

CARNIVAL OF THE ANIMALS



FEB 10
CORAL GABLES
ART MUSEUM

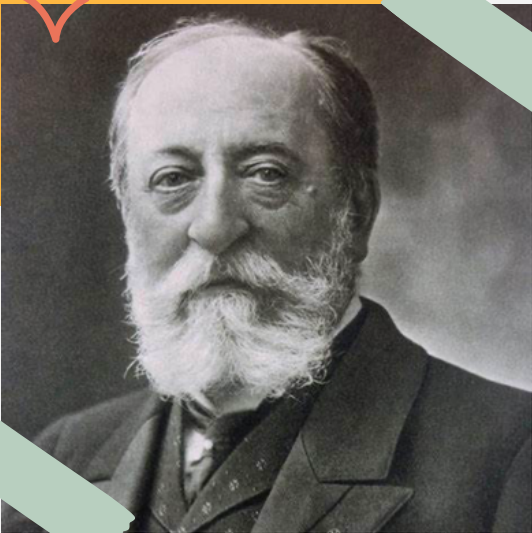
FEB 25
ZOO MIAMI

Thank you for spending your afternoon with Orchestra Miami!

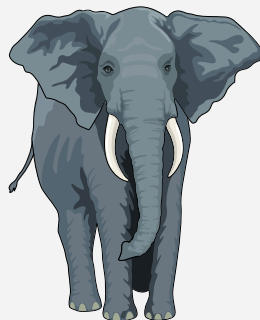
Get ready for an enchanting musical journey as today's program introduces us to animals and how they can be depicted by music! We have a performance by the Chamber Ensemble of Orchestra Miami, conducted by Orchestra Miami's Artistic Director Elaine Rinaldi, and featuring our two incredible soloists, Elisabeth Thomashoff and Aneliya Novikova.

Here are the pieces you will enjoy today!

- Introduction
- Royal March of the Lion ←
- Hens and Roosters ← **CLICK TO LISTEN!**
- Wild Asses
- Tortoises
- The Elephant
- Kangaroos
- Aquarium
- People With Long Ears
- The Cuckoo in the Middle of the Woods
- Aviary
- Pianists
- Fossils
- The Swan ←
- Finale



Carnival of the Animals was composed by the famous French composer, Camille Saint-Saëns in 1886



ABOUT CARNIVAL OF THE ANIMALS

The story of why Saint-Saëns's prohibited his most famous composition from public performances

'The Carnival of the Animals' was composed in secret by Camille Saint-Saëns in 1886, deciding not to let anyone perform it in public until after he had passed away. But why would a composer keep their own music a secret?

The French composer was known for taking himself *very* seriously and feared that the playful and funny nature of this piece might harm his reputation as a serious classical composer.

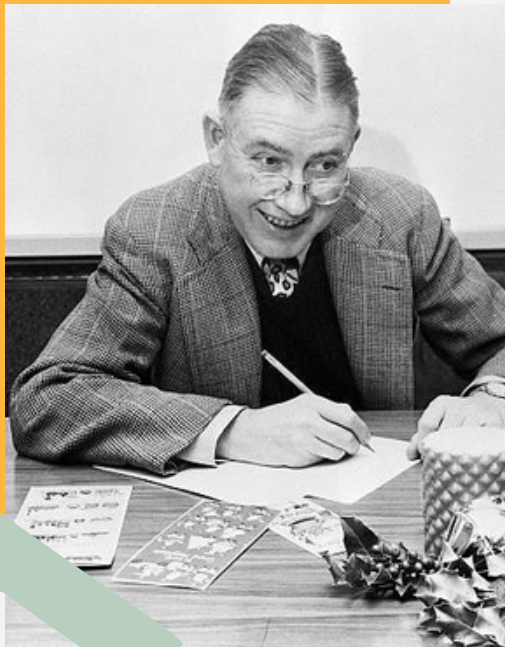
During his lifetime, he only allowed one movement (*out of the 14*) to be performed in public, and that was 'The Swan.' Out of all the movements, The Swan was especially elegant and featured a beautiful solo for the cello. It was the only movement he felt comfortable sharing with his audience and peers, giving audiences a glimpse into his lighter not-so-serious side while still preserving a level of seriousness and grace, which he wanted to be known for.

Fun Facts:

- Composed in 1886
- The suite wasn't performed in public until a year *after* Saint-Saëns's death, 1922
- Saint-Saëns was worried this suite would hurt his reputation as a serious composer
- **The Swan** was the only movement Saint-Saëns allowed to be performed publicly during his lifetime
- The Swan is still one of the most famous and beautiful cello solos in classical music
- The suite has **14 movements**, each about a different animal!



