

**NAXOS**

# FAURÉ

## Pelléas et Mélisande – Suite

Prométhée (excerpts)

Shylock

Songs

**Tara Erraught, Soprano**

**Ruth Rosique, Soprano**

**Julien Dran, Tenor**

**Chamber Choir Ireland**

**National Symphony  
Orchestra of Ireland**

**Jean-Luc Tingaud**



Gabriel  
**FAURÉ**  
(1845–1924)

<b>Pelléas et Mélisande, Op. 80 – Suite</b> (1898/1900)	<b>16:50</b>	<p><b>11</b> <b>En prière</b> (1890) Text: Stéphan Bordèse (1847–1919)</p> <p><b>12</b> <b>La Chanson du pêcheur (Lamento), Op. 4, No. 1</b> (?1872) (version for voice and orchestra, ?1891) Text: Théophile Gautier (1811–1872)</p> <p><b>13</b> <b>Les Roses d’Ispahan, Op. 39, No. 4</b> (1884) (version for voice and orchestra, 1891) Text: Leconte de Lisle (1818–1894)</p> <p><b>14</b> <b>Tarentelle, Op. 10, No. 2</b> (c. 1873) (arr. André Messager [1853–1929], ?1880) Text: Marc Monnier (1827–1885)</p> <p><b>15</b> <b>Shylock, Op. 57</b> (1889/90) Text: Edmond Haraucourt (1856–1941)</p> <p><b>16</b> I. Chanson: Allegro moderato <i>Oh! Les filles! Venez, les filles aux voix douces!</i></p> <p><b>17</b> II. Entr’acte: Andante moderato</p> <p><b>18</b> III. Madrigal: Allegretto <i>Celle que j’aime a de beauté ...</i></p> <p><b>19</b> IV. Épithalame: Adagio</p> <p><b>20</b> V. Nocturne: Andante molto moderato</p> <p>VI. Final: Allegretto vivo</p>	<b>2:55</b>
<p><b>2</b> I. Prélude: Quasi adagio</p> <p><b>3</b> II. La Fileuse: Andantino quasi allegretto</p> <p><b>4</b> III. Sicilienne: Allegretto molto moderato</p> <p><b>5</b> IV. La Mort de Mélisande: Molto adagio</p>	<p>6:05</p> <p>2:35</p> <p>3:33</p> <p>4:37</p>	<b>3:24</b>	
<p><b>5</b> <b>Pelléas et Mélisande, Op. 80 – Act III, Scene 1: Mélisande’s Song</b> (1898/1900) (orch. Charles Koechlin [1867–1950], second version) Text: Maurice Maeterlinck (1862–1949), translated and adapted into English by John William Mackail (1859–1945)</p>	<b>2:39</b>		<b>3:16</b>
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Assistant to Maestro Tingaud and vocal coach: Benjamin Laurent

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## Gabriel Fauré (1845–1924)

### Pelléas et Mélisande – Suite • Prométhée (excerpts) • Shylock

Gabriel Fauré is in many ways a mysterious figure in French music. His best-known works, the *Requiem* and *Pavane*, are not at all typical of an output that focused largely on solo piano pieces, songs and chamber music. This went against the grain of a contemporary French musical scene where success in the opera house was the primary goal of most composers. Fauré's smaller-scale works were often performed in aristocratic salon circles, a world which was far removed from Fauré's provincial origins in the south of France. This album spotlights his music for the stage and orchestrated songs, though due to the many demands on Fauré as a teacher and performer, these works were often orchestrated by others.

Born in the southern French small town of Pamiers, the son of a schoolteacher, Fauré moved to Paris as a child to board at the École Niedermeyer, a small institution that focused on training organists and choirmasters. The musical language of sacred chant had an important impact on his music, and his school piano teacher, Saint-Saëns, was to become his most significant mentor and a lifelong friend. After graduating, he obtained positions in Brittany as an organist and teacher and his reputation as a composer slowly grew. Returning to Paris in 1871, he was a founding member of the Société nationale de musique, a concert organisation that aimed to promote contemporary French music, predominantly instrumental music which was then marginal to Paris musical life; many works on this album were premiered under the auspices of the Société nationale.

