

NAXOS

FAURÉ

Masques et bergamasques

Thème et variations

Caligula

Les Djinns

Rosique • Erraught • Dran • Russell

Chamber Choir Ireland

National Symphony Chorus of Ireland

**National Symphony
Orchestra of Ireland**

Jean-Luc Tingaud



Gabriel
FAURÉ
(1845–1924)

<p>❶ Les Djinns, Op. 12 (1875) (version for choir and orchestra) Text: Victor Hugo (1802–1885)</p>	4:20	<p>Masques et bergamasques, Op. 112 (1919) (stage version) Music for the <i>comédie musicale</i> with libretto by René Fauchois (1882–1962) Text: Armand Silvestre (1837–1901) ❶ ❷, Paul Verlaine (1844–1896) ❸</p>	26:31
<p>Caligula, Op. 52 (1888) (concert version) Text: Alexandre Dumas <i>père</i> (1802–1870)</p>	16:06	<p>❸ I. Ouverture (1868) (from <i>Intermède symphonique in F major</i>)</p>	3:45
<p>❷ No. 1. Prologue: Fanfare, March and Chorus – Nous sommes les Heures guerrières</p>	6:41	<p>❹ II. Pastorale (1919)</p>	3:48
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<p>❹ No. 3. Air de danse</p>	2:09	<p>❻ IV. Le plus doux chemin (1904) (from <i>Op. 87, No. 1</i>, orch. Marcel Samuel-Rousseau [1882–1955])</p>	1:24
<p>❺ No. 4. [Melodrama and] Chorus: De roses vermeilles</p>	2:19	<p>❼ V. Menuet (1918–19)</p>	2:42
<p>❻ No. 5. [Melodrama and] Chorus: César a fermé la paupière</p>	2:41	<p>❽ VI. Clair de lune (1888) (from <i>Op. 46, No. 2</i>)</p>	2:39
<p>❼ Thème et variations, Op. 73 (1895) (arr. Désiré-Émile Inghelbrecht [1880–1965] for orchestra, 1955) Thème: Quasi adagio Variation 1: Lo stesso tempo Variation 2: Più mosso Variation 3: Un poco più mosso Variation 4: Poco meno Variation 5: Lo stesso tempo Variation 6: Molto adagio Variation 7: Allegretto moderato Variation 8: Andante molto moderato Variation 9: Quasi adagio Variation 10: Allegro vivo Variation 11: Andante molto moderato espressivo</p>	15:06	<p>❾ VII. Gavotte (c. 1869) (from <i>Suite (Symphony) in F major, Op. 20</i> – third movement)</p>	3:13
		<p>❿ VIII. Pavane (1887) (from <i>Op. 50</i>)</p>	5:11

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at the National Concert Hall, Dublin, Ireland

Assistant to Maestro Tingaud and vocal coach: Benjamin Laurent

Gabriel Fauré (1845–1924)

Masques et bergamasques • Thème et variations • Caligula • Les Djinns

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 theatrical and secular choral music which was popular at the time the works were composed, though these pieces are little-performed today. As a busy professional musician, Fauré rarely had the luxury of expanses of time to devote to his own music, and like many other composers, he often reused pieces or individual movements in different contexts.

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.

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.

A setting of Victor Hugo, *Les Djinns* (1875) shows Fauré in unfamiliar territory. There is little secular choral music in his catalogue, and the Gothic horror theme of Hugo's verse is not one that usually appealed to him. Originally composed for chorus and piano, the orchestral version is by Fauré himself; the breathy fade-out makes for an appropriately mysterious conclusion.

Alexandre Dumas the elder, author of *The Three Musketeers* and *The Count of Monte Cristo*, first came to public attention as a playwright, and wrote the tragedy *Caligula* in 1837. Fauré composed incidental music for a revival of the play, his first venture in this medium, which was premiered at the Théâtre de l'Odéon in Paris in 1888. The incidental music is for female chorus and orchestra, and heard away from its theatrical context it seems distant from the tempestuous life of the short-lived emperor. Fauré's score focuses instead on the lives and feelings of the women of the court. One exception is the first act, which opens in grandiose style with a brass fanfare and march, immediately setting a military scene. Then follows a chorus dedicated to the hours of the day and night (*Nous sommes les Heures guerrières*), which starts aggressively, but there is a dramatic change to a seductive mood where the chorus evokes the pleasures of nighttime repose.

