

News

FEBRUARY 2011 ISSUE

HARBOR CONSERVATORY FOR THE PERFORMING ARTS **A Division of Boys & Girls Harbor**

2010-2011 Tito Puente Scholarship Fund Recipients Harbor Conservatory for the Performing Arts, a division of Boys & Girls Harbor, is pleased to announce that percussion students Nelson Mathew Gonzalez and Max Starcevic-Castro have been selected as 2010-2011 Tito Puente Scholarship Fund recipients. The Tito Puente Scholarship Fund at Harbor Conservatory was established to further the inspirational musicianship of the great "El Rey" Tito Puente. A multi-instrumentalist, master timbalero, arranger, composer, bandleader, and proud son of East Harlem, Tito Puente cared deeply about education for young students and the need for youngsters to continue and/or begin their musical studies, as well as to reaffirm pride in Hispanic culture.

Up until his death in 2000, The Conservatory was an annual recipient of Mr. Puente's own scholarship Fund, and with permission from the Puente family we have continued the scholarship in his memory. The Tito Puente Scholarship Fund provides support for Latin percussion students enrolled in the Conservatory's Pre-Professional Latin Music Program.

ABOUT THE RECIPIENTS

Nelson Matthew Gonzalez - Nineteen year old Mathew was raised in a musical family where his grandfather, Benny Ayala is a seasoned Plenero, composer, folklorist and mask maker. As a young child Mathew was immersed in an environment filled with the Afro-Caribbean beats of Puerto Rican folkloric music. He began formally studying music-learning to read and studying theory at the Harbor Conservatory along with his Latin percussion instruction beginning on conga eight years ago at the age of 11. Since then he has become accomplished on bongo, conga and timbales and is currently studying drum set with Tony Devito in preparation for auditioning for specialized music colleges. His current course of study at the Conservatory includes Conga and Bongo with George Delgado, Afro-Cuban Folkloric drumming with Louis Bauzo, Latin Youth Ensemble level III with Ramon Rodriguez and he also participates in a Level II Adult Latin Ensemble also led by Mr. Rodriguez. He has great hands, an excellent inner sense of time, is an excellent reader and great section player and is now beginning to teach younger students. He is equally gifted as a dancer and is a member of **Danza Fiesta**, a theatrical dance troupe led by **Gilda Rivera Pantojas** and also performs with **Los Pleneros de la 21**. He plays percussion professionally with **Aurora y Zon del Barrio**.

Max Starcevic-Castro - Twelve year-old Max Starcevic- Castro first came to Harbor Conservatory six years ago enrolling in a Djembe West African drumming class, taught by Sean Clements and from that experience —a drummer was born. His current curriculum now includes Afro-Cuban Folkloric drumming with Louis Bauzo, Bongo with George Delgado, Drumset with Johnny Almendra, Rumba Workshop for teens with David Oquendo, and he participates in the Latin Youth Ensemble level I with Ramon Rodriguez. With aspirations to one day compose and arrange music, Max is also studying piano, reading and theory. Max displays surprising agility and coordination for a student his age, and this is further enhanced by his facility to quickly memorize and repeat rhythmic patterns, all driven by his profound interest and love for the music.

Pre-Professional Latin Music Program

As a student advances, their curriculum expands to include a variety of classes with a corresponding increase in class fees. Students in the Pre-professional Program are all on partial scholarship, enabling us to foster talented students while relieving them of financial pressure that often force them to drop out. The goal of the Pre-Professional program is to prepare teenage students for entry into specialized performing arts high schools and colleges and ultimately professional performing arts careers. Students are encouraged to continue their studies on the college level, and are taken on tours of major music conservatories. Conservatory graduates have gone on to study at such prestigious schools as the Berklee School of Music in Boston, SUNY at Purchase, and the renowned Jazz Program at the New School.

The Harbor's Latin Music Program was designed to ensure the future of an art form truly unique to New York City that celebrates our country's multi-cultural heritage. While its complexity and vibrancy have captivated audiences the world over, the music has been marginalized in this country for many years, along with its creators and their communities. Harbor Conservatory has taken Latin music into the Conservatory, developing formal curriculum to ensure that the knowledge and traditions are preserved and passed on to the next generation.

