres, exquisitely rendered by exemplary sound engineering, and especially by a sensitivity in full flower, sublimated by the generous, ample phrasings of Amarillis. [...] Praise is due to all: the ensemble’s tight cohesion, its members’ aura of courteous equality, the balance between timbres, and the group’s ability to achieve a melodic line so clear that it seems to come naturally, faithful to the composer’s intention to continually astonish the emotions of the listener.”

- **Alexandre Barrère**, 5***** Muse baroque, internet press, January 2012

“This Music Party is a blessing, so rich is it in gallant verve and refined energy. [...] As for the sextet [...] enhanced by the luminosity of the oboe of Héloïse Gaillard, it mainly reveals the conjugated (and almost conjugal) bliss of Amarillis.”

- **Marie-Aude Roux**, Selection of the newspaper Le Monde, February 28, 2012

“These unfailingly excellent performances of attractive chamber works provide plenty of evidence to explain why the youngest child of the famous Leipzig Cantor was such an important musical role model for Mozart... conversational quick movements sparkle with witty use of beguiling instrumental sonorities; elegant slow music is played with idiomatic refinement.”

- **Gramophone**, May 2012

Fervour and Ecstasy

CD AMY 027

• **Stéphanie d'Oustrac** : mezzo-soprano

• **Amarillis**

Héloïse Gaillard : recorders

Violaine Cochard : harpsichord and positive organ

Alice Piérot, Gilone Gaubert-Jacques : violins

Fanny Paccoud : viola

Emmanuel Jacques : cello

Richard Myron : violone

Monica Pustilnik : archlute



5*** Diapason // A emporter ResMusica // Muse d'or Muse baroque // 4**** Klassik
Diamant Opéra international // 4 🎵🎵🎵 Pizzicato (Luxemburg) // 5/5 On-Top Audio**

At the source of this program is a desire to have our faithful Amarillis associate, Stéphanie d'Oustrac, sing the roles of the Virgin Mary and Dido, two female figures emblematic of baroque sensitivities. The Italian music of this period expressing complex emotions like Dido's love for Aeneas or Mary's love for her son Jesus reveals two distinct characters, each of whom is vulnerable and moving. Together, they lead us to the heart of human passions.

“Stéphanie d'Oustrac demonstrates arresting dramatic personality and intelligence with text to go with a mezzo voice with flexibility, lyrical composure and fragility enough to prevent her from sounding like an identikit raving lady. This sensitively designed programme also uses well-chosen instrumental items to lead from one vocal piece to another or to initiate or conclude a section. They are all performed with gusto by Amarillis, a group who clearly enjoy taking trouble over such programmes as this.”

- Lindsay Kemp, Gramophone, February 2012

“Stéphanie d'Oustrac embodies all of the characters with precision. As always, she has an ideal sense of the tragic and perfect articulation... She is accompanied masterfully by Ensemble Amarillis, which sustains her through the most subtle nuances.”

- Coup de cœur, France Musique, website, October 2011

“Mezzo-soprano Stéphanie d'Oustrac responds to the music's vacillating moods with a gorgeous variety of vocal effects and colours. Directed by recorder player Héloïse Gaillard, Ensemble Amarillis responds with equally mercurial temperaments, from sublimely intimate to brazenly flamboyant.”

- 5/5 performance and recording, BBC music magazine, December 2011

« Stéphanie d'Oustrac es una de las voces francesas de las últimas generaciones que más éxito tiene en el repertorio antiguo. Timbre bellissimo y noble expresividad son sus armas. Aquí ofrece un recital que se fundamenta en los lamentos, todo un género del Barroco. Las Didos de Cavalli, Scarlatti y Purcell se unen así a la Ariadna de Monteverdi (en su versión sacra: la Madonna) y a una cantata de Faggioli, con diversas piezas instrumentales de argamasa, para pasearse con fervor por la retórica y la emoción musicales de los siglos XVII y XVIII. El conjunto Amarillis acompaña equilibrado y firme. »

