

# Music & Dance from the Spanish Americas

SUNDAY,  
JANUARY 11  
Pinecrest Gardens

**FAMILY FUN**  
CONCERT SERIES  
2025-2026



TRAVEL BACK TO LIFE IN THE SPANISH AMERICA OF THE 1700S AS ORCHESTRA MIAMI PRESENTS MUSIC & DANCE FROM THE SPANISH AMERICAS, CREATED BY HISPANIC CULTURE ARTS OUT OF NYC. MUSIC AND DANCES FROM THE SPANISH AMERICAS IS AN ENGAGING AND COLORFUL PERFORMANCE WHICH FEATURES DANCERS IN PERIOD COSTUME, LIVE MUSIC, NARRATION, SONGS AND AUDIENCE PARTICIPATION ACTIVITIES.



FREE JUICE AND  
COOKIES  
AFTER THE SHOW!



FUN ACTIVITIES  
THROUGHOUT  
THIS GUIDE!



**orchestramiami**  
Elaine Rinaldi ~ Artistic Director

**ORCHESTRA MIAMI**  
Artistic Director, Elaine Rinaldi  
[www.orchestramiami.org](http://www.orchestramiami.org)

# ESPAÑA



GASPAR SANZ (1640-1710)  
CANARIOS



# PERÚ

FROM THE TRUJILLO CODEX (1782-1785)

BAYLE DEL HUICHO

BAYLE DEL CHIMO

IMARPA KARCHUPI (IN THE QUECHUA LANGUAGE)

CACHUA SERRANITAS

# MÉXICO



JUAN GARCÍA DE ZÉSPEDES (1619-1678)

“CONVIDANDO ESTÁ LA NOCHE”



# CUBÁ

SEBASTIÁN YRADIER (1809-1865)

“LA PALOMA”

PERFORMED BY ANNA TONNA, MEZZO SOPRANO, ANNA DE LA PAZ, SPANISH DANCE ARTIST, STEVEN JELTSCH, DANCE ARTIST, AND ELAINE RINALDI, PIANO, AND IS CREATED IN COLLABORATION WITH BALAM DANCE THEATRE, AND THE “BISHOP’S BAND” PROJECT OF THE AMERICAS SOCIETY IN NEW YORK CITY.

**THIS SPECIAL EVENT PRESENTED BY HISPANIC CULTURE ARTS**

## HISPANIC CULTURE ARTS, INC

FOUNDED IN 2018 BY SPANISH DANCE ARTIST ANNA DE LA PAZ AND MEZZO SOPRANO ANNA TONNA, **HISPANIC CULTURE ARTS, INC.** PROVIDES INNOVATIVE PROGRAMMING IN THE CLASSICAL ARTS FROM SPAIN AND LATIN AMERICA FOR SCHOOL-AGED CHILDREN IN NEW YORK CITY AND SURROUNDING AREAS. COMMITTED TO ARTS EDUCATION AND TO THE INTELLECTUAL, PERSONAL AND SOCIAL DEVELOPMENT OF CHILDREN, HCA PROGRAMS SERVE AS A VEHICLE FOR CREATIVITY, DISCOVERY AND EXPRESSION, WHILE MAKING CONNECTIONS BETWEEN THE CLASSICAL SPANISH ARTS AND MODERN LIFE IN NYC.

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SPANISH DANCE ARTIST, ANNA DE LA PAZ, IS A PERFORMER, PRODUCER, SCHOLAR AND EDUCATOR, SPECIALIZING IN THE CLASSICAL AND FOLKLORIC DANCES FROM SPAIN. SHE HAS PERFORMED EXTENSIVELY IN THE UNITED STATES AS WELL AS INTERNATIONALLY AND HAS PRESENTED RESEARCH AT VARIOUS CONFERENCES AND SYMPOSIA SUCH AS THE FOUNDATION FOR IBERIAN MUSIC AND THE RENAISSANCE SOCIETY OF AMERICA CONFERENCES. HER CHAPTER ON THE 17TH-CENTURY DANCE-SONG, THE JÁCARA, WAS PUBLISHED IN 2022 IN THE BOOK, "THE TANGLED ROOTS OF FLAMENCO." ANNA DE LA PAZ IS ALSO THE CO-FOUNDER AND CO-DIRECTOR OF HISPANIC CULTURE ARTS, AN ARTS EDUCATION ORGANIZATION THAT BRINGS THE CLASSICAL SPANISH ARTS TO THE NEW YORK CITY SCHOOLS.