HARBOR CONSERVATORY FOR THE PERFORMING ARTS, now in its 40th year, was established by Boys & Girls Harbor and offers pre-professional training in the disciplines of dance, instrumental music, voice and theater arts to students ages 4-21. The Conservatory is unique in its focus on pre-teen and teenage talent development through special ensembles, public performances, and career counseling and placement. Harbor students have been accepted into specialized high schools and colleges, and have appeared on commercials, television, Broadway and radio. While the Conservatory prepares young people for careers in the arts, it also helps those who do not pursue this direction gain the skills and confidence that are needed to succeed in education, employment and positive family and community life. For more information on the Harbor Conservatory please call 212/427-2244 ext. 573 or visit www.harborconservatory.org

Harbor Conservatory for the Performing Arts is the first New York City member of the Berklee City Music Network of the Berklee College of Music and is a recipient of support from the NAMM Foundation.

BOYS & GIRLS HARBOR founded in 1937 by Anthony D. Duke, and now under the direction of Dr. Thomas Howard, is a seventy-three —year-old multi-service youth agency positively affecting the lives of over 2,500 children and their families annually through education, cultural awareness and character development. Since its inception, The Harbor has maintained its view of the primacy of the performing arts in the quest for a holistic and satisfying life for children and teens. For more information please visit www.theharbor.org

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Ascap Presentara Premio a La Herencia Hispana a Alejandro Sanz En Su Decimonovena Edicion del Premio Ascap a La Musica Latina en Miami el 24 de marzo del 2011 Foto: Fernando Acgú

La Sociedad Americana de Compositores, Autores y Editores (ASCAP) celebrará su decimonovena edición del Premio ASCAP el jueves 24 de marzo del 2011 en el Hotel Ritz Carlton de Miami Beach, FL. La ceremonia honrará a los compositores y editoras de los temas más difundidos en la música Latina del 2010.

Una de los más esperados momentos de la cena y premios por invitación solamente será la presentación del *Premio ASCAP a La Herencia Hispana* al cantautor Alejandro Sanz en reconocimiento a sus grandes contribuciones a la música Latina. Otros artistas que han recibido dicho reconocimiento en el pasado incluyen a: Armando Manzanero, Antonio Aguilar, Celia Cruz, Ricardo Montaner, Ednita Nazario, Franco de Vita, Gilberto Santa Rosa, Olga Tañón y Ricardo Arjona.



Durante la ceremonia ASCAP también reconocerá al Compositor del Año, Editora del Año, Editora Independiente del Año, Canción Latina del Año, además de premiar también las siguientes categorías: Pop, Tropical, Regional Mexicano, Urbano y Televisión.

Alejandro Sanz es uno de los artistas latinos con más éxito a nivel internacional. Ha vendido más de 22 millones de discos durante su carrera y es el artista español que más Premios Grammy's ha ganado (18 latinos y 2 americanos). Cuenta con once álbumes publicados, de los cuales, todos han obtenido el disco de Platino.

Comenzó su carrera musical en España en los '90 con un primer trabajo *Viviendo Deprisa*, que se convirtió en el disco más vendido en su año, al que le siguieron otros dos álbumes de gran éxito: *Si tú me miras* y *Alejandro Sanz 3*. Fue con su álbum *Más*, en 1997, con el que alcanzó la fama mundial. A esto le han seguido otros cuatro de gran éxito: *El Alma al Aire*, *No es lo mismo*, *El tren de los momentos* y el más reciente *Paraíso Express*.

Recientemente fue nominado a un Premio Grammy por el "Mejor álbum pop latino" y fue galardonado en Washington D.C. con el Premio Visión, reconocimiento que otorga La Casa Blanca a través de la Heritage Foundation por su labor altruista. A lo largo de su carrera ha realizado importantes colaboraciones con artistas como Shakira, Calle 13, Joaquín Sabina, The Corrs y Alicia Keys.

Sobre ASCAP

Establecida en el 1914, ASCAP es el líder y la primera Organización de Derechos de Autor (PRO) representando el más grande repertorio mundial de sobre 8.5 millones de trabajos musicales registrados de todos estilos y géneros de más de 400,000 compositores, autores y editoras musicales. ASCAP tiene acuerdos de representación con organizaciones similares extranjeras para que sus obras sean monitoreadas en la mayor cantidad posible de países alrededor del mundo donde las reglas de propiedad literaria existen. ASCAP protege los derechos de sus miembros y afiliadas extranjeras licenciando las ejecuciones públicas de sus trabajos y distribuyendo las regalías de los mismos en base a la difusión de las mismas. ASCAP es la única organización de derechos de autor (PRO) gobernada por sus propios compositores y editores. www.ascap.com