- Diaro de Sevilla, July 7, 2012

Medea's fury

CD AM 157

- **Stéphanie d'Oustrac** : mezzo-soprano
- **Amarillis**
 - Héloïse Gaillard** : recorders and baroque oboe
 - Violaine Cochard** : harpsichord
 - Gilone Gaubert-Jacques** : violin
 - Anne-Marie Lasla** : viola da gamba



4** Diapason // 9/10 ClassicsToday**

The program featuring *Medea's Fury* came into being from the wishes of Amarillis and Stéphanie d'Oustrac. They wanted to revive this passionate character—who is both engaging because of her being betrayed, but also cruel—through two cantatas whose dramatic power perfectly imparts the contrast between Medea in love with Medea the avenger—between the power of sentiment and blind cruelty. We have thus chosen to illustrate this additional dimension of her character by performing sections of Lully's lyrical tragedy. Quinault's libretto actually brings out her demonic personality. This French angle of the myth is placed side by side with the Venetian viewpoint of an opera with Medea as its central character (thus entitled *Medea in Athens*), composed in 1675 by Giovanni Gianettini, still unpublished and performed as **a world premiere**.

“Backed up by a tight-knit instrumental group, two ‘Grand-Siècle’ gems are added to the Lully excerpts: cantatas by Clérambault and Nicolas Bernier—a musician in service of the Duchess of Maine who spent her evenings listening to vocal music at her Sceaux estate. Alternating short recitatives with collected airs, the French cantata is a pocket-sized lyrical tragedy. Stéphanie d'Oustrac captivates us effortlessly.”

- **Gilles Macassar, 4**** Télérama, March 26, 2008**

*“Stéphanie d'Oustrac returns to her earliest love affairs through a carefully laid out recording centered on 17th and 18th century vocal and instrumental works. Among these particularly distinct moods, Gaultier de Marseille's plaintive *Symphony in c minor* and the angular *Medea* from Duphly's third book for harpsichord are remarkable. The vocal interpretation is moving due to its fervor and ease, particularly with the diction. (...) At times rough and vindictive, and at times impassioned and smooth, the vocalist stretches her own limits with ease.”*

- **Diamant Opéra international, May 2008**

“Stéphanie d'Oustrac is faultless in pathos and intensity. Short instrumental pieces, neatly played by the four-strong Amarillis, are scattered throughout. An enjoyable programme.”

- **Richard Lawrence, Gramophone, September 2008**

Telemann - Virtuoso traveller

CD AM 112

• Amarillis

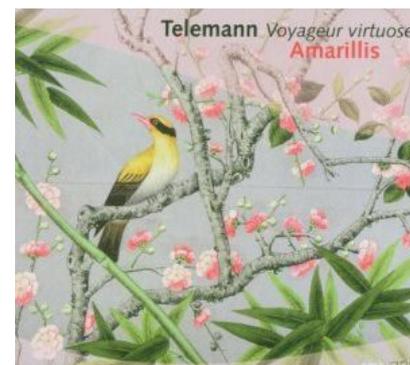
Héloïse Gaillard : recorder and baroque oboe

Violaine Cochard : harpsichord

David Plantier : violin

Emmanuel Jacques : cello

Laura Monica Pustilnik : archlute



Exceptional Scherzo (Spain) // Italy : Very good review in Corriere della sera //
5*** Klassik (Germany) // Japan : Very good award // 4**** Monde de la Musique**

Amarillis' ninth disk is an invitation to go travelling to the rhythms of Telemann's chamber music. In these trio sonatas, Telemann explores the most pleasing tonal combinations of violin and oboe, or recorder and harpsichord, with a particularly joyful enthusiasm. Here he manifests and proves his predilection for diversity. His music, always surprising, transports us along the currents of French, Italian and even Polish influences, a playful spirit, virtuosity and fantasy animating his inspiration all the way. Here we are finally given a glimpse of a Telemann full of wit and repartee!