PHOTO CREDIT: JULIE STAPEN

MEZZO SOPRANO ANNA TONNA HAS BEEN DESCRIBED AS A "MEZZO HEROINE WHO KNOWS HOW TO SING ROSSINI" BY THE ROSSINI GESELLSCHAFT, AND AS "SHOWING OFF HER WARM, SECURE MEZZO-SOPRANO TO MAXIMUM ADVANTAGE" BY THE NEW YORK MAGAZINE. ON THE OPERA STAGE SHE HAS BOWED AS ROSINA, CARMEN, DORABELLA, AS WELL AS IN RARER REPERTOIRE BY PAISIELLO, VIVALDI, MASCAGNI, ZANDONAI AND GIORDANO. HER COMMERCIAL RECORDINGS ARE "THE SONGS OF JULIO GÓMEZ" (VERSO), "ESPAÑA ALLA ROSSINI" (ITINERANT RECORDS), "THE UNKNOWN PAULINE VIARDOT" (CEZANNE PRODUCTIONS), "1915: A TRIP TO GRANADA"; AND MOST RECENTLY "EMMA CHACÓN: SONGS FOR VOICE AND PIANO" WITH PIANIST MAC MCCLURE (KLASSIC KAT).

[WWW.ANNATONNA.COM](http://WWW.ANNATONNA.COM)



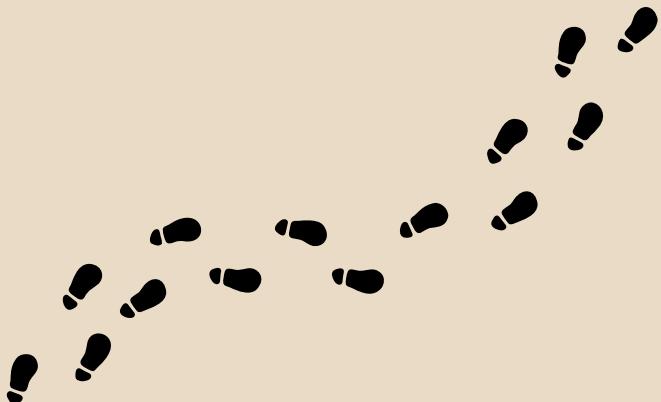


STEVEN JELTSCH (THEY/HE) IS A QUEENS-BASED MOVER AND CHOREOGRAPHER. WHILE THEIR LOVE FOR DANCE STARTED AT A YOUNG AGE WITH A "DARRIN'S DANCE GROOVES" DVD, THEY BEGAN THEIR FORMAL DANCE TRAINING AT QUEENS COLLEGE IN 2014, FINISHING WITH A B.A. IN DANCE AND AN M.A. IN MEDIA STUDIES AND PERFORMANCE ARTS. WHILE TRAINED AS A CULTURAL AND CONTEMPORARY DANCER, THEIR OWN WORK FOCUSES ON SURREALIST MOVEMENT ART. THEY CURRENTLY ARE A COMPANY MEMBER OF PUTNAM COUNTY DANCE PROJECT AND BALAM DANCE THEATRE.

THE INTERACTIVE FAMILY SHOW, "MUSIC AND DANCES FROM THE SPANISH AMERICAS" TAKES THE AUDIENCE ON A TRIP FROM SPAIN, CROSSING THE ATLANTIC TO "NEW SPAIN" OF THE 1700'S IN PERU, CUBA AND MEXICO; AND RETURNING TO SPAIN WITH SEVERAL NUMBERS FROM BELOVED ZARZUELAS. OUR JOURNEY FIRST BEGINS IN PERU; USING THE 18TH-CENTURY "CODEX" MARTINEZ COMPAÑÓN, ALSO KNOWN AS THE TRUJILLO CODEX FROM PERU WITH "THREE PERUVIAN DANCES," WHICH ARE DIRECTLY INSPIRED BY NUMEROUS WATERCOLOR PAINTINGS AND MUSICAL SCORES FOUND IN THE CODEX, SHOWCASING SONGS IN QUECHUA, LIVELY RHYTHMS, COLORFUL COSTUMES AND MYTHOLOGICAL CREATURES!



