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Richards Instrumental Music Fund

In memory of Gertrude and Huldric Richards, and honoring Nori and Ray Richards for their support of Caltech's Instrumental Music Program. Interest generated by the Richards Fund will be used at the discretion of Bill and Delores Bing, or those who may succeed them in guiding the Caltech Instrumental Music Program.

Second Annual Latin Jazz Concert

Featuring

The Caltech Jazz Bands

Directed by

William Bing

Guest artists

Paul Lopez
composer

Candi Sosa
Vocalist

ROBERTITO MELENDEZ
RICARDO "TIKI" PASILLAS
PERCUSSION

Mariachi Alma de Mexico
Juan Gonzalez, director

Salsa Dancers
from Caltech's own Salsa Dance Club

SOPHIA GONZALEZ
Patricia Martinez Quintero
LATIN DANCERS



**Saturday, January 22, 2011
8:00 pm
Beckman Auditorium**

Program

The Caltech Monday Jazz Band

Noche de Lunes	Elliot Deutsch
Chirimbolo	Victor Lopez
A Night in Havana	Victor Lopez
Featuring dancers from the Caltech Salsa Club Jose Mendoza-Costes, Director	
El Burrito Picante and the Chamber of Doom	Mike Dana

Mariachi Alma de Mexico

Juan Gonzalez, director
(selections to be announced from the stage)

Intermission

The Caltech Thursday Jazz Band

(the second half of the program will be chosen from the following selections)

April Nocturne	Paul Lopez
	Taylor Martin, alto saxophone
Aqui Estoy	Candi Sosa arranged by Paul Lopez
	featuring Candi Sosa
Paul's Salsa	Paul Lopez
Reason for Brizen	Paul Lopez
Sola Naci	Candi Sosa arranged by Paul Lopez
Serengeti	Paul Lopez

WINTER CALENDAR

Caltech Chamber Music Ensembles

Friday, January 21 - 8:00 pm, Dabney Lounge

- Trios by Beethoven and Marko Tajcevic for clarinet, cello, piano
- Trio for flute, violin, and guitar by Ferdinando Carulli
- Trios for two violins and piano by Godard and Martinu
- *Prélude, Récitativ et Variations* for flute, viola, and piano by Duruflé
- Trios for woodwinds by Mozart, Pleyel, and Devienne
- *Jazz Suite* by Joseph Horowitz for woodwind quartet

Friday, January 28 - 8:00 pm, Dabney Lounge

- Dvorak's "American" String Quartet
- *Quartet for Clarinet, Violin, Cello, and Piano* by Peter Schickele
- Trios by Haydn, Mendelssohn and Piazzola
- *Walk Like This!* for four flutes
- Pachbel's *Canon in D* arranged for four flutes

Saturday, January 29 - 8:00 pm, Dabney Lounge

- Ravel's *Chansons Madécasses*
- *String Quartet No. 1 in C minor* by Brahms
- Trios by Bach and Haydn
- Music for piano four-hands by Beethoven and Brahms

Sunday, January 30 - 3:30 pm, Dabney Lounge

- Couperin's *Apotheosis of Corelli*
- Sonatas by Telemann and Quantz
- Mozart's *Quintet for Flute, Oboe, Viola, Cello, and Glass Harmonica* (we don't have one, so we'll use the Steinway instead)
- *Piano Quintet, Op. 57* by Shostakovich
- Debussy's *Petite Suite* for piano duet

Friday, February 4 - 8:00 pm, Dabney Lounge

Christopher Kovalchick, Yousi Ma, and friends play string quartets by Mozart and Hindemith, and Schubert's *Quintet in C Major, D. 956*

Monday, February 28 - 8:00 pm, Dabney Lounge

Flute recital by Dieter Flury, *Principal Flute and General Manager, Vienna Philharmonic Orchestra* with Maria Prinz, piano co-sponsored by the Austrian-American Council West

All music performances are free and open to the public, with no tickets required

Caltech-Occidental Concert Band

Saturday, February 19 - 7:30pm - Thorne Hall, Occidental College

Theater Arts at Caltech presents Three Musketeers

Please call 626-395-4652 to purchase tickets

Friday, February 18 - 8:00 pm - Ramo Auditorium
 Saturday, February 19 - 8:00 pm - Ramo Auditorium
 Sunday, February 20 - 2:30pm - Ramo Auditorium
 Sunday, February 20 - 7:30 pm - Ramo Auditorium
 Friday, February 25 - 8:00 pm - Ramo Auditorium
 Saturday, February 26 - 8:00 pm - Ramo Auditorium