In 1874 he was appointed as organist at the prestigious Madeleine church, initially deputising for Saint-Saëns. Despite never being a student at the Paris Conservatoire, he was appointed professor of composition in 1896, and became director of the institution in 1905. As a director, he modernised the curriculum by introducing both contemporary and ancient music. Increasing deafness prompted his resignation in 1920, and he died four years later.

Fauré's incidental music for Maeterlinck's play *Pelléas et Mélisande* was composed for an English-language production at the Prince of Wales's Theatre, Charlotte Street, London that opened in June 1898. This predates the first performance of Debussy's opera, and curiously there is little overlap between Debussy's work and Fauré's suite, as both composers set a slightly cut version of the play. Fauré was commissioned to compose the music thanks to his high-society connections in London. The artist John Singer Sargent painted Fauré's portrait in Paris during the 1889 Exhibition, and Sargent surely introduced the composer to wealthy British patrons including Frank Schuster. Schuster was Fauré's host during the theatrical run of *Pelléas et Mélisande*, and the actress Mrs Patrick Campbell commissioned the incidental music and played the role of Mélisande.

The suite, orchestrated by Fauré in collaboration with his pupil Charles Koechlin, includes some of his best-loved music. The *Prélude* features a theme representing Mélisande, who is very much the focus of the incidental music; her theme gradually gets louder and more passionate, and a sinister-sounding bass accompaniment hints at the forthcoming tragedy. Fauré originally composed the *Sicilienne* in 1893 and reused it at the point where Mélisande loses her wedding ring in a well. Its melodic charm and harmonic subtlety have made it a favourite of flautists. *La Fileuse* is an entr'acte before Act III and its perpetual motion on muted strings represents Mélisande spinning, and *Chanson de Mélisande* is a curiosity as it is Fauré's only setting of an English-language text. Surviving letters demonstrate that he had an elementary grasp of the language, and the song shows that he thought 'hope' had two syllables, but his music conveys the melancholy and disturbing undercurrents of Maeterlinck's play. The suite ends, as does Debussy's opera, with Mélisande's death, though while Debussy depicts Mélisande fading away and her husband Golaud's incomprehension, Fauré's movement is more overtly tragic in mood.

*Prométhée* was composed in 1900 for performance in an ancient Greek theatre in Béziers, not far from Fauré's birthplace. A local patron of the arts, M. Castelbon de Beauxhostes, founded an open-air festival that tapped into the contemporary enthusiasm for antiquity, first commissioning Saint-Saëns who then recommended Fauré. The composer had stupendous forces at his disposal: around 800 performers including two military bands, 100 string players and 18 harpists.

The topic is the Greek legend of Prometheus, who stole fire from the gods on Mount Olympus and gave it to humans. Disaster struck the dress rehearsal when a flash storm severely damaged the set – in Robert Orledge's words, 'lightning struck the exact spot where Prométhée was to steal the fire' – but despite this, the premiere was a huge success. *Prométhée* clearly needed serious revision to be viable as an indoor concert work, and the reduced (but still large-scale) orchestration by Fauré and his student Roger-Ducasse is rarely performed.

There are clear echoes of Wagner in the legendary story, and as in Wagner's music dramas, the main characters of *Prométhée* are represented by motifs. In the first *Prélude*, the wide-ranging theme of Prométhée and the related but more chromatic 'Fire' motif predominate. Prométhée's mother Gaïa is given a powerful, declamatory aria in Act I, Scene 3. The large brass section underlines the strength of her feelings as she tells her son that he has angered the gods.