THE "DANCE MAP" THAT GUIDES THE SHOW ARE THE STEPS OF THE HABANERA, THE FANDANGO AND THE BOLERO, ALL DANCES THAT ORIGINATE IN SPAIN, TRAVEL TO THE NEW WORLD AND THEN RETURN TO SPAIN IN A ROUND-TRIP JOURNEY KNOWN AS "DANZAS DE IDA Y VUELTA." VARIOUS FORMS OF THESE SAME DANCES AND SONGS CONTINUED APPEARING IN SPAIN AND LATIN AMERICA THROUGHOUT THE 19TH AND EARLY 20TH CENTURIES AS POPULAR TUNES IN DANCE HALLS AS WELL AS ON THE THEATRICAL STAGE IN SPANISH ZARZUELAS.

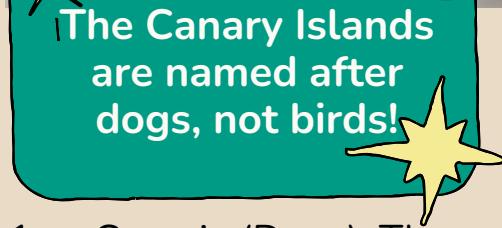




# THE CANARIO

The Canario or the “Canary dance” was a dance from the Renaissance that was inspired by song and dance from the Canary Islands, which are part of Spain. The music was fast and energetic and probably was brought to the continent by Canary aboriginal slaves, brought to Europe after Castile conquered these islands off the coast of Africa in the early 15th century. A modern writer on the Canary pointed out that the Canario in Europe was one of the few dances from an aboriginal culture that made it into the Renaissance repertoire.

## WHERE ARE THE CANARY ISLANDS?



### Key Theories:

1. **Canaria (Dogs):** The most accepted theory points to large, fierce dogs (perhaps the ancestors of the Presa Canario) found on Gran Canaria by early explorers, as noted by Pliny the Elder.
2. **Canis Marinus (Sea Dogs):** Another strong possibility is that the Romans referred to the abundant Mediterranean monk seals, which they called “sea dogs”
3. **Canarii Tribe:** Some suggest the name might relate to the Canarii, a Berber people from North Africa, or that the inhabitants themselves were called Canarii



### **The Birds Came Later:**

The small, yellow songbirds known as canaries were named after the islands, where they were originally found, rather than the other way around

# LEARN THE CANARIO!

## BASIC STEPS



**SEGUITO BATTUTO DI CANARIO** (PLURAL: SEGUITI BATTUTI DI CANARIO) A STAMPING STEP, WHERE STAMPS BY THE TOE, HEEL, AND FULL FOOT ARE ARRANGED IN PATTERNS. IN THIS STEP, IT IS NOT ONLY PERMISSIBLE, BUT **REQUIRED TO MAKE A NOISE WITH YOUR FEET!** THESE ARE BEST DONE IN SHOES WITH A HARD HEEL AND SOLE. THERE ARE MANY VARIATIONS, DEPENDING ON THE INDIVIDUAL MUSIC.

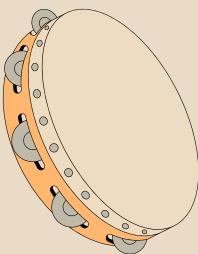
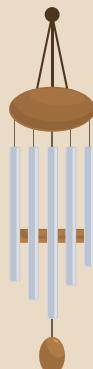
**HEEL STAMP:** SWING THE FOOT FORWARD, HITTING THE GROUND WITH THE BACK EDGE OF THE HEEL.

**TOE STAMP:** SWING FOOT BACK, SMACKING THE BALL OF THE FOOT ON THE GROUND.

**STAMP:** FULL FLAT FOOT HITS THE GROUND

### DID YOU KNOW?

Many Spanish dance rhythms stem from diverse cultural influences, including Arabic traditions, with early forms featuring only chanting and handclaps. The percussion isn't just decoration; the percussive sounds mark important points in the story!



CLICK EACH INSTRUMENT TO LISTEN!



