



Opera Omnia, Ensemble Isaac M. Pulet, conductor



Opera Omnia is an early music ensemble that focuses on the recovery of Spanish musical heritage from the Baroque and Classical periods. Under the direction of violinist Isaac M. Pulet, the group has distinguished itself through its bold and distinctive approach, fleeing in its versions from the interpretative clichés of German or Italian music in favor of emphasizing the distinctly Spanish characteristics of the repertoire. As a result of their efforts, Opera Omnia was awarded in 2022 by **GEMA** (Spanish Association of Early Music Groups) with the prize for **Best 18th-Century Music Ensemble** and the award for **Best Production and Management** for the SARAQ tour.

This excellence has led them to be invited to the **Utrecht Early Music Festival**, the most prestigious in its field worldwide. At this venue, they presented *Vaya de fiesta*, a program that captivated the audience by showcasing the musical prowess of the chapel masters from cathedrals in Mexico City, Puebla, Quito and Sucre. Additionally, Opera Omnia has been invited to some of the most renowned festivals in Spain, including the International Festival of Santander, the Festival Internacional of Arte Sacro of the Comunidad of Madrid, the Semanas de Música Antigua in Estella, Logroño, and Álava, the Festival de Música Española in Cádiz, and the Semana de Música Religiosa de Cuenca.

It is at these events that they have showcased their work in recovering Spanish musical heritage, such as their program *Amor, no te llame amor*, which features a collection of the typically Spanish genre known as “tono humano,” essential in the

theatrical works of the Golden Age; *Requiem por una dinastía*, focusing on the figure of the Maestro of the Royal Chapel Sebastián Durón, with the principal work being the *Requiem Mass*, likely written to commemorate the death of Carlos II, the last Spanish Habsburg; and SRAO, bringing together the music of two great composers, Juan Francés de Iribarren, master of the chapel of the Cathedral of Málaga, and Diego Pérez de Camino, master of the Chapel of the Cathedral of Santo Domingo de la Calzada.

Opera Omnia is a group committed to the immense Spanish musical heritage, aiming to dust it off and make it shine once again, just as it did in another era.

Isaac M. Pulet, conductor and artistic director



First professor of baroque violin at the Superior Conservatory of Music of Vigo, he finished his training with the highest qualifications in violin, harmony, counterpoint and acoustics at the Royal Superior Conservatory of Music of Madrid, tutored by the international violinist Hiro Kurosaki and at the Royal The Hague Conservatory (Holland) to Pavlo Beznosiuk and Ryo Terakado, also receiving masterclasses in historicist interpretation with teachers such as Lucy van Dael, Anton Steck, Mira Glodeanu, Margaret Foultness, or Kati Debretzeni.

In 2020, he created the **Opera Omnia School of Polyphony**, in which subjects such as solmization or historical solfeggio, psalmody and modality, Renaissance counterpoint, mensural notation or historical temperaments are taught together with Isaac Alonso, professor at the Royal Conservatory of The Hague (Holland) and the world renowned Juan Carlos Asensio. Since these are subjects that are not offered in conservatories, this school aspires to become a center of reference.

As a violinist, he has given concerts in Korea, Japan, Turkey, Germany, Holland, France, Italy, Slovenia, Denmark, England, Brazil, Chile, Uruguay and Argentina, collaborating with the best Spanish early music groups. He has been part of the cast of **PaGaGnini**, a comedy show by Yllana Producciones and Ara Malikian and with whom he has just premiered a new show that combines humor and music in the same way called **Maestrissimo**.

In the world of theater he has collaborated with the **Compañía Nacional de Teatro Clásico**, with which he played Devil's trill (Tartini) solo violin in La Estrella de Sevilla, directed by Eduardo Vasco. As a specialist in early Spanish music, he works as an adapter and musical director with several classic theater companies, carrying out intense musicological work and musical recovery in works such as the auto sacramental Año Santo en Madrid, Theatrum mundi, Darlo todo y no dar nada or Hado and divisa.

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