"If you have ever doubted the genius of Telemann (a composer who is often underestimated, the result of comparing him with Bach or Handel), listen to this quicksilver CD by Héloïse Gaillard and her Amarillis companions. They bring Telemann's music to life with thunderous accents, joyful trills, and witty chatter. Its grace is underlined by Violaine Cochard's harpsichord and, when the archlute's timbre is solicited, it suavely integrates the continuo. (...) Amarillis provides this music with a robust vitality that is quite becoming."

- 5*** Diapason, May 2007**

« La solidez interpretativa que los cinco músicos consiguen como conjunto es más que notable. Nos enamora ya desde el primer momento de la primera sonata el entusiasmo y empuje con el que los dos solistas, flauta dulce y violín en este caso, tocan. Una interpretación vigorosa, expresiva y de muy alto nivel técnico, muy ajena a la anodina contención y rigidez de otras versiones. [...] Resulta gratamente revitalizante y renovador. »

Jaime Rodriguez Pombo, Exceptional Scherzo, juillet 2007

« Kammermusik vom Feinsten. Das Ensemble Amarillis liefert hier temporeiche, energiegeladene und feurige Interpretationen, die an Virtuosität und Eleganz nicht zu ubertreffen sind. [...]

Das fällt auf, dass sich die Musiker von Amarillis für die temporeichsten und waghalsigsten Lesarten entschieden haben. Die ebenfalls vor kurzem erschienenen Einspielungen von anderen, [...] reichen dabei in Schnelligkeit und Virtuosität nicht an die feurigen und temperamentvollen Aufnahmen des 'Amarillis' Ensembles heran. [...] Besonders das in allen Registern wohl ausbalancierte Spiel von Heloise Gaillard ist dabei eine wichtige Komponente. Ihre beiden Instrumente beherrscht sie zur Vollkommenheit. »

Christiane Bayer, 5*** Klassik.com, 28 juillet 2017. CD Voyageur virtuose**

Marc Antoine Charpentier – Molière

CD AMB 9954

Hommage pastoral au Roi Soleil et autres grivoiseries

• Chanteurs

Cassandre Berthon and Valérie Gabail : soprani

Robert Getchell : haute-contre

Jean-François Novelli : taille

Jean-Baptiste Dumora : basse taille

• Amarillis

Héloïse Gaillard : recorders and baroque oboe

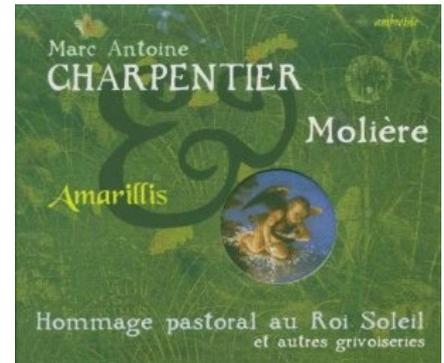
Violaine Cochard : harpsichord and positive organ

Gilone Gaubert-Jacques, Stéphanie Pfister : violins

Meillane Wilmotte : recorders

Eric Speller : oboe

Anne-Marie Lasla : viola da gamba



Diamant Opéra international // 4* Monde de la Musique***

For the three-hundredth anniversary of his death, the Amarillis ensemble dedicate to Charpentier a world premiere recording of a very beautiful pastorale, written by the composer in collaboration with Molière. Sumptuous choruses, magnificent airs and duets, smooth and diverse instrumental colour make this pastorale a little gem. The collection also includes several hitherto unrecorded airs and instrumental pieces, which allow us to discover with joy other facets of Charpentier's music, less austere than usual. The *Airs à boire* are even rather racy, and we encounter a very irreverent Charpentier, all with great pleasure.

“Pleasant, polished, radiant entertainment [...] The shepherds' choruses are delightful, the counterpoint skilful and naturally accomplished. [...] An angelic woodwind performance (Introductory solo by Héloïse Gaillard).”

- 4** Diapason, 2004**

“Amarillis is instrumentally as inspired as in their Vivaldi concertos. [...] In total twenty-six succulent desserts from the Grand Siècle with which to garnish the Christmas table.”