Act II opens with a sombre *Prélude* that depicts the funeral procession of Pandore, who had warned Prométhée about his actions in the previous act. But in a surprise dramatic twist, Pandore is later revived, and at the start of Act III she is comforted by water spirits, the Oceanides. Their presence is already felt in the *Prélude* to this act, where harp arpeggios evoke an aquatic environment. The Oceanides then sing a chorus *Des ruisseaux et des sources claires* ('From the streams and the clear waters'): to musical accompaniment dominated by the flutes and harps, they carry Pandore to the mountaintop on which Prométhée is chained.

Fauré composed over 100 songs that span the almost 60 years of his compositional life, though he orchestrated only a small number. *En prière* (1890) sets a devotional poem by Stéphan Bordèse; Fauré's orchestration featuring the harp adds an extra celestial dimension to the simple and sincere prayer. *La Chanson du pêcheur* ('Fisherman's Song') is possibly one of Fauré's earliest songs, although the exact date of composition is uncertain. Based on a poem by Théophile Gautier, its subtitle '*Lamento*' indicates the mood of restless and unrelieved grief, underpinned by the eternal motion of the waves. This poem was also set by Berlioz in his cycle *Les Nuits d'été* under the title *Sur les lagunes*.

The gorgeous *Les Roses d'Ispahan*, composed in 1884 to a poem by Leconte de Lisle, is a love song set in the exotic location of Persia. While the poem is now dated, Fauré's harmonically subtle setting both captures the emotional sincerity of the lover and avoids clichéd exoticism. Fauré's music often has particularly beautiful concluding sections, as exemplified in the coda of this song. *Tarentelle* (1873) is a lively duet and an enjoyable showcase for soprano and mezzo-soprano, inspired by the Neapolitan perpetual motion dance that is supposedly triggered by a bite from the tarantula. Fauré wrote *Tarentelle* for the sisters Claudie and Marianne Viardot, daughters of the composer and singer Pauline; Fauré was in love with Marianne and although they eventually became engaged, Marianne broke it off. *Tarentelle* retains its good humour throughout, a mood heightened by an orchestration (by Fauré in partnership with his good friend André Messager) that includes a tambourine.

Shakespeare's plays were fashionable in 19th-century Paris – in the first half of the century, Berlioz was hugely inspired by Shakespeare – though audiences familiar with the originals would have struggled to recognise some of the translated plays performed under his name. One of these very loose adaptations was *Shylock*, Edmond Haraucourt's version of *The Merchant of Venice*, which had a long stage run at the Théâtre de l'Odéon during 1889–90. For his incidental music, Fauré only had a small ensemble available, including one of each woodwind instrument, but he later created a suite for full orchestra which was first performed at the Société nationale on 17 May 1890.

This suite includes both songs and instrumental numbers adapted from Fauré's stage music. The *Chanson* and *Madrigal* are romantic serenades sung by a tenor, both emerging from an introduction for cello and harp and both raised above the level of the texts by Fauré's memorable melodies. The *Entr'acte* was played under dialogue in the stage version, in the scene when three suitors each choose a casket, one of which contains a picture of Portia; the dotted rhythms suggest a military theme appropriate to the status of the suitors.

The highlights of the suite are the *Épithalame* ('Wedding Song') with its swelling orchestral sound, and the beautiful *Nocturne*, where muted and subdivided strings evoke a moonlit Venetian scene. Again, the *Final* was originally played under dialogue, when the characters are reunited at the end of the play, concluding the work in a sparkling, playful mood. Fauré makes subtle connections between the movements (for instance, the melody of the *Entr'acte* is developed in *Épithalame*) that show he was concerned to create a unified suite. The Venetian setting of *Shylock* appealed greatly to Fauré and only a year after composing this incidental music, he wrote his *Cinq mélodies 'de Venise'* while staying at the Princesse de Polignac's palazzo on the Grand Canal.

**Caroline Potter**

**5 Pelléas et Mélisande, Op. 80 – Act III, Scene 1: Mélisande’s Song**

The King’s three blind daughters  
Sit locked in a hold.  
In the darkness their lamps  
Make a glimmer of gold.