Caltech-Occidental Symphony Orchestra

Saturday, February 26 - 7:30 pm - Thorne Hall, Occidental College
 Sunday, February 27 - 3:30 pm - Ramo Auditorium

Monday Jazz Band

Alto Saxophone

Julia Miwa (Faculty)
Yang Hu (Soph., Bio)

Tenor Saxophone

Jim Anderson (Jr., App. Physics)
Ilya Nepomnyashchiy (Soph., CS)

Baritone Saxophone

Sarah Lundeen (JPL)

Trumpets

Eric Blood (JPL)
Sam Jones (Soph., Elec. Eng.)
Marlyn Moore (Fr., Bio or Chem.)
Priyam Patel (Jr., App. Physics)

Trombones

Kristen Holtz (Soph., Mech. Eng.)
Rae Millikan (Soph., Mech. Eng.)
Shannon Mohler * (Jr., Chem. Eng.)

Bass Trombone

Jeremy Yager (JPL)

Piano

Rob Usiskin (GS., Materials Science)

Bass

Chris Rolontz (Music Staff)

Drums

Jeremy Stacey (Music Staff)

Guitar

Daniil Kitchaev (Jr. Chem. Eng.)

Thursday Jazz Band

Alto Saxophone

Taylor Martin (Jr., Geobiology)
Vishnu Manorian (Soph., Bio)

Tenor Saxophone

Chris Berlind (Jr., Comp. Sci.)
Max Bryk (Jr., Elec. Eng.)

Baritone Saxophone

Steven Okai (Soph., Elec. Eng.)

Trumpets

Brenda Goforth Adelante (JPL)
Les Deutsch (Alumnus, JPL)
Sarvesh Garimella (Sr., Planetary Science/ESE)
David Lu (Jr., App. Physics)

Trombones

Jeffrey Thompson (GS, GPS) *
Ajay Limaye (GS, GPS)
Chris Chen (GS, Material Sci.)

Bass Trombone

Zachary Aitken (GS., Mech. Eng.)

Piano

Paul Anzel (GS. App. Phy.)

Bass

John Dundas III (CT Staff)

Drums

Marcus Lucas (Jr., Mech. Eng.)

Guitar

Laurence Yeung (Alumnus, Chemistry)

Percussion

Roberto Melendez (guest artist)
Ricardo "Tiki" Pasillas (guest artist)

CALTECH SALSA CLUB DANCERS

Jose L. Mendoza-Cortes, Director

Tania Banerji (Caltech)

Jose L. Mendoza-Cortes (Caltech)

Lydia Dennis (Caltech)

Fanny Eriksen (Caltech)

Irving Flores (Caltech)

Ross Fu (Caltech)

Kristin Phillips (Caltech)

Arlene Santos (Community)

Kim Scott (Caltech)

Jackie Villadsen (Caltech)

Samuel Weisbrod (Caltech)

Andy Yang (Community)

Choreographers:

Arlene Santos, Brian Porter, Jose L. Mendoza-Cortes

BIOS

The Caltech Jazz Bands, under the direction of William Bing, have recorded three CDs, played concerts for thousands of people, and performed with some of the great jazz artists of our time. In addition, they host the Caltech Jazz Festival, which will this year celebrate its eleventh anniversary on April 16th. Members of the Caltech Jazz Bands, who have auditioned and won a spot in these fine groups, have gone on to form their own groups and record their own CDs, which can be heard on radio stations across the country and the internet. There are undergraduate and graduate students, alumni, JPL'ers, and community players in the jazz bands, providing for a wonderful cross section of the Caltech and Pasadena communities. For more information, please go to the band's website at <http://bands.caltech.edu>. Please help support the Jazz Bands by purchasing a CD during intermission or after the concert.

William Bing is honored to share the stage with these wonderful student and professional Latin jazz musicians tonight. Although, as a youth, he performed in many Latin clubs in Los Angeles, tonight's concert would not be nearly as "authentic" without the help of some of Los Angeles' finest Latin jazz musicians, including Paul Lopez, Otmaro Ruiz, Robertito Melendez, Simon Carroll, Javier Gonzalez and many others. Bill has been teaching at Caltech since 1970. Along with his wife Delores (who is the Chamber Music Director), Bill has won the ASCIT Teaching Award, and is an honorary member of the Caltech Alumni Association.