—Blanca Lasalle – Creativelink



Rubén Blades and Gilberto Santa Rosa

Lehman Center for the Performing Arts proudly presents a special 30th Anniversary Season event by two living Salsa legends, singing side by side on the same stage for the very first time — multi-GRAMMY Award winners RUBÉN BLADES and GILBERTO SANTA ROSA — performing their major international hits in the premiere performance of their *Una Sola Salsa* 2011 tour on Saturday, February 26, 2011 at 8pm. RUBÉN BLADES, called "*El Poeta*" (The Poet), is one of the most successful

vocalist/composers in the history of Latin music. GILBERTO SANTA ROSA, known as "*El Caballero de La Salsa*" (The Gentleman of Salsa), is known for his unique style of "*soneo*" (improvisation). This year Rubén Blades and Gilberto Santa Rosa performed a duet on *Me Cambiaron las Preguntas*, the first song Santa Rosa ever recorded that focused on a social issue, for Santa Rosa's new album *Irrepetible*. Lehman Center is the first stop on the *Una Sola Salsa* tour, which will include concerts in Miami, Chicago, San Francisco, Los Angeles and San Juan. Blades calls the tour "an opportunity to thank the fans that never abandoned the genre for their support, creating a reason to physically reunite in celebration of this type of music... and to present the style to a new generation that hasn't been exposed to Salsa music and will surely become great supporters of this Caribbean expression. "Lehman Center for the Performing Arts is on the campus of Lehman College/CUNY at 250 Bedford Park Boulevard West, Bronx, NY 10468. Tickets for *UNA SOLA SALSA with RUBÉN BLADES and GILBERTO SANTA ROSA* on Saturday, February 26, 2011 at 8pm are \$105, \$95 and \$75 and can be purchased by calling the Lehman Center box office at 718.960.8833 (Monday & Wednesday — Friday, 10am-5pm, closed on Tuesdays, and beginning at 12 noon on the day of the concert), or through 24-hour online access at www.LehmanCenter.org. Lehman Center is accessible by #4 or D train to Bedford Park Blvd. and is off the Saw Mill River Parkway and the Major Deegan Expressway. Free on-site parking



is available. Rubén Blades, who grew up in the working-class neighborhood of Carrasquilla in Panama City, is a renaissance man who has made a significant contribution to Salsa with his socially conscious lyrics. In 1968, he traveled to New York, where he was invited to record an album with the Pete Rodríguez Orchestra, and made important contacts in the music world. After obtaining a law degree in Panama, he moved to the US in 1974, staying with his parents in Miami before moving to NYC, where he was soon working with band leaders Ray Barretto and Larry Harlow. When Héctor Lavoe left his position as lead vocalist for the Willie Colón Orchestra, Blades took the spot, and their 1978 album *Siembra* became the best-selling Salsa record to date. He won his first of six GRAMMY Awards in 1986 for *Escenas* in the Best Tropical Latin Performance. Last November he received his second Latin GRAMMY for Best Singer-Songwriter Album of the Year for his album *Songs of Underdevelopment*. He has appeared in numerous films, including "Crossover Dreams" (1985), "The Milagro Beanfield War" (1988), "All the Pretty Horses" (2000) and "Once Upon a Time in Mexico" (2003). In 1997 he starred in Paul Simon's Broadway musical "The Capeman." After several Emmy nominations, he made his first foray to regular series work with "Gideon's Crossing" (ABC, 2000-01), playing a medical colleague of star Andre Braugher. In the 1990s, Blades took a more active role in the politics of his homeland and ran for president of Panama in 1994. He was Panama's Minister of Tourism from 2004 to 2009. The Loeb Music Library at Harvard University recently formed The Rubén Blades Archives with the purpose of collecting his work and papers. Gilberto Santa Rosa, born in Carolina, Puerto Rico, watched El Gran Combo on television and as a teenager studied sax and trumpet at the Escuela Libre de Música de San Juan. He founded his first musical group, La Evolución 65, which later would become La Potencia Orchestra. After two years with La Grande Orchestra, he made a name for himself singing with Don Perigñón, Manolito Rodríguez's Fantasía Boricua, Tommy Olivencia's La Primerísima and the Puerto Rico All-Stars. With Willie Rosario he achieved major success with such hits as *Lluvia* and *Botaron la pelota*. In the mid-1980s, Santa Rosa led his own orchestra and released four albums before signing with Sony BMG, which is still his label. His delivery and talent for lyrical improvisation spurred the salsa movement, revolutionizing the genre and launching the pioneering singer to an international level. In 1995, he made history when he became the first tropical music singer to perform at Carnegie Hall, and in 1998 he recorded the first salsa album with classical orchestra, *Salsa Sinfónica* with the Orquesta Sinfónica de Venezuela. Santa Rosa topped Billboard's music charts with 1999's stand-out *Expresión*. His success continued with the albums *Romántico*, *Intenso*, *Viceversa*, *Sólo Boleros*, *Auténtico* and 2006's *Directo al corazón*, which won both GRAMMY and Latin GRAMMY Awards. His newest release is 2010's *Irrepetible*, which includes a duet with living legend Rubén Blades. This program is supported, in part, by public funds from the New York City Department of Cultural Affairs, in partnership with the City Council. Lehman Center also receives support from the New York State Council on the Arts. For additional information, photos, interview requests, contact: Leah Grammatica / LGPR / 212.243.6052 / Leahgram@aol.com

