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CALTECH JAZZ BAND
Directed by William Bing
presents
THE 4TH ANNUAL LATIN JAZZ CONCERT
Saturday, February 9, 2013
8:00 pm
Beckman Auditorium

featuring
PONCHO SANCHEZ
and his Latin Jazz Band
Vocalist CANDI SOSA
percussionists RICARDO “TIKI” PASILLAS
ROBERTITO MELENDEZ
and PATRICK OLGUIN, trumpet

Richards Instrumental Music Fund
In memory of Gertrude and Huldrict 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.
PROGRAM
The Caltech Jazz Band

Funquiao
Clare Fischer
arranged by Dirk Fischer

Cherry Pink and Apple Blossom White
Louis Guglielmi
Arrangement by Perez Prado

Pat Olguin, trumpet

Tú eres la música que tengo que cantar
Tony Pinelli
arranged by Kevin O’Neal

Pensando en Ti
Fabian Otero (music)
Candi Sosa and Johnny Polanco (lyrics)
Candi Sosa, vocalist

Noche de Lunes
Elliot Deutsch
Featuring Members of the Caltech Salsa Dance Club

El Macho Muchacho
Gordon Goodwin

Intermission

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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THURSDAY JAZZ BAND

**Alto Saxophone**
Vishu Manoranjan (Sr., Biology)
Matt Davis (GS, Chemistry)

**Tenor Saxophone**
Nick Broten (GS, Social Sci.)
Iliya Nepomnyashchii (Sr., CS/Math)

**Baritone Saxophone**
Katerine Lee (So, Chemistry)
Steven Okai (Sr., Elec. Eng.)

**Trumpets**
Patrick Olguin (JPL)
Wil Rose (Community)
Les Deutsch (Alum, JPL)
Matt Sprague (Faculty, Chem.)
Jonathan Liu (So., App. Physics)
Sven Bomer (So., CS/Physics)

**Trombones**
Austin Mininch (Faculty, Mech. Eng.)
Chris Chen (GS, Mat, Sci.)
Zachary Aitken (GS, Mech. Eng.)
Matt Abrahamson (JPL, Navigation)

**Bass Trombone**
Jeremy Yager (JPL, Advanced Inst. And Elec.)

**Piano**
Daniel DeFelippis (So., Astrophysics)
Jonathan Liu (So., App. Physics)

**Bass**
John Dundas III (CT Staff)

**Drums**
Marcus Lucas (Sr., Mech. Eng.)

**Guitar**
Sung H Byun (JPL)

**Vibes**
Jonathan Tammer Eweis-LaBolle
(Fr., undeclared)

CALTECH SALSA CLUB DANCERS

Arlene Santos, Choreographer
Ross Fu, Director
Dancers:
Leti Castaneda
Irving Flores
Rafael Galdamez
Pilar Leon
Margaux Lopez
Tony Peña
Hemanth Siriki
Venessa Tavares
Les Deutsch (trumpet, trombone, tuba, saxophone, flute, piano, organ, composer) received PhD in Mathematics from Caltech in 1980. Les is JPL's Chief Technologist and Strategic Planner for the Interplanetary Network Directorate. He also serves on the Steering Committee for Caltech's Keck Institute for Space Science (KISS) and performs on the organ at Caltech's commencements.

Vishnu Manoranjan, (alto saxophone) is a senior at Caltech, majoring in biology and minoring in philosophy. He plans on attending medical school after graduation.

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 Poncho Sanchez, Candido Sosa, Roberto Melendez, Ricardo “Tiki” Pasillas and many others. Bing 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.

For more than three decades as both a leader and a sideman, conguero Poncho Sanchez has stirred up a fiery stew of straightahead jazz, gritty soul music, and infectious melodies and rhythms from a variety of Latin American and South American sources. His influences are numerous, but among the more prominent figures that inform his music are two of the primary architects of Latin jazz – conga drummer and composer Chano Pozo and trumpeter Dizzy Gillespie. Sanchez pays tribute to these two titans on his new album, Chano y Dizzy!, his 25th recording as a bandleader on Concord Picante. For the first time, Sanchez and Francisco Torres, long time band member (trombone/vocals), joined forces to produce the new album.

Although born in Laredo, Texas, in 1951 to a large Mexican-American family, Sanchez grew up in a suburb of L.A., where he was raised on an unusual cross section of sounds that included straightahead jazz, Latin jazz and American soul. By his teen years, his musical consciousness had been solidified by the likes of John Coltrane, Miles Davis, Cal Tjader, Mongo Santamaria, Wilson Pickett and James Brown. Along the way, he taught himself to play guitar, flute, drums and timbales, but eventually settled on the congas.