- Diamant Opéra international, 2004

“For the occasion of the tercentenary of the death of the musician, in 1704, one of the best current Baroque ensembles pays homage to him with a very successful disk.”

- CSF, n° 56, 2004

“The celebration of the tercentenary of his death is the occasion to do him justice. The young and pertinent Amarillis ensemble, lead by the ardour of Héloïse Gaillard, does just that with this album. A few short instrumental pieces enhance this rich programme, abounding with other saucy songs, which blossoms in this cheerful performance by Amarillis.”

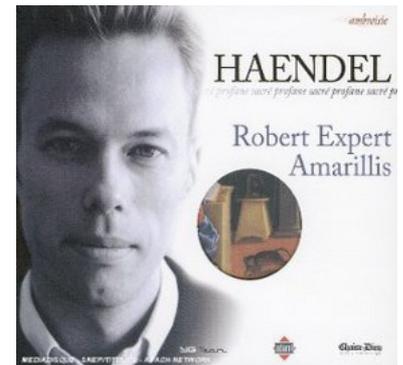
- Ouest-France, 2004

G.-F. Haendel (1685-1759)

CD AMB 9958

Sacred profane

- **Robert Expert** : contre-ténor
- **Patricia Petibon** : soprano
- **Amarillis**
 - Héloïse Gaillard** : recorder and baroque oboe
 - Violaine Cochard** : harpsichord and positive organ
 - Lorenzo Collito, Lisa K. Ferguson** : violins
 - Agathe Blondel** : viola
 - Emmanuel Jacques** : cello
 - Richard Myron** : double bass



4** Monde de la Musique**

Sacred or profane music ? Throughout this rich programme of extracts from operas and oratorios, a cantata and instrumental pieces, Handel leads us, musicians and audience, to that place where people come together beyond their cultures and beliefs: emotion. For this recital Robert Expert joins the luscious verve of the Amarillis ensemble. For a duet the soprano Patricia Petibon is invited, with whom the trio recorded their second album.

“Héloïse Gaillard is truly prodigious with her moving sensitivity, bringing forth magical tones from her recorder and baroque oboe. Her rare sensitivity has already been praised in the magazine Classica. We cannot help but be fulfilled by the deliciously sharp sonority of the period instruments. The artists, Violaine Cochard, Lorenzo Colitto and Lisa K. Ferguson, Agathe Blondel, Emmanuel Jacques, Richard Myron and Eric Speller perform with brio and talent Admetto, Flavio... A very successful disk.”

- Revue du son, 2004

“We are happily led through operas and instrumental pieces, whose recording gives them a transparency infused with light. [...] The musicians of Amarillis are engaging and show great musicality.”

- Le Midi Libre, 2004

“Accompanied by the Amarillis ensemble, Robert Expert's performance of Handel is one of the most moving.”

- Oh La !, 2004

“The ensemble Amarillis provide intelligent accompaniment and articulate solos which make the disc worth investigation.”

- David Vickers, Gramophone, July 2005

A. Vivaldi (1678-1741)

CD AMB 9944

Concerti per flauto, per violoncello

• Amarillis

Héloïse Gaillard : recorders

Violaine Cochard : harpsichord

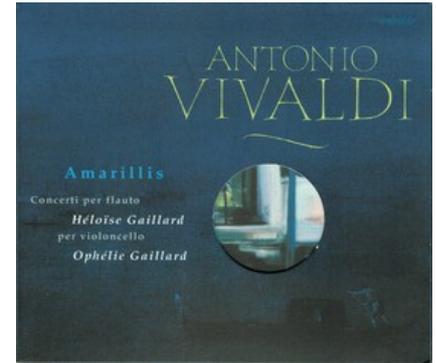
Ophélie Gaillard : cello

David Plantier, Lorenzo Collito : violins

Patricia Gagnon : viola

Richard Myron : double bass

Laura Monica Pustilnik : archlute and guitar



5 *** La Scène musicale // Joker Crescendo (Belgium) // 4**** Fono Forum (Germany)**

The Amarillis trio, in chamber form for the first time, offers us a panorama of Vivaldi's concertos for recorder and cello. The programme alternates the voices of sopranino recorder, alto recorder and cello in order to recreate a concert given at the Ospedale della Pièta. With the greatest possible subtlety, this recording joyfully reinvents the variety of colour, rhythmic contrasts and dynamics that provoke dramatic climaxes or melancholic reveries.