The other music was composed for the fifth and final act of the play. *L'hiver s'enfuit* heralds the coming of spring, and an *Air de danse* is a flute-led movement with the feel of a reimagined antique dance. *De roses vermeilles* conjures up images of the beauty and bounty of nature, with its blooming roses and ripening grapes. In the final chorus, *César a fermé la paupière* ('Caesar closed his eyes'), the singers lull the emperor to sleep. Shortly after this in the play, Caligula is brutally murdered.

Fauré's largest-scale single piano work is his *Thème et variations*, *Op. 73*, composed in 1895 and premiered in London on 10 December 1896 by Léon Delafosse. On this album it is performed in the sympathetic 1955 orchestration by the conductor and composer Désiré-Émile Inghelbrecht. The chordal theme features two ideas that are mined in the subsequent variations: a balanced melodic line that ascends and then descends, and an off-beat accompaniment. It is followed by eleven variations which exploit rhythmic and melodic aspects of the theme in different ways. All are in the home key apart from the final variation, which moves to the tonic major; this variation starts with a descending melodic line, reversing the original direction of the theme.

Inghelbrecht reimagines the piano figurations for the orchestra in each of the variations, bringing out Fauré's complex multilayered texture by giving different lines to different instruments. For instance, in the first variation, a flute solo decorates a solo cello which is playing the theme; the distinctive timbre of the glockenspiel is audible in the fourth; and the lively tenth variation starts with an energetic bassoon and playful syncopations. The final variation, marked *Andante molto moderato espressivo*, acts as a transcendent conclusion.

Masques et bergamasques is a particularly telling example of Fauré recycling previously composed music. While this theatrical *divertissement* dates from the last years of his life, Fauré here brought together newly composed material and music from all periods of his career. Described as a *comédie musicale*, this theatrical work to a libretto by René Fauchois was commissioned by Prince Albert I of Monaco and premiered in 1919 at the Monte Carlo theatre. Fauchois was also the librettist for Fauré's only opera *Pénélope*, which was also first performed in Monte Carlo.

Masques et bergamasques, which features both instrumental and vocal movements, harks back to the quintessentially French *fête galante* style popular in the late 19th century. The *fête galante* was associated with poets such as Paul Verlaine: the style captured the Arcadian bliss of a summertime escape to the countryside or island location. This French evocation of an ancient Greek idyll also drew on the 18th-century paintings of Watteau and Fragonard. However, the programme of *Masques et bergamasques* shows that Fauré and his collaborators provided a twist to the familiar tale: 'The characters Harlequin, Gilles and Colombine, whose task is usually to amuse the aristocratic audience, take their turn at being spectators at a "fête galante" on the island of Cythera. The lords and ladies, who as a rule applaud their efforts, now unwittingly provide them with entertainment by their coquettish behaviour.'

A lively string-based introductory movement is based on an *Intermède symphonique* that Fauré composed in 1869, when he was still in his twenties, and *Madrigal* was first written for mixed chorus and piano in 1883. This choral movement, for opposing groups of male and female characters, muses on the nature of love and its paradoxes: can men and women ever agree? They are united in the final verse. Its text was written by the then-popular poet Armand Silvestre, who is also the author of the love lyric *Le plus doux chemin*. The orchestration of this song, composed by Fauré in 1904 for voice and piano, is by Marcel Samuel-Rousseau.

In a number of movements of *Masques et bergamasques*, Fauré uses classical dance styles to underline the antique and nostalgic mood. A *Menuet* draws on material from his fourth piano *Prélude* of 1910, and a *Gavotte* is based on the third movement of an unfinished symphony composed in 1869. These two dances surround an orchestration of his setting of Verlaine's *Clair de lune* that he composed in 1888. In this song, Fauré's turn to the major at the end of the phrase 'Tout en chantant sur le mode mineur' ('While singing in the minor mode') typifies the gentle paradoxical wit of the *fête galante* style. The *Pastorale* is the only newly composed movement for *Masques et bergamasques*, and the work ends with one of Fauré's best-loved pieces, the *Pavane* (1887), whose sinuous flute solo and bittersweet mood are poised right on the cusp of opposing emotions.