Up the stair of the turret  
The sisters are gone,  
Seven days they wait there  
And the lamps they burn on.

‘What hope?’ says the first,  
And leans o’er the flame.  
‘I hear our lamps burning.  
O yet! if he came!’

‘O hope!’ says the second,  
‘Was that the lamps’ flare,  
Or a sound of low footsteps?  
The Prince on the stair!’

But the holiest sister  
She turns her about:  
‘O no hope now for ever,  
Our lamps are gone out!’

*Maurice Maeterlinck (1862–1949)*  
*Translated and adapted into English*  
*by John William Mackail (1859–1945)*

**Prométhée, tragédie lyrique, Op. 82**

**9 Act III: Chorus: Des ruisseaux et des sources claires**

Des ruisseaux et des sources claires  
Des lacs dont l’eau paisible dort  
Nous accourons à ta voix d’or.  
Ô toi qui pleures, solitaire

Et vers ta souffrance voilée  
debout au bord fleuri des eaux  
Nous dressons la brume étoilée  
de nos cheveux ceints de roseaux.

Pour toi, pour dissiper tes craintes  
Pour rafraîchir tes yeux amers  
Nous avons laissé les étreintes  
des gouffres bleus et des flots verts.

Et nos robes d’Océanides,  
Vers la roche où meurt le Titan  
Vont de nacre et d’azur fluide  
Te faire un chemin éclatant.

**10 Act I: Air de Gaïa: Arrête Prométhée**

Arrête Prométhée, et debout sur la roche,  
Écoute s’exhaler le triste et lent reproche  
De ta mère Gaïa !

Quels verbes imprudents sont tombées de ta bouche,  
Et vers quel rêve impie entraines-tu farouche  
Le peuple ameuté là !

De l’antique Ouranos au front gemmé d’étoiles,  
Qu’espères-tu trouver en déchirant ses voiles ?  
Quel fléau peut sortir de la nuit don tu veux écarter les nuées  
A travers les sanglots, les cris et les huées,  
Crains de t’anéantir !

Si je surgis de l’ombre et m’en viens, droite et blême,  
M’opposer sur ta route en criant anathème  
Sur ton crime odieux  
C’est que je t’ai porté dans mes flancs et je t’aime.

Toi dont chaque parole est un obscure blasphème  
Contre Zeus et les Dieux !  
Un souffle de courroux rôde au fond des abîmes !  
Crains de troubler la paix du gouffre et sur les cîmes  
De déchaîner l’Esprit !

Prométhée, Prométhée,  
Crains d'appeler la foudre sur ce peuple égaré,  
Que peut réduire en poudre  
Le geste qui guérit !

Vois, je frissonne en proie à la grande épouvante  
Moi, ta mère aujourd'hui l'effroi m'a pour servante  
Et j'étreins tes genoux !

L'équilibre du monde et dans l'ordre céleste  
Et l'implacable Zeus par le feu qui l'atteste,  
Pèse au dessus de nous !  
Arrière Prométhée, Arrière !

*Jean Lorrain (1855–1906),  
André-Ferdinand Hérold (1865–1940)*

### **¶ En prière**

Si la voix d'un enfant peut monter jusqu'à Vous  
Ô mon Père  
Écoutez de Jésus devant Vous à genoux,  
La prière !

Si vous m'avez choisi pour enseigner vos lois  
Sur la terre  
Je saurai vous servir, auguste Roi des rois  
Ô Lumière

Sur mes lèvres, Seigneur, mettez la vérité saluté  
Vous révère !  
Ne m'abandonnez pas, donnez-moi la douceur  
Nécessaire

Révélez-Vous à moi, Seigneur en qui je crois  
Et j'espère  
Pour vous je veux souffrir et mourir sur la croix  
Au Calvaire !