POET OGDEN NASH AND HIS HUMOROUS VERSES



In 1949, Ogden Nash wrote a verse for each of the movements of 'The Carnival of the Animals,' adding an extra layer of humor and storytelling to this musical journey through the animal kingdom.

Ogden Nash (1902-1971) was an American poet known for his unconventional rhythms and playful use of language. In 1958, The New York Times declared Ogden as the country's best-known producer of humorous poetry.

Ogden Nash was most famously known for his "light verse," poetry that emphasized humor, wit, and a lighthearted tone.

The Verses:

Introduction

*The verses are intended to be funny and exaggerated, like a joke, and should not be taken as true information



**Camille Saint-Saëns was wracked with pains,
When people addressed him as "Saint Sanes".**

"Pains" rhymes with "Sanes,"

and the joke is the mispronunciation of his name Saëns (sawns) to Sanes

**He held the human race to blame,
Because it could not pronounce his name.**

The joke is that Saint-Saëns is frustrated with people for saying his name wrong

So, he turned with metronome and fife,

Continuing the joke that he's frustrated with people, Saint-Saëns turned to music, using his metronome (device for keeping time) and fife (small flute)

To glorify other kinds of life.

Frustrated with people, this is why Saint-Saëns decides to write a suite about animals

**Be quiet please - for here begins
His salute to feathers, fur, and fins.**

"Be quiet please" because the show is about to begin!

"Feathers, fur, and fins" refers to the animals that will be featured in each of the movements



Royal March of the Lions



The lion is the king of beasts,
The Lion is often called the “king of the jungle.”
Because of their great strength and fearlessness, they rule the jungle

And husband of the lioness.

This line humorously suggests that Lions and Lionesses (female lions) get married, just like humans!

Gazelles and things on which he feasts

Lions are carnivorous, which means they feast on Gazelles and “things”, aka other animals



Address him as your high-o-ness.

A play on the phrase “Your Highness,” which is used to address royalty.
“High-o-ness” refers to how Lions are at the top of the food chain

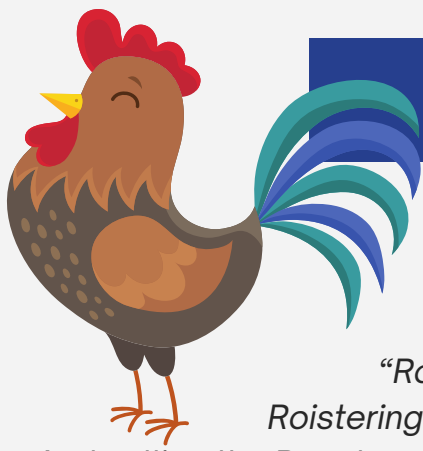
**There are those that admire that roar of his,
In the African jungles and velds,**

Lions are known for their powerful roars, and this line refers to those people who admire this trait.
The African jungles and velds (open grassy areas) is where Lions can naturally be found

**But, I think that wherever the lion is,
I'd rather be somewhere else.**

The punchline of the verse! Unlike the people who admire the lion for his roar, this narrator would rather be far far away from the lion, pointing out how dangerous it would be to be near a Lion





Hens and Roosters

The rooster is a roistering hoodlum,

“Rooster” and “Roistering” is a playful use of words.

Roistering implies that the Rooster is lively, boisterous, and rowdy.

And calling the Rooster a “hoodlum” is another example of anthropomorphism, aka giving human characteristics to animals. This line implies that the Rooster is a mischievous character

His battle cry is "cock-a-doodleum".

Roosters are well famously known for their “Cock-a-doodle-doo” crowing.

“Doodle-doo” has been changed to “Doodleum” to rhythm with “Hoodlum.” Clever!

Hands in pockets, cap over eye,

Continuing the theme of a “hoodlum,” the narrator is suggesting that the Rooster has his hands in his pocket and wears a cap on his head to cover his eyes, like a person who is trying to be mysterious and up to no good



He whistles at pullets, passing by.

This line suggests that a rooster can whistle, another anthropomorphism!