**CLICK HERE TO WATCH THE CANARIO!**



## The Trujillo Codex

To capture what life was like during the 17th and 18th centuries, we rely on other sources, such as the Codex Martínez Compañón, also known as the **Trujillo Codex** from Peru; this set of books contains over one thousand watercolor paintings and twenty musical scores, all documenting life in the Trujillo region of Peru. The watercolors depict dancers in colorful costumes, musicians playing all types of instruments, including European and Native American and African wind and percussion instruments.





# PERÚ

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## QUECHUA: THE SURVIVING LANGUAGE OF THE INCA EMPIRE



ICONIC INCAN CITADEL - MACHU PICCHU



## QUIZ

*click above to learn more  
about the Incan empire!*

## AT HOME ACTIVITY!

LOOK AROUND! THE AUTHORS OF THE TRUJILLO CODEX USED ART TO DOCUMENT THE INFORMATION ABOUT HOW LIFE WAS DURING THAT TIME.

WHAT CAN YOU DRAW ABOUT YOUR HOME,  
FAMILY, FAVORITE TOYS, TO REMEMBER FOREVER?

## LET'S LEARN QUECHUA!

ALLIANCHU (EYE-EE-ANCH-OOO) –

HELLO, HOW ARE YOU?

ALLIANMI (EYE-EE-ON-ME) –

FINE, THANK YOU

SULPAYKI (SOOL-PAY-KI) –

THANK YOU

TUPANANCHIKAMA

(TWO-PAN-ANCHIS-KAMA) – GOODBYE

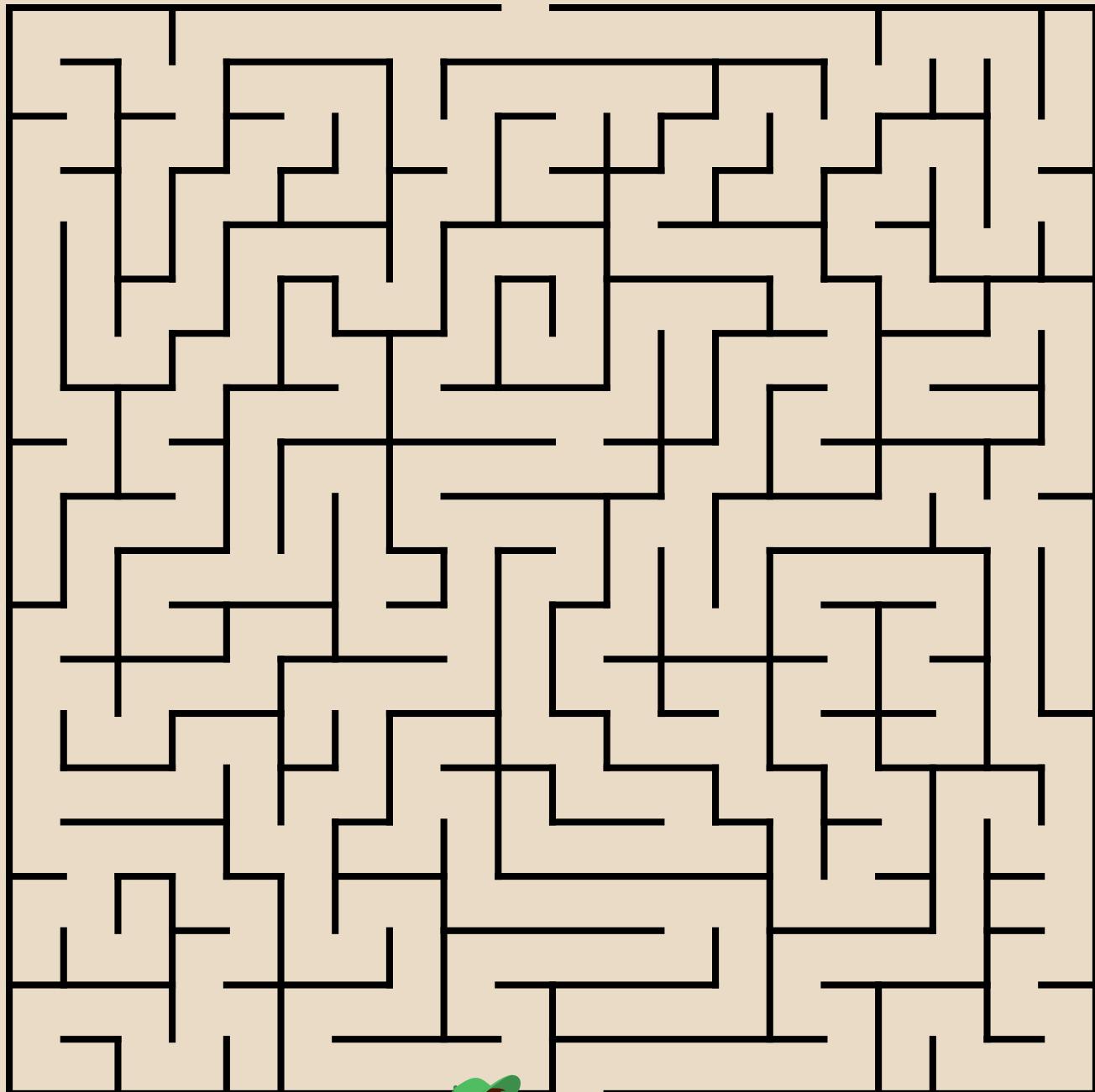


Caption this image:



SHARE WITH @ORCHMIAMI  
ON INSTAGRAM

CAN YOU HELP OUR  
HIKER GET TO  
MACHU PICCHU?



START!

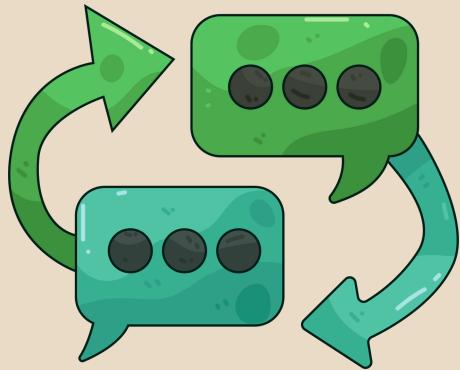


# TRUJILLO CODEX



Using musical scores from the Trujillo Codex, transcribed by Tom Zajac and arranged by Pablo Zinger, the audience will experience: A song that is in both in Quechua and Spanish titled “Tonada del Huicho de Chachapoyas”; and sing with us the call and response song “Cachua Serranitas.”