Alma de Mexico, considered one of the best mariachis in the San Fernando Valley and Los Angeles, is known for its wide repertoire and outstanding musical performances. It is comprised of diverse musicians from different regions of Mexico such as Jalisco, Michoacán, Zacatecas, Guanajuato and Mexico City. These versatile musicians have the professional experience to adapt from performing in a backyard party one day and being the featured performers on a concert the following day. Alma de Mexico musicians have had the honor to perform on stage with great artists such as Juan Gabriel, Paulina Rubio, Cristian Castro, and Jose Luis Rodriguez. They have shared the stage with the best mariachis on numerous concerts and festivals. They are also in demand for school performances at all levels of the educational system, from elementary schools to colleges and universities. These musicians have performed live on radio on numerous occasions and have also done several films for students from The Los Angeles School of Film. Under the direction of Juan Gonzalez, a graduate of Cal State University Northridge, every Mariachi Alma de Mexico performance is imbued with the true spirit of Mexico.

Friends of Caltech Instrumental Music

We would like to thank the Friends of Caltech Instrumental Music, whose support is essential to the Caltech-Occidental Concert Band, Caltech Jazz Bands and Chamber Music Ensembles, and the Caltech-Occidental Orchestra.

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*In memory of Conrad Josias

**In memory of Dr. Richard Bing

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Ricardo “Tiki” Pasillas is a multi-talented drummer, multi-percussionist, and vocalist, who has been performing professionally in Los Angeles for the past 16 years. Born in Oakland California on August 17, 1968, Ricardo is commonly known as 'Tiki'. The nickname was bestowed on him during childhood by his older cousin Jesus (aka Pipo) because pronouncing Ricardo or Ricky was rather difficult for Pipo. The nickname stuck and Ricardo has been called 'Tiki' ever since. Tiki's parents, Jose Luis and Rosa Maria had four other children: George, Edward, Carlos, and Rosa Angelica. The Pasillas parents insisted that their family learn a musical instrument. With their encouragement, the four siblings formed a band called Los Hermanos Pasillas. George played his Fender Jaguar electric guitar and was the band's MC, Eddie played his Buscher alto sax and did vocals, Carlos played drums, and Rosa was the lead singer and organ player. Tiki came along about 10 years after Rosa and taught himself how to play drums on that same set of drums, which his brother still owns. Throughout their musical career Tiki started accompanying them, and his natural talent began to bloom. While the band played a Cumbia, Tiki kept time on the high hat, a pretty amazing feat considering he was no taller than the high hat itself.

The first instruments that Tiki studied were the piano and the guitar. Though he endeavored to play these instruments, Tiki's natural strength was in his drumming abilities. At the age of 7 the family moved to a suburb near San Jose, where his interest in drums started to take hold. Tiki was most impressed by a timbale solo played by a Cumbia band drummer, Mickey Laure. It left a lasting impression on young Tiki, long before he heard of Tito Puente. Sonora Santanera, another Mexican band, played strictly tropical music from guajira-cha to mambos with an occasional meregue. The songs, the trumpets, and above all, the percussion captured his attention.

Concert band, Jazz Ensemble, Marching band, Jazz Choir, Symphonic Band and Theater Arts all shaped Tiki's early music education. At age 11, the San Jose Raiders Drum and Bugle Corps gave him a strong foundation in discipline. Tiki won numerous awards and trophies throughout high school, including a Berkeley College of Music summer scholarship. He played with local college bands, free-lanced with a top 40 band, and occasionally with bass player Curtis Olson, through whom he played with Rosie Gains, Andy Narell, and Bradford Marsalis. Olson's drummer, Billy "Shoes" Johnson gave Tiki an occasional tip without knowing it. After playing semi-professionally in the Bay Area, he moved to Hollywood to attend Musician's Institute. While there he was received the Latin Stylist Award. He played drums and sang with a group called Paper Doll five nights a week. Upon finishing at MI, he taught there. Tiki also played in the Brazilian community with Katia Moraes, who asked him to help her put together a band called The Rio Thing, a Samba band that dissipated just in time for Tiki to be available to the Latin bands of Los Angeles. Son Mayor was Tiki's first solid salsa band experience. With Alfred Ortiz close to him, they both learned a variety from each other for years to come. Working for a variety of employers, including Susie Hansen one of the hardest working band leaders, started Tiki's upward spiral into the music scene with musicians such as Buddy Rich's bassist Curtis Olsen, Alex Acuña, Justo Almario, and Abraham LaBoriel just to name a few.

Tiki is a well-respected musician with world-wide recognition, and is a frequent studio contributor to records, films, jingles and voice-overs. He along with his lovely wife Maria and their children are great contributors to the Los Angeles music scene.

Paul Lopez was born and raised in Los Angeles. He attended Roosevelt High School in East Los Angeles. As a youth, Paul listened to all the big bands, especially the Count Basie and Jimmy Lunceford bands. He studied trumpet with Doc Hiner and Louis Maggio. Another influence in Paul's life was the late, great, Bunny Berigan. Paul's extensive studies include private studies in Los Angeles, Julliard in New York, and Pablo Casals Conservatory in Puerto Rico.