Whistling is a human behavior often associated with flirtation. This line humorously suggests that the Rooster is flirting with Pullets (young female chickens) as they pass by, continuing the hoodlum theme



Wild Asses

Have ever you harked to the jackass wild,

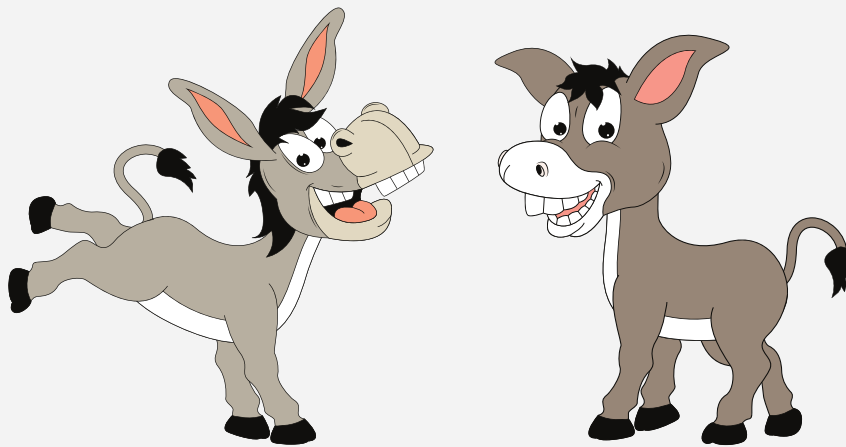
“Hark” is an old term meaning to pay attention or listen, and “jackass” refers to a male donkey. The narrator is asking if you’ve ever listened to the sounds produced by the wild male donkey

Which scientists call the onager?

“Onager” is a term used by scientists to refer to a specific species of donkeys

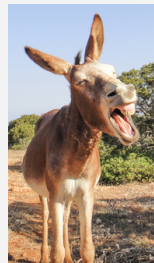
It sounds like the laugh of an idiot child,

The narrator is humorously comparing the sound of the donkey to the laughter of a “foolish” child



Or a hepcat on a harmoniger.

A “Hepcat” is a 1930s slang term for a sophisticated, jazz-loving person. “Harmoniger” is an invented term by the poet that rhymes with onager and is a play on words for Harmonica an instrument you would find in a blues band



**But do not sneer at the jackass wild,
There is a method in his heehaw.**

The poet asks the reader not to mock the donkey because there is a reason behind their distinctive sound, also playfully known as the “heehaw”

**For with maidenly blush and accent mild
The jenny-ass answers shee-haw**

The poet invents the term “jenny-ass” as a funny reference to a female jackass, and giving her human female characteristics such as blushing and speaking softly



Tortoises



Come crown my brow with leaves of myrtle,

Myrtle, associated with the Greek goddess Aphrodite, is a symbol of love in Ancient Greek culture. Crowns of myrtle leaves were worn at weddings, awarded as prizes in athletic competitions and military victories, and even worn as a symbol for royal status

I know the tortoise is a turtle,

“Turtle” rhyming with “Myrtle,” the poet playfully suggests they should be awarded because they “know” a tortoise is the same as a turtle, when in fact they are wrong because a tortoise is land-dwelling and a turtle can live in water



**Come carve my name in stone immortal,
I know the turtoise is a tortle.**

Continuing the theme of being playfully overconfident and wrong, the poet declares his name should be carved into stone for everlasting fame because of his knowledge of turtles. He swaps the “o” and “u” in Tortoise and Turtle for a whimsical play on words



**I know to my profound despair,
I bet on one to beat a hare.**

This references the famous fable of “The Tortoise and the Hare” where the slow and steady tortoise wins the race against the overconfident hare (rabbit). The joke is that the fable is merely a metaphor because in reality if you bet against the fast hare, you would lose. This line suggests the poet lost his bet against the hare and is not feeling deep despair



I also know I'm now a pauper,

A pauper is a poor person supported by charity.

The poet jokes that since he lost the bet, he is now impoverished, extremely poor

Because of its tortley, turtley, torper.

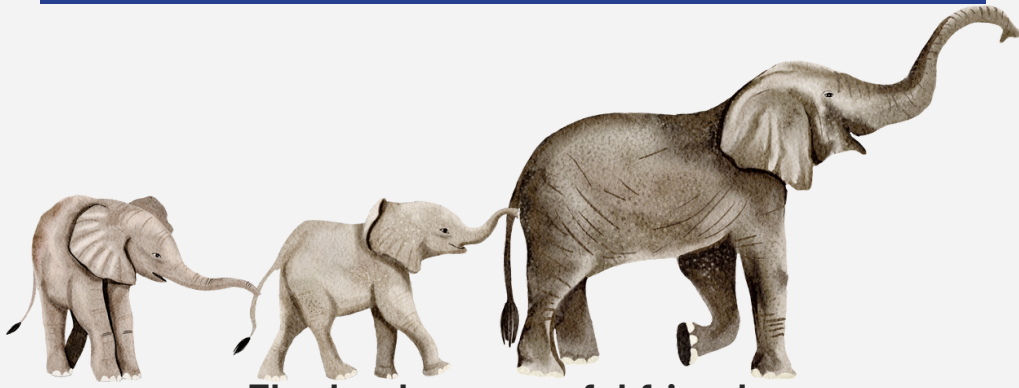
“Tortley” and “turtley” are playful variations of the words “tortoise” and “turtle.”