Masques et bergamasques proved popular: after the Monte Carlo premiere, it was performed in the Opéra-Comique in Paris over a hundred times from 1920. But after the First World War, the imaginary nostalgia of the *fête galante* had truly become a look back at a world that, if it ever existed, had now gone forever.

Caroline Potter

1 Les Djinns, Op. 12

Murs, ville
Et port
Asile
De mort
Mer grise
Où brise
La brise
Tout dort

Dans la plaine
Nait un bruit
C'est l'haleine
De la nuit
Elle brame
Comme une âme
Qu'une flamme
Toujours suit

La voix plus haute
Semble un grelot
D'un nain qui saute
C'est le galop
Il fuit, s'élançe
Puis en cadence
Sur un pied danse
Au bout d'un flot

La rumeur approche
L'écho la redit
C'est comme la cloche
D'un couvent maudit
Comme un bruit de foule
Qui tonne et qui roule
Et tantôt s'écroule
Et tantôt grandit

Dieu ! La voix sépulcrale
Des Djinns !... - Quel bruit ils font !
Fuyons sous la spirale
De l'escalier profond !
Déjà s'éteint ma lampe
Et l'ombre de la rampe..
Qui le long du mur rampe
Monte jusqu'au plafond

Cris de l'enfer ! voix qui hurle et qui pleure !
L'horrible essaim, poussé par l'aquilon
Sans doute, o ciel ! s'abat sur ma demeure
Le mur fléchit sous le noir bataillon
La maison crie et chancelle penchée
Et l'on dirait que, du sol arrachée
Ainsi qu'il chasse une feuille séchée
Le vent la roule avec leur tourbillon !
Prophète ! Si ta main me sauve
De ces impurs démons des soirs
J'irai prosterner mon front chauve
Devant tes sacrés encensoirs !
Fais que sur ces portes fidèles
Meure leur souffle d'étincelles
Et qu'en vain l'ongle de leurs ailes
Grince et crie sur ces vitraux noirs !

De leurs ailes lointaines
Le battement décroît
Si confus dans les plaines
Si faible, que l'on croit
Ouïr la sauterelle
Crier d'une voix grêle
Ou pétiller la grêle
Sur le plomb d'un vieux toit

Les Djinns funèbres
Fils du trépas
Dans les ténèbres
Pressent leur pas ;
Leur essaim gronde ;
Ainsi, profonde
Murmure une onde
Qu'on ne voit pas
Ce bruit vague
Qui s'endort
C'est la vague
Sur le bord ;
C'est la plainte
Presque éteinte
D'une sainte
Pour un mort

On doute
La nuit ...
J'écoute : -
Tout fuit
Tout passe ;
L'espace
Efface
Le bruit.

Victor Hugo (1802–1885)

Caligula, Op. 52

② No. 1. Prologue: Fanfare, March and Chorus – Nous sommes les Heures guerrières

Nous sommes les Heures guerrières
Qui présidons aux durs travaux.
Quand Bellone ouvre les barrières,
Quand César marche à ses rivaux,
Notre cohorte échevelée
Pousse dans l'ardente mêlée
La ruse fertile en détours ;

Et sur la plaine, vaste tombe
Où la moisson sanglante tombe,
Souriant à cette hécatombe,
Nous planons avec les vautours.

Nous sommes des Heures heureuses
Par qui le Plaisir est conduit ;
Quand les étoiles amoureuses
Percent le voile de la nuit,
Près de la beauté qui repose,
Œil entr'ouvert, bouche mi-close,
Vers un lit parfumé de rose,
Nous guidons César et l'Amour.
Et, là, nous demeurons sans trêve
Jusqu'au moment où, comme un rêve,
L'Aube naissante nous enlève
Sur le premier rayon du jour.

③ No. 2. Act V: Chorus – L'hiver s'enfuit

L'hiver s'enfuit ; le printemps embaumé
Revient suivi des Amours et de Flore ;
Aime demain qui n'a jamais aimé,
Qui fut amant, demain le soit encore !

Hiver était le seul maître des temps,
Lorsque Vénus sortit du sein de l'onde ;
Son premier souffle enfanta le printemps,
Et le printemps fit éclore le monde.