“The musicians play with infectious energy [...]. They're rhythmically subtle: they lift the spirit with a hypnotic sewing-machine pulse, but then teasingly release the tension with contemplative moments in the solo episodes. [...] Amarillis raises huge, terrifying seas in La tempesta di mare, while Héloïse Gaillard's alto recorder creates spine-chilling night-time ghosts and her sopranino makes a most convincing Goldfinch [...]. Thrilling – fast, virtuosic and exuberantly decorated.”

- **George Pratt, 3*** BBC music magazine, April 2009**

“This mille-feuille of Vivaldi is as full-flavoured as it is contrasted. [...] The virtuosity of the recorder exalts the lyricism of the cello. Héloïse Gaillard perfectly masters her instruments: the clear attacks, consistent breath, subtle nuances, fluid phrasing, varied colour and trills enrich the solo melody. [...] The slow movements are poetic treasures.”

- **Philippe Venturini, 4**** Monde de la Musique, February 2004**

“Amarillis brings a new flavour to the most well-known concertos. [...] The recorder is totally exhilarating. [...] The adagios in the RV 401 and RV 402 are truly profound. The vivacity is intact, and taken up by the virtuoso accompanists who therefore cannot be overlooked. [...] Sincerity, frank nuances... A zest of humour clearly emphasises the contrasts. If Vivaldi has a kind of modernity, it is this; opening to music his imaginary stage, its drama, colours, painting of shadows and contours.”

- **Le Midi Libre, March 4, 2004**

« Esta interpretación de Amarillis [...] merece un lugar entre las más destacadas referencias del Prete Rosso [...]. Amarillis ofrece una transparencia cristalina de texturas, un fraseo de musicalidad superlativa, una tímbrica refinada y unas prestaciones técnicas sobre el instrumental barroco sencillamente excelentes, con las dos solistas participantes naturalmente a la cabeza, las virtuosas hermanas Gaillard. »

- **Pablo Queipo de Llano Ocaña, Exceptional Scherzo, junio 2004**

G.-F. Handel (1685-1759)

CD AMB 9910

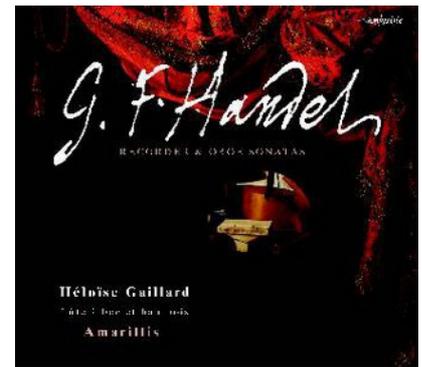
Recorder & Oboe sonatas

• **Amarillis**

Héloïse Gaillard : recorder and baroque oboe

Violaine Cochard : harpsichord and organ

Ophélie Gaillard : cello



The young trio Amarillis has the power to seduce all music lovers, even those who declare themselves allergic to recordings with period instruments. The trio has now not only attained maturity, but also a fine sense of interpretation of the music in its repertoire. This latest recording is a real pleasure, a highly successful encounter between the greatest of English composers and the Amarillis Trio.

“Héloïse Gaillard shows no fear of contrasts and achieves exactly the desired effect.”

- **Recommended Classica, 2001**

“A careful, delicate reading; great quality in the articulations.”

- **Diapason, November 2001**

“Full of freshness, spontaneity and vigour, these interpretations explore in depth the various affective climates of the scores.”

- **Arts et Métiers magazine, November 2001**

“Héloïse Gaillard plays Handel with great delicacy and fine virtuosity.”