The word “torper” which rhythms with the previous term “pauper,” is a playful misspelling of the actual word “torpor,” meaning sluggishness.



The poet jokingly suggests that the tortoise’s slow and sluggish nature is the reason for losing the race against the hare and the reason why the poet is now poor

The Elephant



**Elephants are useful friends,
Equipped with handles at both ends.**

The poet humorously suggests that the elephant's trunk and tail are like handles, easy to grab and hold onto, making them useful as a friend

They have a wrinkled moth-proof hide.

The poet is comparing the elephant's wrinkly skin to clothing and humorously suggesting that the elephant's skin is so tough that even moths can't damage it!

Moths are notorious for damaging clothes



Their teeth are upside down, outside.

Referring to their famous tusks, how they stick out of their mouth on the "outside" and curve "upside down"



If you think the elephant preposterous,

After hearing about the humorously exaggerated qualities of an elephant (moth-proof skin and upside-down teeth), you might find this creature to be ridiculous or unbelievable

You've probably never seen a rhinosterous.

The poet playfully and intentionally misspells "Rhinceros" to rhyme with the previous word "preposterous." Rhinos and elephants share some similar qualities, such as having tough "moth-proof" skin. The rhinoceros also has a horn that looks similar to an elephant's tusk. So, the poet jokes that since the two animals are so similar, you might find the "rhinosterous"

-- aka the rhinoceros-- equally, if not more, preposterous!

Kangaroos



The kangaroo can jump incredible,
Kangaroos can jump up to 10 feet high!

He has to jump because he is edible.

Rhyming with the previous word “incredible,” the poet jokingly suggests that the reason a kangaroo jumps so high is to get away from predators who are trying to eat them

**I could not eat a kangaroo,
But many fine Australians do.**

*Indeed, they do eat kangaroo meat in Australia!
It turns out the predators the poet is referring to are us humans...*



Those with cookbooks as well as boomerangs,

Boomerangs are internationally recognized symbols for Australia, originally used by the indigenous Aboriginal people. The boomerang is considered as old as the continent of Australia

Prefer him in tasty kangaroomeringues.

Rhyming with the previous word “boomerangs,” the poet creates a playful blending of the two words “kangaroo” and “meringues,” which is a type of sweet dessert. The joke is the playful and fictitious creation of a kangaroo-based dessert preferred by locals in Australia



Aquarium



**Some fish are minnows,
Some are whales.**



Humorously highlighting the wide diversity in the sizes of fish, from a handheld minnow to a whale that can be as large as 100 feet!

**People like dimples,
Fish like scales,**

“Scales” rhyming with the previous word “whales,” is used by the poet as a playful comparison to human dimples, attempting to make fish more human-like



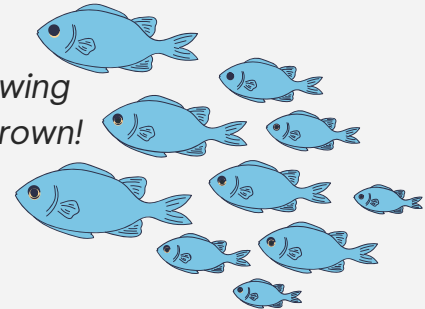
**Some fish are slim,
And some are round,**

Continuing the theme of the wide diversity in the sizes of fish



**They don't get cold,
They don't get drowned.**

Fish are cold-blooded creatures and have gills, allowing them to breathe underwater, so indeed, they can't drown!



**But every fishwife
Fears for her fish.**

“Fishwife” potentially refers to the “wife” of a male fish, continuing the poet’s theme of humanizing animals. A fishwife, just like a human wife, fears and cares for her children

**What we call mermaids
They call merfish.**

A mermaid is a fictional character, a term created by humans. This line humorously suggests that fish have their own term for mermaids, mer-fish!