## CALL & RESPONSE



CALL AND RESPONSE IN MUSIC IS A CONVERSATIONAL PATTERN WHERE ONE MUSICAL PHRASE (THE "CALL") IS ANSWERED BY A SECOND PHRASE (THE "RESPONSE"), CREATING A DIALOGUE BETWEEN INSTRUMENTS, VOICES, OR A SOLOIST AND A GROUP, ROOTED IN AFRICAN TRADITIONS AND FUNDAMENTAL TO GENRES LIKE JAZZ, BLUES, GOSPEL, AND FOLK MUSIC

## VOCAB MATCH!

**HUICHO/HUAYNO**

a specific piece of Andean baroque dance music that translates roughly to "little mountain girl's round dance".

A traditional instrumental dance piece from late 18th-century Peru. It is specifically associated with the Chimú culture (or Chimo culture) that existed in the region prior to the Spanish colonization and Inca conquest

**CHIMO**

"Huayno" is a genre of Andean music and dance in Spanish, while "huicho" is a slang term or a nickname

**CACHUA SERRANITAS**

a pre-Inca civilization in the cloud forests of northern Peru flourishing from around 800 AD until their difficult conquest by the Incas in the 15th century

# MÉXICO



ORCHESTRA MIAMI

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“Convidando esta la noche” (The night is inviting us) combines musical tradition from Spain, Mexican indigenous culture and Africa. There are two distinct sections in the music, one that sounds like Spanish music from the time of the Renaissance, and the other sounds and rhythms are from the Americas.

“Convidando está la noche” is a musical genre and tradition called “Guaracha”. This dance is associated with the zapateado, or footwork dances. The name derives from the word in Mexico for a certain type of shoe, and the dance is one in which the sound of the guarachas on the ground play a significant role.