*Stéphan Bordèse (1847–1919)*

### **¶ La Chanson du pêcheur (Lamento), Op. 4, No. 1**

Ma belle amie est morte  
Je pleurerai toujours !  
Sous la tombe elle emporte  
Mon âme et mes amours.

Dans le ciel sans m'attendre  
Elle s'en retourna,  
L'ange qui l'emmena  
Ne voulut pas me prendre.

Que mon sort est amer !  
Ah ! sans amour, sans amour  
S'en aller sur la mer !

La blanche créature  
Est couchée au cercueil,  
Comme dans la nature  
Tout me paraît en deuil !

La colombe oubliée  
Pleure et songe à l'absent,  
Mon âme pleure et sent  
Qu'elle est dépareillée !

Que mon sort est amer !  
Ah ! sans amour, sans amour  
S'en aller sur la mer !

Sur moi la nuit immense  
plane comme un linceul,  
Je chante ma romance  
que le ciel entend seul !

Ah ! comme elle était belle  
et combien je l'aimais,  
Je n'aimerai jamais  
Une femme autant qu'elle !

Que mon sort est amer !  
Ah ! sans amour, sans amour  
S'en aller sur la mer !

*Théophile Gautier (1811–1872)*

**13 Les Roses d'Ispahan, Op. 39, No. 4**

Les roses d'Ispahan dans leur gaine de mousse,  
Les jasmins de Mossoul, les fleurs de l'oranger  
Ont un parfum moins frais, ont une odeur moins douce,  
Ô blanche Leïlah ! que ton souffle léger.

Ta lèvre est de corail, et ton rire léger  
Sonne mieux que l'eau vive et d'une voix plus douce,  
Mieux que le vent joyeux qui berce l'oranger,  
Mieux que l'oiseau qui chante au bord d'un nid de mousse ...

Ô Leïlah ! depuis que de leur vol léger  
Tous les baisers ont fui de ta lèvre si douce,  
Il n'est plus de parfum dans le pâle oranger,  
Ni de céleste arôme aux roses dans leur mousse ...

Oh ! que ton jeune amour, ce papillon léger,  
Reviens vers mon cœur d'une aile prompte et douce,  
Et qu'il parfume encor les fleurs de l'oranger,  
Les roses d'Ispahan dans leur gaine de mousse !

*Charles-Marie-René Leconte de Lisle (1818–1894)*

**14 Tarentelle, Op. 10, No. 2**

Aux cieux la lune monte et luit.  
Il fait grand jour en plein minuit.  
Viens avec moi, me disait-elle,  
Viens sur le sable grésillant  
Où saute et glisse en frétilant  
La tarentelle.

Sus, les danseurs ! En voilà deux :  
Foule sur l'eau, foule autour d'eux ;  
L'homme est bien fait, la fille est belle ;  
Mais garde à vous ! Sans y penser,  
C'est jeu d'amour que de danser  
La tarentelle.

Doux est le bruit du tambourin !  
Si j'étais fille de marin  
Et toi pêcheur, me disait-elle,  
Toutes les nuits joyeusement  
Nous danserions en nous aimant  
La tarentelle.

*Marc Monnier (1827–1885)*

## Shylock, Op. 57

### 15 I. Chanson

Oh ! Les filles ! Venez, les filles aux voix douces !  
C'est l'heure d'oublier l'orgueil et les vertus,  
Et nous regarderons éclore dans les mousses  
La fleur des baisers défendus.

Les baisers défendus, c'est Dieu qui les ordonne.  
Oh ! les filles ! Il fait le printemps pour les nids,  
Il fait votre beauté pour qu'elle nous soit bonne,  
Nos désirs pour qu'ils soient unis.

Oh, filles ! Hors l'amour rien n'est bon sur la terre,  
Et depuis les soirs d'or jusqu'aux matins rosés  
Les morts ne sont jaloux, dans leur paix solitaire,  
Que du murmure des baisers.