People With Long Ears



In the world of mules

Mules are hybrids resulting when a male donkey and a female horse mate

There are no rules.

The use of “rules” rhyming with “mules,” is a playful play on words.

This cryptic verse is believed to poke fun at music critics, humorously comparing them to mules, which would explain the title “people with long ears.”

Music critics are often known for their harsh words, which can negatively impact a musician’s reputation.

The alternating high and low notes of the violin duet in this movement is cleverly mimicking the “hee-haw” sound associated with donkeys and mules



The Cuckoo in the Middle of the Wood

Cuckoos lead bohemian lives,

“Bohemian lives” refers to a carefree and unconventional lifestyle.

The poet is referring to the cuckoo’s unusual behavior of laying their eggs in other birds’ nests

They fail as husbands and as wives,

Playfully comparing cuckoos to the human roles of husband and wife,

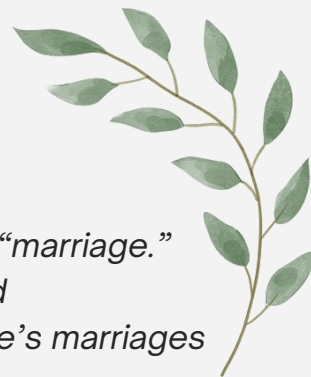
joking that due to their strange nesting habits, that they are unsuccessful at traditional family roles



Therefore, they cynically dispariage Everybody else's marriage.

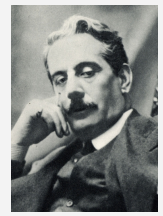
“Dispariage” is a playful misspelling of the word “disparage,” meaning to criticize, and intentionally misspelled to look more like the word “marriage.”

The poet jokes that since cuckoos live a “bohemian” lifestyle and aren’t great at traditional family roles, that they look down upon everybody else’s marriages





Aviary



**Puccini was Latin, and Wagner Teutonic,
And birds are incurably philharmonic,**

Giacomo Puccini and Richard Wagner were prominent classical composers, both alive during Saint-Saëns' lifetime. Puccini was Italian ("Latin"), and Wagner was German ("Teutonic").

Relating birds to music, most likely due to their beautiful whistling, the poet refers to birds as "philharmonic," a term which means "love of harmony" and is often interchangeable with symphony orchestra



**Suburban yards and rural vistas
Are filled with avian Andrew Sisters.**



The Andrew Sisters were one of the most popular American singing acts of the 1940s, which was current with when this verse was written. The Andrew Sisters were known for their beautiful harmonizing. This line playfully suggests that birds can be found beautifully harmonizing like The Andrew Sisters in both the suburbs and rural areas

The skylark sings a roundelay,

The skylark, which is a type of bird known for its melodious song, sings a "roundely," a simple song with repeating verses (i.e. "Are you sleeping Brother John?")

The crow sings "The Road to Mandalay,"

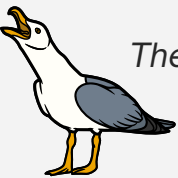
The crow, very different from the skylark, is known for its harsh caw sound. In this line the poet suggests the crow is singing a much more complex song called "The Road to Mandalay," which was a popular song in the early 1900s. "Mandalay" also playfully rhymes with "roundelay"

The nightingale sings a lullaby,

The nightingale is a type of bird known for its beautiful singing unmatched by other birds, which would make sense why this bird is singing a lullaby.

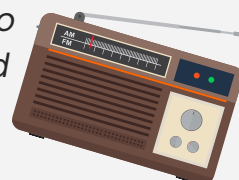
And the sea gull sings a gullaby.

Seagulls who are notoriously known for their loud not-so-melodic squawking, so very different than the nightingale. A "gullaby" is a playful blending of the two words "lullaby" and "seagull"



**That's what shepherds listened to in Arcadia
Before somebody invented the radia.**

"Radia" is a playful misspelling of the word "radio," so it can rhyme with the previous word "Arcadia," a region associated with simple country life. This line suggests that in the simple life of shepherds, they would listen to the beautiful songs of birds as entertainment, until the radio was invented





Pianists



Some claim that pianists are human,

You might be wondering why “pianists” are a movement in the Carnival of the Animals. We all know pianists are humans that play piano, but this verse will playfully argue why Saint-Saëns’ saw them more as animals than he did human

And quote the case of Mr Truman.