- **L'Éducation Musicale, 2001**

“The three musicians bring out the contrasts, enliven the rhythms, shape the melodies.”

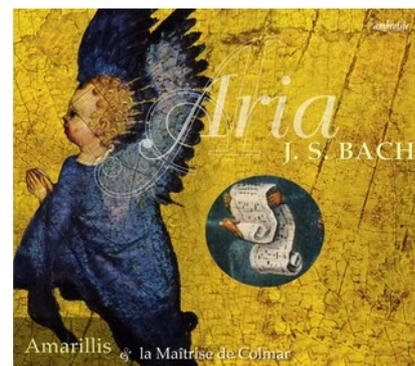
- **4*** Monde de la Musique, November 2001**

J.-S. Bach (1685-1750) – Aria

CD AMB 9907

Airs de cantates et Sonates

- **Maîtrise d'enfants de Colmar (Arlette Steyer, conductor)**
- **Amarillis**
 - Héloïse Gaillard** : recorder and baroque oboe
 - Violaine Cochard** : harpsichord and organ
 - Ophélie Gaillard** : cello



The ambition of this recording is to rediscover, with a small group of musicians, the magical sound of children's voices in Bach's sacred cantatas, so dear to Harnoncourt and Leonhardt, and which create such particular colour and emotion. Modern recording techniques allow a more faithful rendering of this colour to evoke these moments of grace and eloquence.

“On this fourth album by Amarillis we rediscover the magic of children's voices in sacred cantatas by Bach. The Maîtrise de Colmar (children's choir), conducted by Arlette Steyer, creates a very special emotion. The mixture of freshness and refinement is quite dazzling.”

- Pèlerin Magazine, December 2000

“A CD to be discovered and delighted in without moderation; a pleasure from beginning to end !”

- L'Alsace, December 2000

“Some of the recordings are spectacularly good. There is detail along with plenty of atmospheric impact, and this is just right for chamber music and for projecting the talents of the performers.”

- Terry Barfoot, MusicWeb International

Jeux de dames à la Cour

CD AMB 9904

France 1710-1740

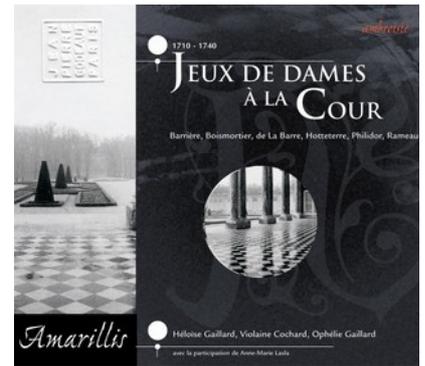
• **Amarillis**

Héloïse Gaillard : recorders and baroque oboe

Violaine Cochard : harpsichord

Ophélie Gaillard : cello

Anne-Marie Lasla : viola da gamba



Amarillis returns to its original purely instrumental formation for a programme of trios: after Italy and England, this time they choose France and the chamber music of Rameau, Philidor, Hotteterre, De la Barre, Barrière and Boismortier.

“Here we find the best of French music from the first half of the seventeenth century, including pieces for oboe by Pierre Danican Philidor, for flute and cello by Jean Barrière, and for harpsichord by Jean-Philippe Rameau. The three young ladies of Amarillis and Anne-Marie Lasla (bass viol) do full justice to these works.”

- 4** Monde de la Musique, June 2000**

“Amarillis - Héloïse Gaillard, Baroque oboe and recorder, her sister Ophélie Gaillard, cello, and Violaine Cochard, harpsichord - perform some delightful pieces from the end of the Grand Siècle and the Age of Enlightenment. Violaine Cochard's playing is elegant, with a tasteful use of ornamentation.”

