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.