“Mr. Truman” is referring to our 33rd President, Harry S. Truman who was a talented pianist. You can watch a clip of him playing piano at the White House if you click [here](#)

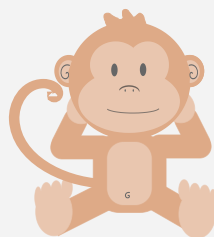


**Saint Saëns, upon the other hand,
Considered them a scurvy band.**

The poet is humorously suggesting that despite knowing that a president was a skilled pianist (and definitely human), the composer Saint-Saëns still considered pianists as an undesirable group. The irony is that Saint-Saëns was a pianist himself!

A blight they are, he said, and simian,

Playfully suggesting that pianists are a “blight,” aka a plague, and “simian,” having monkey-like qualities



Instead of normal men and womian.

Intentionally and humorously misspelling “woman” to the fictional word “womian” so it could rhyme with the previous word “simian.” Playfully suggesting that pianists are not your average man and woman





Fossils

**At midnight in the museum hall,
The fossils gathered for a ball.**

Similar to the plot of the movie “Night at the Museum,” this line paints a picture of fossils coming to life at night to attend a party

**There were no drums or saxophones,
But just the clatter of their bones,**

The fossils didn’t need a band for their party because the sound of their own bones created music

**A rolling, rattling carefree circus,
Of mammoth polkas and mazurkas.**

The use of the word “mammoth” in the line “Mammoth polkas and mazurkas” is a playful homonym, a word that has two meanings. It refers to the extinct animal and the massive mammoth fossils that are famously found in science museums. Mammoth is also used to describe something very large, suggesting that there is a large amount of polish folk music such as polkas and mazurkas



**Pterodactyls and brontosaurus
Sang ghostly prehistoric choruses.**



Adding to the imaginative scene of fossils throwing a ball, the poet is painting a picture of the flying Pterodactyls and the massive Brontosaurus singing at the party. Because dinosaurs are pre-historic, they would naturally sing prehistoric “choruses,” which rhymes with the previous line, Brontosaurus

Amid the mastodonic wassail caught the eye of one small fossil,

“Wassail” is a toast or salutation made to a person at a party, and “mastodonic” playfully refers to the Mastodon, a very large extinct animal, quite similar to the mammoth. The two words together, “Mastodonic wassail,” refers to a very large toast

**"Cheer up sad world," he said and winked,
"It's kind of fun to be extinct."**



The irony of this joke is that although it’s sad these creatures are no longer in our world, they’re still having a fun time throwing parties at night in the museum, even though they’re extinct



The Swan



The swan can swim while sitting down,

This line paints a picture of a swan gliding across the water, an act impossible for most creatures. The tone of this line gives the reader that the swan is conceited and boastful about this



For pure conceit he takes the crown,

The poet continues the theme of the prideful swan, suggesting that they deserve a crown for being the most conceited and prideful



He looks in the mirror over and over,

This line give the swan human-like features by suggesting they look in the mirror

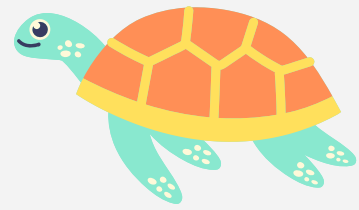


And claims to have never heard of Pavlova.

This prideful swan is so conceited he claims to have never heard of the most influential ballet dancer in history, Anna Pavlova. Ironically enough, her best performance was playing the leading role in the ballet "The Dying Swan"



Finale

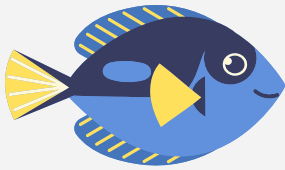


Now we've reached the grand finale,
Animale carnivale.

The poet cleverly changes “Carnival of the Animals” to “Animale Carnivale” so it can rhyme with “finale” in the previous line

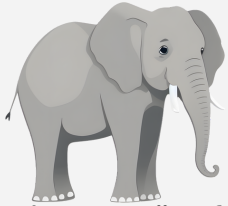
Noises new to sea and land,
Issue from the skillful band.

This line credits the “skillful band,” aka the orchestra, for creating and mimicking all the animal sounds heard today, animals from both land and sea

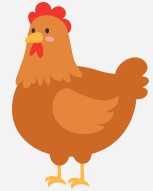


All the strings contort their features,
Imitating crawly creatures.

“All the strings” refers to the violins, violas, cellos, and basses. This line humorously suggests that the string players had to change and contort their features so they could accurately mimic all the sounds of the crawly creatures



All the brasses look like mumps
From blowing umpah, umpah, umps.