However, according to Paul, his most exciting and greatest experience was when he left Los Angeles for Chicago with Freddie Slack's Orchestra in 1948 and from there to the "Big Apple". It was there that Paul Lopez got to play with many of the great Latin and Jazz bands including Boyd Raeburn, Elliot Lawrence, Noro Morales, Machito, Tito Rodriguez, and the amazing Tito Puente! Paul was also on the road for two years with the great Miguelito Valdes and his Orchestra during 1950 and 1952. In late 1952, Paul played Birdland (a jazz club made famous by the late, great, Charlie Parker) with pianist Billy Taylor, bassist Curley Russel, tenor sax Phil Urso and the great drummer Max Roach.

When it comes to interpreting authentic Latin Jazz phrasing and articulation, Paul Lopez is a master. The students in the Caltech Jazz Bands have been honored to learn about Latin jazz from this truly legendary musician.

Paul has also played studio and movie recording dates, one of which was the sound track for the film "Alamo". Paul has arranged for all the Latin bands mentioned above. Indeed, it would not be an overstatement to say that there are a very few Latin bands that have not included arrangements by Paul Lopez in their repertoire. In addition, Paul performed on seven albums for Jack Costanzo and four albums for Rene Bloch during the years 1957 through 1961.

During the years 1962 through 1964, Paul led his own Mambo band which he called The Paul Lopez Orchestra. During these two and a half years, Paul's band performed in numerous night clubs in and around the Los Angeles area, a couple of them being the famous Virginia's Club and the California Club.

His one year stint in Puerto Rico during 1964 and 1965 was mostly occupied with composing and arranging for radio station WNEL in San Juan. Other assignments have been composing and arranging for Hollywood recording studios, Las Vegas show acts, Lee Magid Productions, Marlina Shaw, O.C. Smith, some of which were performed on the Joy Bishop and Merv Griffin shows. During the 1950's Paul played practically all the show acts in Las Vegas being in both house and relief bands. He has transcribed a "Jack in the Box" jingle from English to Spanish. Paul has also studied film scoring with Earl Hagen, Spud Murphy, and Albert Harris.

More recently, in the 80's and 90's, Paul took on the position of co-leader with the HMA Salsa/Jazz Orchestra. He, along with HMA president Bobby Rodriguez, recorded two CDs, “California Salsa I and II”. Paul was the primary orchestrator and arranger on these CDs.

Paul recently released his own big band CD, and it will be for sale during intermission and after the concert. He plans to keep busy with his band and to continue exploring new avenues in composition and arranging.

Sophia Gonzalez, daughter of two Colombian immigrants, was born and raised in Los Angeles. She learned to dance salsa at a young age, but it wasn't until Fall of 2006 that she joined the CSU Long Beach Salsa Dance team. Her mission is to bridge cultures through music and dance: “We are all one tree with separate branches, but fundamentally we have the same roots.”

Robertito Melendez, tonight’s outstanding percussion soloist was born in New York City. His family moved to Philadelphia when he was six. When Robertito was 10 years old, he received a drum set as a Christmas gift from his father, Ruben. Within a year, he decided to play bongos, maracas, and guiro. He would practice to his parents’ records while they were away, since he was not allowed to use the record player. Robertito always observed the many Latin musicians that his father would bring over to their house. He believes that because of this early exposure to music, the seed of music, mainly percussion, was firmly planted within him. Little by little, his love of music began to blossom.

Within his household, there were many sounds of music such as Latin music that included cha-cha-cha, mambo, boleros, and spiritual songs. Other music also heard was Jazz and Top 40. Robertito also participated in many activities such as sports, church events, and various home activities. Within the community, there were many opportunities to hear live music – such as at the local parks, at someone’s home, or at a neighborhood street corner. By the time he turned 16 he began to play bongo with his first Latin band named “La Joventu.” This was a pivotal experience for Robertito and motivated him to learn more percussion at a school named Ile Ife. Through his teacher, Mr. Powell, Robertito gained much more knowledge and discipline which has provided the fundamentals for playing percussion.

By the age of 21, Robertito decided to pursue music more seriously as a profession and started working with other bands that played various genres of music, such as, R & B, funk, and blues. Every now and then, Robertito would sit-in with some good local Jazz trios. In 1977, Robertito left Philadelphia and arrived in Los Angeles to pursue his profession in both Latin and Pop music.