L'été brûlant a ses grasses moissons,
Le riche automne a ses treilles encloses,
L'hiver frileux son manteau de glaçons,
Mais le printemps a l'amour et les roses.

L'hiver s'enfuit, le printemps embaumé
Revient suivi des Amours et de Flore ;
Aime demain qui n'a jamais aimé,
Qui fut amant, demain le soit encore !

**5 No. 4. [Melodrama and] Chorus:
De roses vermeilles**

De roses vermeilles
Nos champs sont fleuris,
Et le bras des treilles
Tend à nos corbeilles
Ses raisins mûris.

Puisque chaque année
Jetant aux hivers
Sa robe fanée,
Renaît couronnée
De feuillages verts,

Puisque toute chose
S'offre à notre main
Pour qu'elle en dispose,
Effeignons la rose,
Foulons le raisin ;

Car le temps nous presse
D'un constant effort ;
Hier la jeunesse,
Ce soir la vieillesse,
Et demain la mort.

Étrange mystère !
Chaque homme à son tour
Passe solitaire
Un jour sur la terre ;

Mais pendant ce jour,
De roses vermeilles
Nos champs sont fleuris,
Et le bras des treilles
Tend à nos corbeilles
Ses raisins mûris.

**6 No. 5. [Melodrama and] Chorus:
César a fermé la paupière**

César a fermé la paupière ;
Au jour doit succéder la nuit ;
Que s'éteigne toute lumière,
Que s'évanouisse tout bruit.

A travers ces arcades sombres,
Enfants aux folles passions,
Disparaissez comme des ombres,
Fuyez comme des visions.

Allez, que le caprice emporte
Chaque àme selon son désir,
Et que, close après vous, la porte
Ne se rouvre plus qu'au plaisir.

Alexandre Dumas père (1802–1870)

Masques et bergamasques, Op. 112

10 III. Madrigal

(Les jeunes gens)
Inhumaines qui, sans merci,
Vous raillez de notre souci,
Aimez ! Aimez quand on vous aime !

(Les jeunes filles)
Ingrats qui ne vous doutez pas
Des rêves éclos sur vos pas,
Aimez ! Aimez quand on vous aime !

(Les jeunes gens)
Sachez, ô cruelles Beautés,
Que les jours d'aimer sont comptés.
Aimez ! aimez quand on vous aime !

(Les jeunes filles)
Sachez, amoureux inconstants,
Que le bien d'aimer n'a qu'un temps.
Aimez ! aimez quand on vous aime !

(Ensemble)
Un même destin nous poursuit
Et notre folie est la même :
C'est celle d'aimer qui nous fuit,
C'est celle de fuir qui nous aime !

Paul Armand Silvestre (1837–1901)

¶ IV. Le plus doux chemin

À mes pas le plus doux chemin
Mène à la porte de ma belle,
Et, bien qu'elle me soit rebelle,
J'y veux encor passer demain.

Il est tout fleuri de jasmin
Au temps de la saison nouvelle,
Et, bien qu'elle me soit cruelle,
J'y passe des fleurs à la main.

Pour toucher son cœur inhumain,
Je chante ma peine cruelle,
Et, bien qu'elle me soit rebelle,
C'est pour moi le plus doux chemin !

Paul Armand Silvestre (1837–1901)

¶ VI. Clair de lune

Votre âme est un paysage choisi
Que vont charmant masques et bergamasques
Jouant du luth et dansant et quasi
Tristes sous leurs déguisements fantasques.

Tout en chantant sur le mode mineur
L'amour vainqueur et la vie opportune,
Ils n'ont pas l'air de croire à leur bonheur
Et leur chanson se mêle au clair de lune,

Au calme clair de lune triste et beau,
Qui fait rêver les oiseaux dans les arbres
Et sangloter d'extase les jets d'eau,
Les grands jets d'eau sveltes parmi les marbres.

Paul Verlaine (1844–1896)

Ruth Rosique



Photo: Javier del Real

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.

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

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.