“All the brasses” refers to all the horns, trumpets, trombones, and tubas found in the orchestra. The poet is playfully painting a picture of their faces looking like “mumps” (swollen faces) due to the repetitive sounds they produce such as “umpah, umpah, umps”



In outdoing Barnum and Bailey, and Ringling,

Barnum and Bailey, and Ringling Brothers are the two most famous circus acts. In this line, the poet is both teasingly comparing the Carnival of the Animals to a circus while simultaneously congratulating the composer for surpassing their success

Saint-Saëns has done a miraculous thingling.

Using a playful use of words to change “thing” to “thingling,” so the last line would rhyme with “Ringling” in the previous line





Respighi's

The Birds



Ottorino Respighi (1879-1936) was an Italian composer, musicologist, and violinist. Respighi's compositions reflect a deep appreciation for Italian culture, folklore, and history, establishing him as one of the leading Italian composers of the early 20th century.

“The Birds” is a suite for a small orchestra composed in 1927.

It's a delightful piece of music inspired by birds and their characteristic songs. Respighi's suite beautifully captures the spirit and charm various avian creatures.

Each movement is based on keyboard pieces by various 17th-century Baroque composers, which Respighi then adapted into a 20th-century orchestra setting



“Gli uccelli” The Birds



Preludio, based on music by Bernardo Pasquini

This movement serves as an introduction to the avian-themed suite

La Colomba (The Dove) based on a piece by Jacques de Gallot

This movement creates a gentle and lyrical portrayal of a Dove

La Gallina (The Hen) based on a piece by Jean-Philippe Rameau

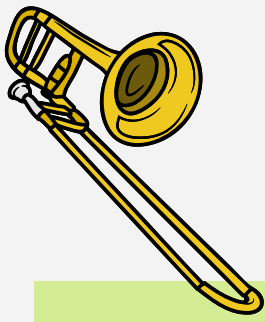
This movement humorously depicts the clucking and bustling of a hen

L'usignolo (The Nightingale) based on a piece by Pasquini

This movement captures the melodious and virtuosic song of the Nightingale

Il Cucù (The Cuckoo) based on a piece by Pasquini

This movement portrays the distinctive call of the cuckoo



Pronunciation Guide



Brontosauruses, BRON-tuh-SAW-ruh-siz

Camille Saint-Saëns, kah-MEEL SAN-SAHNS

Cello, CHEL-oh

Fife, "fahyf," *rhyming with "life"*

Mastodonic, MAS-uh-don-ic

Myrtle, MUR-tuhl

Ogden Nash, AHG-duhn Nash (*rhymes with "ash"*)

Pauper, PAW-per

Pterodactyls, TERR-uh-DAK-tuhlz

Respighi, re-SPEE-ghee

Roistering, ROY-stuh-ring

Wassail, WHAH-sle





Elaine Rinaldi, Founder & Artistic Director

CARNIVAL OF THE ANIMALS



QUESTIONS FOR AFTER THE CONCERT

You heard songs today from
the Carnival of the Animals and The Birds

- In the Carnival of the Animals, which movement was your favorite? Why?
- In your favorite movement, what animal was depicted? and did you feel that the music matched that animal?
- What was your favorite part of today's performance? Was it the music? The narration? The two pianos?
- Can you name all the instruments you saw today? Which one was your favorite and why? And did you notice what role it played in the ensemble?
- In "The Birds," could you hear the different birds Respighi was trying to portray? How were they portrayed in the music?

Thank you for coming and have a great rest of your day!

MEET OUR SOLOISTS



Aneliya Novikova



Pianist Aneliya Novikova was born in Voronezh, Russia and began her musical journey at age five at Voronezh State Musical College, where she participated in a specialized program for musically gifted children. Miss Novikova has received highly professional training both in Russia and the United States and is currently pursuing a Bachelor of Music in Piano Performance, where she is a Senior at Lynn University's Conservatory of Music under the guidance of Doctor Roberta Rust.

Miss Novikova exhibits a deep love for music performance as a solo pianist, in chamber music, and accompanying instrumentalists and singers at various events and concerts. At age 21, she received the First Prize Diploma in the Voronezh Academy of Arts Competition, and since then she has won multiple other awards and honors including recognition at the Ars Flora Competition in Miami, where she performed Chopin's Piano Concerto No. 1 with a symphony orchestra. She recently dazzled audiences with a performance of Chopin's Piano Concerto No. 2 alongside the Lynn Philharmonia in November 2023. Miss Novikova has also previously played celesta with the Moscow Symphony Orchestra on various recordings. She is a gifted composer in her own right and draws inspiration from Frédéric Chopin, Sergei Rachmaninoff, Yann Tiersen, and John Murphy. Occasionally, you can also catch her showcasing her skills on the melodica. Her performance with Orchestra Miami will be her debut as a soloist with a professional orchestra.



