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Playing Time
60:39

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Florent Schmitt was a student of Massenet and Fauré, and winner of the coveted Prix de Rome. His impressionistic style blends influences ranging from Debussy to Wagner, with references to Stravinsky and other contemporaries. Conceived as a ballet but revised as a symphonic poem, *La Tragédie de Salomé* depicts Salomé's dangerous seductiveness with subtle magnificence. Narrative symbolism also applies to the evocative word painting of the exquisite *Musique sur l'eau*. The perilous saga of *Oriane et le Prince d'Amour* contrasts with the poetic tapestry of orchestral colours in *Légende*, in a version that replaces the original solo saxophone with violin.

Florent SCHMITT

(1870–1958)

La Tragédie de Salomé – Symphonic Poem, Op. 50 (1910) 26:32

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| ❶ | Part I: Prélude – Danse des Perles | 12:52 |
| ❷ | Part II: Lent – Les Enchantements sur la mer – Danse des éclairs – Danse de l'effroi | 13:35 |

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| ❸ | Musique sur l'eau, Op. 33
(version for voice and orchestra) (1898)*
(Text: Albert Samain, 1858–1900) | 5:44 |
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| ❹ | Oriane et le Prince d'Amour – Suite, Op. 83bis (1934–37)
Calme – Danse d'Amour, Très Lent – Danse des Mongols, Assez animé – Calme | 17:45 |
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| ❺ | Légende, Op. 66 (version for violin and orchestra) (1918)* | 10:23 |
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*WORLD PREMIERE RECORDING

Susan Platts, Mezzo-soprano ❷ ❸ • Nikki Chooi, Violin ❺
 Women's Choir of Buffalo ❷ • Kathleen Bassett, Director ❷
 Buffalo Philharmonic Orchestra • JoAnn Falletta

Recorded: 4 March 2019 ❶–❸ and 8 March 2020 ❹ ❺ at Kleinhans Music Hall, Buffalo, New York, USA • Producers and engineers: Tim Handley ❶–❸, Bernd Gottinger ❹ ❺
 Booklet notes: Edward Yadzinski • Publisher: Éditions Durand-Salabert-Eschig
 Cover: *Salomé* (1870) by Henri Regnault (1843–1871)