### 17 III. Madrigal

Celle que j'aime a de beauté  
Plus que Flore et plus que Pomone,  
Et je sais pour l'avoir chanté  
Que sa bouche est le soir d'automne  
Et son regard la nuit d'été.

Pour marraine elle eut Astarté,  
Pour patronne elle a la Madone,  
Car elle est belle autant que bonne,  
Celle que j'aime.

Elle écoute, rit et pardonne,  
N'écoutant que par charité ;  
Elle écoute, mais sa fierté  
N'écoute ni moi ni personne,  
Et rien encore n'a tenté  
Celle que j'aime.

*Edmond Haraucourt (1856–1941)*



## Tara Erraught



Leading international singer Tara Erraught's versatile repertoire spans from Baroque to Mozart, bel canto, Romanticism and contemporary music. Highlights of recent seasons include role debuts as Adalgisa (*Norma*) at the Bayerische Staatsoper, the title role in *Iphigénie en Tauride* at the Opéra national de Paris, where she was also acclaimed as Cendrillon, and Maria Stuarda at Irish National Opera. She has also given celebrated performances at the Staatsoper Hamburg, Wiener Staatsoper and Staatsoper Berlin. In addition, Erraught has given recitals at Wigmore Hall, Schubertiade, and across Europe. She has appeared in concert with the Symphonieorchester des Bayerischen Rundfunks under Herbert Blomstedt, the Minnesota Orchestra under Simone Young, the Münchner Rundfunkorchester under Alexander Soddy and The Philadelphia Orchestra under Yannick Nézet-Séguin. She has also performed at New York's Carnegie Hall, the Kennedy Center, Washington, D.C. and in Dublin, Tokyo and Vancouver, among others. Erraught graduated from the Royal Irish Academy of Music. From 2008 she was a member of the Opera Studio of the Bayerische Staatsoper, and from 2010 to 2018 was part of the ensemble. She regularly works with Brigitte Fassbaender. [www.taraerraught.com](http://www.taraerraught.com)

## Ruth Rosique



Andalusian soprano Ruth Rosique is renowned for the diversity and scope of her repertoire, which spans Gregorian chant to contemporary works, operas by Monteverdi, Britten and Henze, unjustly neglected Baroque composers to masterpieces by Mozart and bel canto, and German Lied to Zarzuela. She has appeared in most of the major Spanish theatres, and also at Carnegie Hall, New York, Teatro Colón de Bogotá, Colombia and in Tokyo. She recently made a recording for Naïve with the Venice Baroque Orchestra, followed by a European tour which took her to the Théâtre des Champs-Élysées, Queen Elizabeth Hall, Accademia Nazionale di Santa Cecilia, Palais des Beaux-Arts de Bruxelles, and Dijon Auditorium. In Italy, she has sung in prestigious theatres including Teatro La Fenice and Teatro Regio di Parma alongside José Carreras. She also participates in many festivals. She has sung under the direction of Helmuth Rilling, Christopher Hogwood and Christophe Rousset, among others. Her discography includes more than 35 recordings for EMI, Naïve, Enchiriadis, Odeon and Dynamic. Rosique studied in Cádiz, Guadalajara and Valencia. She teaches vocal technique and chamber music at various international festivals.

Photo: Javier del Real

## Julien Dran

Photo: DavGemini.com



French tenor Julien Dran was born in Bordeaux, into a family of opera singers. He studied at the Conservatoire de Bordeaux, and earned a residency at the Centre national d'insertion professionnel d'artistes lyriques (CNIPAL) in Marseille for the 2007–08 season. Recent highlights include appearances in the 2021 world premiere of Marc-André Dalbavie's opera *Le Soulier de satin* at Opéra national de Paris, and concert performances with the Orchestre de chambre de Paris under Hervé Niquet. Previous roles include Fenton (*Falstaff*) at the Opéra de Massy, Matteo Borsa (*Rigoletto*) at the 2013 Festival d'Aix en Provence and Tibère in the world premiere production of Gesseney-Rappo's *Carlotta ou la Vaticane* at Nouvel Opéra Fribourg. He has also appeared at Opéra Grand Avignon, La Monnaie in Brussels and Theater an der Wien, among others. Dran is the recipient of numerous awards and prizes, including First Prize at the Julian Gayarre Singing Competition in Pamplona, Spain and First Prize in the male singer category at the 2013 Paris Opera Awards. He is also a laureate of the 2009 Concours international de chant de Clermont-Ferrand.