At 24, after working his way around the local club scene for several years, he landed a permanent spot in Cal Tjader's band in 1975. "I learned a great deal from Cal," says Sanchez, "but it wasn't as though he sat me down and taught me lessons like a schoolteacher. Mostly it was just a matter of being around such a great guy. It was the way he conducted himself, the way he talked to people, the way he presented himself onstage. He was very elegant, very dignified, and when he played, he played beautifully. The touch that he had on the vibes – nobody has that sound. To me, he was – and is, and always will be – the world's greatest vibe player."
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, freelanced with a top 40 band, and occasionally with bass player Curtis Olson, through whom he played with Rosie Gaines, 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.

Matt Abrahamson (trombone) is a Guidance, Navigation, and Controls Engineer at JPL. He has been with JPL since 2008 and worked on navigation teams for two comet flybys, a mission to Jupiter, a mission to an asteroid, and an optical communications terminal for the International Space Station.

Zach Aitken (trombone) is a 3rd year graduate student in mechanical engineering. He works on very small (nano-scale) mechanics of materials. Essentially miniaturizing conventional compression/ tension experiments for the nano-scale.

Nick Broten, tenor saxophone, is a second-year graduate student in social science, studying economic history and game theory.

Sung H Byun (guitar), works at JPL on Grace Satellite Mission for Earth Gravity Field research. Mostly focused on time-varying character of Earth Gravity Field.

Chris Chen (trombone) is a fourth year graduate student in Materials Science, and works on materials for solar energy conversion.

Matt Davis (alto saxophone) is a first-year chemistry grad student, working on investigating photo-acidic compounds with Dennis Dougherty.

Sanchez remained with Tjader until the bandleader's death in 1982. That same year, he signed with Concord for the release of Sonando, an album that marked the beginning of a musical partnership that has spanned more than 25 years and has yielded more than two dozen recordings. Chano y Dizzy! is the latest installment in that ongoing partnership.

"To me, Latin jazz is the world's greatest music," says Sanchez. "It has the melodic and harmonic sophistication of jazz and American standards, and the flavor and energy of Latin American music. What I'm most proud of is that this music — while it may sound exotic at times — is from America. It was born in New York City, when Chano Pozo met Dizzy Gillespie for the first time in the mid-1940s. They created something that didn't exist before in this country. I'm very proud to take this music all over the world all the time."

Candi Sosa was born in Habana, Cuba, and raised in Central Covadonga among the sugar fields and green plains of Central Cuba. She was forced to return to Habana with her family at the age of seven, where she lived next door to the Center for Cuban Cultural Studies. Candi had already developed an interest, and a repertoire, of Cuban Folklore, songs that spoke of Cuba with profound patriotism, which even at such an early age, she made her own. Maestro Osvaldo Farres lived a couple of buildings down from her and soon noticed this rare talent, made her his student and began training her voice. As she became more known around Habana, while fetching some milk for her grandmother she encountered Fidel Castro, the neighbors insistently chanted "la nina canta, que cante la nina" She sang "Suenos de Un Guajiro". So impressed was he by her already developed voice, he called for her to be trained, operatically, in Russia.

Candi's parents did not want her (then called Dulce Maria) to be taken by the Communist regime. They sent their children to Miami, under the Catholic mission Project Pedro Pan. She 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

A tumultuous adolescence followed the stay in the refugee camp. 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 the Catholic school she attended, 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, and then started a rock band with her brother in junior high school. Eventually she began to pick-up regular gigs in Los Angeles and then Miami. From there, she moved to Puerto Rico for five years where she performed regularly in festivals, clubs, and radio, television. Spending time in Miami, Costa Rica, Mexico, Japan, and France, also under contract with Princess Cruise Line and international hotel chain. She finally returned to Los Angeles where La Masia became her home.
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, Peche, and Mr. Powell --- "my Afro-American teacher." And on the West Coast, Perico Hernandez, Francisco Aguaballa, Mazacote, Buckey, Johnny Conga, Candido Rodriguez, Ray Armando, Gordo and Alex Figueroa and Mickey Rivera from North Philly and Victor Pantoja.

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 meringue. The songs, the trumpets, and above all, the percussion captured his attention.

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 house, or at a neighborhood street corner. By the time he turned 16 he began to play bongo with his first Latin band named “La Joventer.”

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 provided the fundamentals for playing percussion.