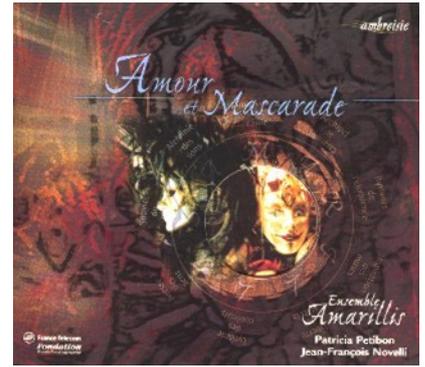
- Jean Cossetto, August 2000

Amour & Mascarade

CD AMB 9902

Purcell and Italy

- **Patricia Petibon** : soprano
- **Jean-François Novelli** : tenor
- **Amarillis**
 - Héloïse Gaillard** : recorders and baroque oboe
 - Violaine Cochard** : harpsichord and organ
 - Ophélie Gaillard** : cello
 - Richard Myron** : double bass



Joined by Patricia Petibon and Jean-François Novelli, Amarillis presents a rich dialogue between Purcell and Italy. Conceived in one piece, the programme of *Amour & Mascarade* marries the descriptive verve of the English masquerade, the elegiac beauty of Purcell's laments, and the luxurious creativity of Mancini's cantata and Frescobaldi's *canzoni*. This is the second recording of the young trio, whose musical selection is, again, both heartfelt and masterful.

"There is no choice but to agree that on this second CD (the same programme won them the Public Prize and the Gustav Leonhardt Prize in the Sinfonia Competition) the Amarillis Ensemble has lost none of its freshness and talent: these qualities are fully confirmed. Héloïse Gaillard's performance as a recorder player and oboist is bound to create some jealousy, but who are we to complain? In this well constructed programme of Italian and English music of the seventeenth century, these young musicians show great maturity." - **Classica, 2000**

"The quality of the performance of Amarillis and their accomplices is beyond doubt. [...]"

- **5***** Diapason, 2000**

"In Amour & Mascarade the members of the Amarillis Ensemble show the same virtuosity and the same instrumental skill as in their previous recording."

- **Répertoire, 2000**

"It is lively and fresh, tender and sometimes gripping. We find brilliance but also the expected intimacy, as well as intensity and lightness."

- **Les Dernières Nouvelles d'Alsace, 2000**

"Let us mention the very impressive Amarillis, a French ensemble, invigorating, and with an elegant, suave sound."

- **La Libre Belgique, 2000**

Furioso ma non troppo

CD AMB 9901

Italy, 1602-1717

- **Maryseult Wieczorek** : soprano
- **Amarillis**
 - Héloïse Gaillard** : recorders and baroque oboe
 - Violaine Cochard** : harpsichord and positive organ
 - Ophélie Gaillard** : cello



Opening both the Ambrosie label's collection and the catalogue of the Amarillis ensemble, *Furioso ma non troppo* is a journey through eighteenth century Italy, where every stage is marked by an encounter between a piece of music and talented musicians. This first opus, with its thematic approach, has been widely praised in the press, both for performances of the musicians and for the programme as a whole.

“This is the first CD on a new label that has certainly got off to a promising start. Immediately recognisable is the careful attention paid to sound quality and timbre by Nicolas Bartholomé (the label's founder). We also note that most of its content had never been recorded before. The members of this young ensemble are excellent, both in style and technique. The quality of the continuo and the finesse in the performance of the instrumental pieces are particularly admirable.”

- **5***** Diapason**

“In this ensemble youth is synonymous with intelligence and precision. In these works - recorded here for the first time and all of fine musicological value - the members of the Amarillis Ensemble delightedly combine beautiful sound with very Italian virtuosity. Héloïse Gaillard, whose many talents leave no room for doubt, gives an exemplary performance on this recording, supported by a simple but strong continuo.”

- **Recommended Classica**

“A group of three young ladies with a passion for early music, musical scores, the sound of their respective instruments, and, quite simply, life itself...”

- **Crescendo**

“The composers include Frescobaldi played with sensitivity and virtuosity on harpsichord by Violaine Cochard, and Corelli's famous La Follia in a spectacular version with fireworks for recorder and cello. [...] No care has been spared on this production at any level. No reservations, and I look forward keenly to their future releases.”

- **Peter Grahame Woolf, 5***** MusicWeb International, July 2000**