Since his arrival here in Los Angeles, Robertito has had much success as a freelance musician, percussion instructor, and playing on countless musical recordings. Robertito has also earned a degree in Theology at the Latin American Bible College which has helped him to maintain balance within the music industry and his personal life.

Robertito has a full endorsement contract with Volcano Percussion located in Kona, Hawaii. Robertito has completed his instructional percussion CD and his instructional percussion book on conga, bongo, timbales, clave, and more. Also in the planning, Robertito is building a group of his elite students plus working on recording his own Latin Jazz CD.

Robertito expresses much love and appreciation for his family, mainly for his mother, Tillie, who has been a super role model and a vital inspiration to his success. Sincere influential acknowledgements go out to his homeboys from Philly like Turie, Brother Chris, band leader Teddy Rivera, Ricky Gonzalez, Peachy, and Mr. Powell – “my Afro-American teacher.” And on the West Coast, Perico Hernandez, Francisco Aguabella, Mazacote, Buckey, Johnny Conga, Candido Rodriquez, Ray Armando, Gordo and Alex Figueroa and Mickey Rivera from North Philly and Victor Pantoja.

Patricia Martinez Quintero was trained in traditional dances, ballet, flamenco and jazz. She was exposed to salsa early in life because it was simply part of the culture. When she moved to Los Angeles, Patricia began learning Rueda de Casino from Rueda in the Park, the premier local Cuban Salsa group. Today, Patricia is a popular instructor of Rueda de Casino, and the Artistic Director of Afri-K-sineras dance ensemble. Her classes are held at Candela at Leonardo's in Los Angeles as well as other venues in Los Angeles area like California Institute of Technology and also National and International events such as: Mayan Casino Festival, San Francisco Salsa, Casino festival, and Summer Salsa Extravaganza in Palm Springs.

Candi Sosa, born in Habana, Cuba, was raised in Central Covadonga, in Central Cuba. Forced to return to Habana with her family at the age of seven, she lived next door to the Center for Cuban Cultural Studies. She had already developed an interest, and a repertoire, of Cuban Folklore songs that spoke of Cuba with profound patriotism, which she made her own at an early age. Maestro Osvaldo Farres lived nearby, noticed this rare talent, made her his student and began training her, teaching her his classics, such as "Quizas Quizas", "Tres Palabras" and "Toda Una Vida". Candi (then called Dulce Maria) was then sent by her parents, along with her brother and her older sister to Miami, under the Catholic mission Project Pedro Pan.

Candi became the premier performer at the weekly talent shows put on by the refugee camps to entertain the children. All around her the children knew her as Dulce Maria, the little girl who sang poignant country songs ("guajiras"). One of these performances was captured in a documentary film ("La Manzana Perdida / The Lost Apple") produced by David Susskin. In 2010 CNBC featured Candi in "Escape from Havana: An American Story". Candi was also featured in The International Film Festival in Habana, Cuba, in the prize winning Documentary film by Estela Bravo, "Operation Peter Pan-Cerrando el Circulo-Flying Back to Cuba". In the years between leaving Cuba and reuniting with her parents, Candi lived in Long Beach, California, with a foster family, where the nuns from her Catholic school provided her voice and piano lessons. She took hold of her voice at this point, and never let go.

She performed in Las Vegas at thirteen, started a rock band with her brother in junior high school, and eventually had regular gigs in Los Angeles and Miami. She moved to Puerto Rico for five years and performed regularly. She also spent time in Miami, Costa Rica, Santo Domingo, Mexico, Japan, and France, under contract with Princess Cruise Line and international hotel chain. She returned to L.A., where La Masia became her "home away from home".

Candi is also a songwriter and producer. "Cuba, Mi Corazon Te Llama" (for Discos Dos Coronas) gained several first places in popular play lists. "Habla-me" is an homage to long time accompanist and friend, master pianist, the late Hymie Lewak. Her most recent production "Alianzas" was released last year. Candis' "Son de 3" production with Victor Cegarra (Piano) and Gilberto Torres (Flute) will be soon be released.

Candi, whose persona is as warm and rich as her voice. was soon on sessions with names like Celia Cruz, Paquito de Rivera, Tito Puente, Eddie Palmieri, Juan Pablo Torres and in other circles, with Joan Baez, Jackson Browne, and Bonnie Raitt, to name a few.

In 2000 she was asked to record with Grammy nominated Caravana Cubana. Shortly afterwards, a producer picked up Candi's story and offered to film a documentary which would fulfill Candi's lifelong dream: a performance at the Tropicana, in Habana. Candi returned to her homeland after more than 30 years of separation to perform with Chucho Valdés. It was a dream that seemed as far as the moon for the Dulce Maria who became American but always remained Cuban in her soul.