## Chamber Choir Ireland



Photo: Ruth Medjber

Chamber Choir Ireland (CCI) is the country's national chamber choir and premier professional choral ensemble. Recognised for its creative approach to commissioning, programming and recording, CCI's repertoire spans early Renaissance works to cutting-edge commissions. CCI brings world-class choral music to audiences throughout Ireland and abroad, with international tours taking them to the USA, UK, Belgium, Estonia, Russia, Germany and South America. The choir has recorded for labels such as Naxos, harmonia mundi, Orchid Classics and RTÉ lyric fm. Its previous recording, *Folks' Music* (Louth Contemporary Music Society) was included in *The New Yorker's* Notable Classical Recordings of 2023. Chamber Choir Ireland receives principal funding from The Arts Council/an Chomhairle Ealaíon. CCI's sopranos and altos are featured on this recording. [www.chamberchoirireland.com](http://www.chamberchoirireland.com)

### Sopranos

Felicity Hayward  
Sarah Keating  
Gemma King

Kate Macoboy  
Charlotte O'Hare  
Abbi Temple

### Altos

Eilís Dexter  
Leanne Fitzgerald  
Constance Gardiner

Sarah Luttrell  
Sarah Thursfield  
Christina Whyte

## National Symphony Orchestra of Ireland



The National Symphony Orchestra (of Ireland), previously the RTÉ National Symphony Orchestra, has been at the centre of Ireland's cultural life since 1948 when the Raidió Éireann Symphony Orchestra, as it was originally called, was founded. In 2022 the orchestra transferred to the remit of the National Concert Hall, Ireland's National Cultural Institution for music. The orchestra plays a central role in classical music in Ireland through year-long programmes of live performances, schools and educational projects, broadcasts, recordings and new commissions. World-class conductors associated with the orchestra's early days were Jean Martinon, Hans Schmidt-Isserstedt, Edmond Appia, Milan Horvat, Sir John Barbirolli and Tibor Paul. Distinguished guest artists and composers with whom it has worked include Josef Szigeti, Isaac Stern, Henryk Szeryng, Ruggiero Ricci, Wilhelm Kempff, Julius Katchen, Vladimir Ashkenazy, Martha Argerich, Radu Lupu, Joan Sutherland, Bernadette Greevy, Angela Gheorghiu, Dame Kiri Te Kanawa, Luciano Pavarotti, Plácido Domingo, José Carreras, Mstislav Rostropovich, Paul Tortelier, Sir James Galway, Constantin Silvestri, Sir Charles Groves, Witold Lutosławski, Olivier Messiaen, Karlheinz Stockhausen, Steve Reich, Arvo Pärt and Bill Whelan. The orchestra has been critically acclaimed for recordings across labels including Naxos, BIS, Claves, Toccata Classics and RTÉ lyric fm. They include the Composers of Ireland series and recordings of selected orchestral works by Aloys Fleischmann, Frederick May and Seán Ó Riada.

