

“Once Upon a Concert”

The musicians and staff of The Florida Orchestra are disappointed that we will not see you and your students at Ruth Eckerd Hall for the final Coffee Concert of the 2019-2020 season. Everyone’s health and safety is of utmost importance during this time. Below is the program that TFO was planning to perform. Please feel free to use the activity ideas below to continue to teach your students about orchestral music until we can all be together again.

Music is an art form that is able to tell stories without using words. Discuss each piece with your students and which aspects of the music help to tell a story. Encourage them to use musical terminology. For example, the accented melodies in *Chanson de toreador* create the character of a confident bullfighter. Recordings of each piece are available to stream free-of-cost at this link: <https://www.naxoslicensing.com/tiny/DQDMz>

La belle Hélène Overture **Jacques Offenbach**
(1819-1880)

Pelléas et Mélisande Suite, Op. 80 **Gabriel Fauré**
(1845-1924)

1. Prélude
2. Entr’acte: Fileuse (The Spinner)
3. Sicilienne
4. La mort de Mélisande (The Death of Melisande)

Selections Carmen Suite No. 2 **Georges Bizet**
(1838-1875)

II. Habanera
IV. Chanson de toréador
VI. Danse bohème

While it is now one of the most recognizable works in the genre, Carmen was initially met with criticism for depicting the underclass of society instead of rewarding good deeds and virtue. Having died only three months after the premiere, Bizet would never know the true impact of his masterpiece.

Scheherazade, Op. 35: 1. The Sea and Sinbad’s Ship **Nikolai Rimsky-Korsakov**
(1844-1908)

This guide from the [New York Philharmonic](#) explores the story and music of Rimsky-Korsakov’s *Scheherazade* in depth. Lessons available for all age levels.

Prelude und Liebestod from Tristan and Isolde **Richard Wagner**
(1813-1883)

Wagner changed opera with just one chord. The famous “[Tristan Chord](#)” in the opening prepares the audience for the harmonic instability of one stretching the boundaries of tonal harmony in his nearly four hour long epic.

Overture: William Tell **Gioachino Rossini**
(1792-1868)

This overture is full of famous melodies. Everyone knows the fast-paced theme at the end that replicates the sound of a trotting horse, but have you heard this beautiful slow melody that comes before it?