## HOW IS THE DANCE DIFFERENT?

### section 1

### section 2



## Meet the Composer

### JUAN GARCÍA DE ZÉSPEDES

He was a Mexican composer, singer, viol player, and teacher. In 1670 he became the maestro of the Puebla cathedral. His musical compositions ranged from sacred pieces to secular pieces inspired by folk music.

The **viol** is a bowed and fretted string instrument that is played da gamba (i.e. "on the leg"). It might look like a cello, but here are some differences:

Is the viol a cello?

- flat backs
- 5-7 strings
- different tuning
- frets (like a guitar)
- underhand bow grip





## La Paloma

# CUBÁ



THE SONG "LA PALOMA" BY SPANISH COMPOSER SEBASTIAN YRADIER (1809-1865) TAKES ITS RHYTHM FROM THE ISLAND OF CUBA CALLED "LA HABANERA". THIS TYPE OF DANCE TRAVELED FROM CUBA TO SPAIN, WHERE IT BECAME ENORMOUSLY POPULAR. HABANERA- THE HABANERA IS A DANCE THAT TAKES ITS NAME FROM HAVANA, CUBA. IT'S A SOCIAL DANCE THAT CUBANS OF AFRICAN DESCENT DEVELOPED FROM OLD EUROPEAN SOCIAL DANCES.



A HABANERA IS A CUBAN MUSICAL GENRE AND DANCE, FAMOUS FOR ITS DISTINCTIVE, SYNCOPATED 2/4 RHYTHM (A LONG-SHORT-SHORT-SHORT-SHORT-SHORT-SHORT-PATTERN)

**Use your feet & arms  
to make this rhythm, then  
add your own tale!**

LONG-SHORT-SHORT-SHORT-SHORT



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THE HABANERA WAS MADE GLOBALLY FAMOUS WITH THE GEORGES BIZET OPERA, "CARMEN."



[Watch video on YouTube](#)

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Video player configuration error





**orchestramiami**

Elaine Rinaldi ~ Artistic Director

# WORD SEARCH

C	G	U	U	J	A	P	L	D	E	J	A	M	P
S	J	X	R	R	A	R	A	Q	O	H	X	M	S
U	F	V	B	L	E	J	Z	C	I	X	L	J	P
T	I	T	O	Y	Q	P	I	I	A	O	G	Z	A
D	Y	M	S	R	Y	X	L	D	A	N	C	E	N
C	A	V	U	A	E	H	X	L	D	X	D	H	I
O	D	K	X	M	B	A	R	O	Q	U	E	Y	S
F	A	C	N	I	P	U	R	D	J	N	O	T	H
M	E	U	C	W	U	I	C	F	S	B	J	M	M
C	G	E	H	A	K	C	G	J	P	F	W	H	G
B	J	J	N	C	R	Z	R	P	A	Y	F	T	Z
A	M	J	R	J	E	M	Q	I	I	Z	A	Y	H
J	X	O	T	U	K	U	E	T	N	W	L	H	G
S	R	E	S	W	K	Y	Q	N	S	D	D	R	Y

QUECHUA  
BAROQUE  
SPANISH

PALOMA  
MEXICO  
DANCE

INCA  
PERU  
CUBA

CARMEN  
RHYTHM  
SPAIN



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Elaine Rinaldi ~ Artistic Director

# PRINT & COLOR!



Color the world  
**SUPER**  
COLORING

**THANK YOU FOR SPENDING YOUR  
AFTERNOON WITH  
ORCHESTRA MIAMI**



We hope to see you back at one of our upcoming concerts!



**Connect with us online:**

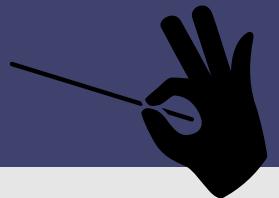
[Instagram @OrchMiami](https://www.instagram.com/OrchMiami)  
[www.orchestramiami.org](http://www.orchestramiami.org)



*Program Notes by our Director of Education & Outreach, Michelle Sanchez*

**ORCHESTRA MIAMI**  
Artistic Director, Elaine Rinaldi

# 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 the diverse communities 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, make it a part of their lives, and use it as a tool for learning and enjoyment.

Over the course of its 19 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 musical excellence and experience. Our many collaborations with the Miami-Dade County Public Schools have introduced over 35,000 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.