[www.nch.ie](http://www.nch.ie)



## Jean-Luc Tingaud



Photo: Jean-Baptiste Millot

Jean-Luc Tingaud (b. 1969) studied with the French conductor Manuel Rosenthal. Notable opera engagements have included *Pénélope* and *Le Roi malgré lui* (Wexford Festival Opera), *Roméo et Juliette* (Arena di Verona), *Faust* (Macerata), *The Turn of the Screw* (Lille), *Dialogues des Carmélites*, *La Bohème* and *Madama Butterfly* (Pittsburgh), *La Fille du régiment* (Madrid), *Pelléas et Mélisande* (Prague National Theatre), *Les Pêcheurs de perles* (English National Opera), Spontini's *Fernand Cortez* (Florence), *L'Ange de Nisida* (Donizetti Opera festival, Bergamo), *Carmen* (Tokyo) and *Lakmé* (Beijing). Orchestras he has conducted include the Royal Philharmonic Orchestra, English Chamber Orchestra, Bournemouth Symphony Orchestra, Filarmonica Arturo Toscanini, the Warsaw and Kraków Philharmonics, Orchestre National des Pays de la Loire, Orchestre National de Lyon, Tokyo Philharmonic Orchestra, the Rundfunk-Sinfonieorchester Berlin

and the orchestras of the Teatro Carlo Felice, Genoa and the Teatro Massimo, Palermo. His recordings include *Sapho* (Wexford), *Werther* (Martina Franca), *La Voix humaine* (Compiègne) and *Le Siège de Corinthe* (Bad Wildbad) and, most recently for Naxos, works by Dukas (8.573296), Bizet (8.573344), D'Indy (8.573522), Poulenc (8.573739), Franck (8.573955), Massenet (8.574178) and the Franck and Chausson symphonies (8.574536). [www.jeanluc Tingaud.com](http://www.jeanluc Tingaud.com)



This programme spotlights Gabriel Fauré's orchestrated songs and his music for the stage, of which his suite from the incidental music for *Pelléas et Mélisande* includes some of his best-loved music. Performances of Fauré's spectacular Wagnerian drama *Prométhée* are a real rarity, while the eloquent *Shylock* suite, based on Shakespeare, contains some of his most elaborate symphonic music. Fauré orchestrated only a small number of his more than 100 songs, but these include the transcendently beautiful love song *Les Roses d'Ispahan* with its harmonic subtleties and gorgeous coda.



Gabriel  
**FAURÉ**  
(1845–1924)



<b>1–4</b>	<b>Pelléas et Mélisande, Op. 80 – Suite</b> (1898/1900)	<b>16:50</b>
<b>5</b>	<b>Pelléas et Mélisande, Op. 80 – Act III, Scene 1: Mélisande's Song</b> (1898/1900)	<b>2:39</b>
<b>6–10</b>	<b>Prométhée, tragédie lyrique, Op. 82</b> (1900, rev. 1917) (excerpts)	<b>16:37</b>
<b>11</b>	<b>En prière</b> (1890)	<b>2:55</b>
<b>12</b>	<b>La Chanson du pêcheur (Lamento), Op. 4, No. 1</b> (?1872) (version for voice and orchestra, ?1891)	<b>3:24</b>
<b>13</b>	<b>Les Roses d'Ispahan, Op. 39, No. 4</b> (1884) (version for voice and orchestra, 1891)	<b>3:16</b>
<b>14</b>	<b>Tarentelle, Op. 10, No. 2</b> (c. 1873/?1880)	<b>2:15</b>
<b>15–20</b>	<b>Shylock, Op. 57</b> (1889/90)	<b>17:14</b>

**Tara Erraught, Soprano** **5** **10–14**

**Ruth Rosique, Soprano** **14** • **Julien Dran, Tenor** **15** **17**

**Chamber Choir Ireland** **9**

**National Symphony Orchestra of Ireland**

**Jean-Luc Tingaud**

A detailed track list and full recording and publishers' details can be found inside the booklet  
The sung texts are included in the booklet, and may also be accessed at [www.naxos.com/libretti/574619.htm](http://www.naxos.com/libretti/574619.htm)

Producer and editor: Phil Rowlands • Engineers: Phil Rowlands, Tim Burton, James Walsh  
This recording has been made possible by the generous support of Raphael and Yolande Kanza

Booklet notes: Caroline Potter • With thanks to Robin Tait

Cover: *Melisande* (1895) by Marianne Stokes (1855–1927)

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