Benjamin Russell



Photo: Josip Tabak,
Zonzip Photography

Irish baritone Benjamin Russell studied singing at the Royal Irish Academy of Music under Sylvia O'Regan before joining the International Opera Studio at the Opernhaus Zürich. He was also a member of the ensemble of the Hessisches Staatstheater Wiesbaden. His operatic repertoire includes many significant roles such as Wolfram in *Tannhäuser*, Conte in *Le nozze di Figaro*, Figaro in *Il barbiere di Siviglia* and Papageno in *Die Zauberflöte*. He also created the role of Snowman in the world premiere of Søren Nils Eichberg's *Oryx and Crake*. Other career highlights include singing Junius on a GRAMMY-nominated recording of Britten's *The Rape of Lucretia* performed at the Aldeburgh Festival, and the title role in *Owen Wingrave* with Opera Collective Ireland. In 2023, he made his debut with Irish National Opera as Guglielmo in *Così fan tutte*. Russell has recorded albums of English songs and Stanford's works, and has won several competition awards, including the Richard Tauber Prize at the 2019 Wigmore Hall/Independent Opera International Song Competition.

www.benjaminrussell.net

Chamber Choir Ireland



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 US, 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

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 Chorus of Ireland



The National Symphony Chorus of Ireland (formerly RTÉ Philharmonic Choir) was formed in January 1985 by Colin Mawby, and has been at the heart of Ireland's choral music scene ever since. Subsequent chorus directors Mark Duley (1996–2011), Mark Hindley (2012–18) and David Young (2019–present) have continued to grow and develop the choir, firmly establishing it as Ireland's leading symphonic choral ensemble, with a highly impressive range of repertoire from Bach and Handel to James MacMillan and Gerald Barry. The chorus performs at least five large-scale choral works each season alongside the National Symphony Orchestra and internationally acclaimed conductors and soloists, with occasional recordings and stand-alone concerts. Recent conductors have included David Hill, Anja Bihlmaier, Carlo Rizzi and Jaime Martin. It has recorded for RTÉ and Naxos, and regularly broadcasts live on RTÉ lyric fm. The choir is made up of 160 dedicated amateur singers spanning all ages and backgrounds, united in their mission to challenge, uplift and inspire their audience.

National Symphony Orchestra of Ireland



Photo: Mark Stedman, Photocall Ireland

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

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

French music specialist, Jean-Luc Tingaud, conducts a selection of Fauré's secular choral and theatrical music – works that remain relatively little known. Setting a text by Victor Hugo, *Les Djinns* is heard in Fauré's version for choir and orchestra, while his first venture into incidental music, *Caligula*, focuses largely on the lives of the women in the Roman court rather than the Emperor. Featuring both instrumental and vocal movements, *Masques et bergamasques* evokes the Arcadian allure of the French *fête galante* style – antique, luminous and nostalgic. Also included is the premiere recording of Désiré-Émile Inghelbrecht's inventive and sympathetic arrangement of Fauré's largest piano work, the *Thème et variations*.



**Gabriel
FAURÉ**
(1845–1924)

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- | | | |
|-------------|--|--------------|
| 1 | Les Djinns, Op. 12 (?1875) (version for choir and orchestra) | 4:20 |
| 2–6 | Caligula, Op. 52 (1888) (concert version) | 16:06 |
| 7 | Thème et variations, Op. 73 (1895)
(arr. Désiré-Émile Inghelbrecht for orchestra)* | 15:06 |
| 8–15 | Masques et bergamasques, Op. 112 (1919) (stage version) | 26:31 |

***WORLD PREMIERE RECORDING**

Ruth Rosique, Soprano 10 • Tara Erraught, Mezzo-soprano 10

Julien Dran, Tenor 10 11 13 • Benjamin Russell, Baritone 10

Chamber Choir Ireland 2 3 5 6

National Symphony Chorus of Ireland 1

National Symphony Orchestra of Ireland

Jean-Luc Tingaud

A detailed track list can be found inside the booklet • The sung texts are included in the booklet, and may also be accessed at www.naxos.com/libretti/574647.htm • Producer and editor: Phil Rowlands
Engineers: Phil Rowlands, Tim Burton, James Walsh • Publisher: J. Hamelle

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Booklet notes: Caroline Potter • With thanks to Robin Tait • Cover: *Caligula Depositing the Ashes of his Mother and Brother in the Tomb of his Ancestors* (detail) (1647) by Eustache Le Sueur (1617–1655)

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