MEET OUR SOLOISTS

Elisabeth Thomashoff



German-American pianist Elisabeth Thomashoff was born in Vienna, Austria and started piano at the age of four. She is currently in her junior year of her Piano Performance Bachelor of Music in the studio of Dr. Roberta Rust at the Lynn Conservatory of Music.

Thomashoff has been awarded numerous prizes from national and international competitions. Among them were First Prize at the V International Chopin Piano Competition in Vienna (2023) *with Invitation to perform in the Gloria Artis Festival at the Polish Embassy in Vienna*, First Prize at the Jack Heller Young Artist Concerto Competition (2022), First Prize at the London Classical Music Competition (2023), and many more.

Thomashoff recently performed the Shostakovich Piano Concerto No. 2 with the Tampa Bay Symphony and the Ocala Symphony Orchestra and the Grieg Piano Concerto with the Palm Beach Atlantic Symphony Orchestra.

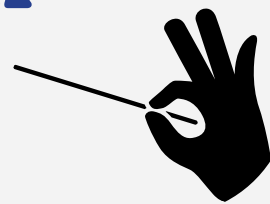
Thomashoff has also donated her musical talents at churches, temples elderly care facilities and house concerts in Austria, Germany and Florida. She is currently a volunteer coaching solo and chamber music at the Dillard High School of Performing Arts. She was invited to perform the world premiere of “A la manera de Bach” by Miguelangel Garcia. Thomashoff is a laureate of the III Teresa Carreño International Master Piano Competition.

Thomashoff’s primary professors have been Professor Vladimir Genin, Kristina Miller, Professor Stanislaw Tichonow, Professor Tamara Atchba, and currently, Dr. Roberta Rust.



MEET OUR CONDUCTOR

Elaine Rinaldi



Elaine Rinaldi, Founder and Artistic Director of Orchestra Miami, is a Miami native who has chosen to return home and reinvest in her community.

Under her artistic supervision, Orchestra Miami has performed high quality classical music concerts to literally thousands of people through its annual “Beethoven on the Beach” Free Outdoor Concerts and introduced over 33,000 school children to classical music through its collaborations with the Miami-Dade County Public Schools and the Family Fun Concert series at Pinecrest Gardens.

Her “Discover Miami Through Music” series has encouraged scores of Miamians to learn more about their city through music. In addition to her work in Miami, Ms. Rinaldi is one of the nation’s top vocal coaches, focused on training the next generation of opera singers, and is a frequent guest conductor at opera companies and summer music festivals. She loves animals of all kinds, and encourages you to consider adopting a cat or dog from one of our local shelters or rescue groups.





ABOUT ORCHESTRA MIAMI

Orchestra Miami exists to build community and to educate through music by bringing high quality symphonic music at affordable prices to all people in South Florida.



Founded in 2006 by Artistic Director Elaine Rinaldi, Orchestra Miami exists to fill the unique cultural needs of our community. Our main goal is to provide low-cost, high-quality artistic experiences that build community and provide programming which would otherwise be unavailable in South Florida. Equally important goals are to provide children and their families with opportunities to experience classical music, music it a part of their lives, and use it as a tool for learning and enjoyment.

Over the course of its 16 year history, Orchestra Miami has performed everywhere from the Adrienne Arsht Center to art galleries to public parks. Our signature programs include the annual Beethoven on the Beach free outdoor concerts performed in Miami Beach, Pinecrest and Sunny Isles Beach, the Discover Miami Through Music series performed at landmarks across Miami-Dade County, and the Family Fun Concert Series at Pinecrest Gardens. Orchestra Miami consists of a select group of professional musicians, all permanent residents of South Florida, whose collective body is unparalleled in terms of excellence and experience. Our many collaborations with the Miami-Dade County Public Schools have introduced over 30,000 school-aged kids to classical music for free.

Led by Founder and Artistic Director Elaine Rinaldi, Orchestra Miami continues to exceed expectations in terms of programming and artistic quality.



Today's Parent Guide was made by Orchestra Miami's
Director of Education and Outreach,
Stephanie Jaimes (*hy-mes*)

Thank you so much for attending our concert
and for taking time to read our Guide,
Have a great day!

