

A student of Massenet and Fauré, winner of the Prix de Rome in 1900 and friend to Ravel and Satie, Florent Schmitt had a style that blended influences and inspiration from wherever the spirit took him. His incidental music for *Antony and Cleopatra* originally formed ballet scenes between the acts, evoking and enhancing Shakespeare's saga of rivalry between the Roman Empire and Egypt, and the tragic consequences of star-crossed love. Schmitt's *The Haunted Palace* follows the nuances of Mallarmé's translation from Edgar Allan Poe in lush orchestration and a sound-scape of enigmatic symbolist imagery.

Florent
SCHMITT
(1870-1958)

Antoine et Cléopâtre – Six épisodes symphoniques en deux suites d'après le drame de Shakespeare (1920) 46:10

Suite No. 1, Op. 69a 22:29

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|---|-------------------------|-------|
| 1 | I. Antoine et Cléopâtre | 11:31 |
| 2 | II. Le Camp de Pompée | 3:53 |
| 3 | III. Bataille d'Actium | 7:05 |

Suite No. 2, Op. 69b 23:41

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| 4 | I. Nuit au Palais de la Reine | 6:54 |
| 5 | II. Orgie et Danses | 9:45 |
| 6 | III. Le Tombeau de Cléopâtre | 7:02 |

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| 7 | Le Palais hanté, Op. 49 (1904) – Étude symphonique pour <i>Le Palais hanté</i> d'Edgar Poë 13:33 |
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Buffalo Philharmonic Orchestra
JoAnn Falletta

Recorded at Kleinhans Music Hall, Buffalo, New York, USA, on 5th and 9th March, 2015
 Producer and engineer: Tim Handley • Booklet notes: Edward Yadzinski
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Cover: *The Meeting of Antony and Cleopatra* by Sir Lawrence Alma-Tadema (1836-1912)



8.573521

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Playing Time
59:43



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