Chico y Rita
F. Trueba, J. Mariscal y A. Errando
Animated Film



**Pictured clockwise from top left
Alan Geik, Chris Johnson
Phil Straus, Lenore Marquez,
Willie Marquez, Howard Dratch
Rosalva Lara, Geraldine Pavez.**

Recently a group of Cuban music aficionados got together to view a screening of Chico and Rita, a poignant Cuban love story, an animated film produced by Fernando Trueba of Calle 54 fame, based on the story of Bebo Valdés with a storyline that goes from Cuba to the U.S.

The screening was organized by Tom Schnabel and Humberto Brito, and was held at the home of actor/musician/dancer Willie Marquez's new dance studio in Venice, California. The response by attendees was positive, and the music score by Bebo Valdés is incredibly beautiful.

Humberto Capiro/Classical Latin Production/310-927-2852.



FLAMENCO FUTURO y WORLD MUSIC INSTITUTE

Presentan FLAMENCO HOY de CARLOS SAURA

Creación Flamenca hace su debut en los Estados Unidos en el teatro NY City Center con 7 presentaciones que van del 16 al 20 de febrero del 2011



El afamado director de cine español Carlos Saura, lleva por primera vez su genio cinematográfico a un escenario.

Visión de "flamenco hoy" se presenta con la dirección musical del pianista Chano Domínguez, la coreografía de Rafael Estévez y Nani Paños y un elenco de 20 artistas.

El show de FLAMENCO HOY sigue al debut de la nueva película de Saura durante el festival Lincoln Center's Dance on Camera

VIDEO CLIPS de FLAMENCO TODAY DE CARLOS SAURA

[Click Here](#) y [Click Here](#)

"El flamenco pasa por un momento maravilloso" afirma Carlos Saura, el legendario director de cine español. Y nadie ha capturado mejor ese momento que Saura. Su trilogía de flamenco (*Bodas de Sangre*, *Carmen*, *El Amor Brujo*) "pertenece a la misma categoría de *Los zapatos rojos* y *West Side Story*" publicó Amazon.com en su reseña editorial. Ahora, después de varias décadas dedicado a realizar películas que han inspirado a bailarines y coreógrafos de todo el mundo, la primera producción en vivo del director, *Flamenco Hoy de Carlos Saura*, tiene su debut en el City Center de la ciudad de Nueva York con 7 presentaciones que van desde el 16 hasta el 20 de febrero. *Flamenco Hoy de Carlos Saura* logra capturar esta excitante y "nueva" música y este estilo de baile en que se ha convertido el flamenco y nos presenta a un grupo de 20 jóvenes y electrizantes artistas españoles.

Los objetivos de Saura son sin duda de largo alcance y con un lente muy amplio: es una declaración acerca del baile flamenco en su estado actual, un arte escénico vibrante, innovador y global, único en la cultura, y tan especial que la UNESCO acaba de agregar el flamenco a su lista de la Herencia Cultural Intangible de la Humanidad. *Flamenco Hoy* pone de relieve una forma de baile que ha absorbido tradiciones musicales que van desde el Perú hasta la India; sus influencias coreográficas van desde lo más furiosamente contemporáneo hasta el jazz, y su vestuario e iluminación son paradigmas de la escenografía moderna. Gracias a la mirada de un director de cine con ojo para la alegoría y para el arte, *Flamenco Hoy* captura el espíritu de la España del siglo veintiuno.

Desde su primera incursión en una película acerca del flamenco — *Bodas del Sangre* (1981)— Saura ha puesto su ojo de realizador cinematográfico en el baile y la música de la península ibérica. Usando locaciones como un tren abandonado o un enorme salón de baile pintado de blanco, Saura captó a bailarines enfrente de ventanales a contraluz, o frente a espejos o silueteándoles como si fueran marionetas de sombras. El estilo elemental de Saura influenció rápidamente el arte escénico de la danza, y sus películas se convirtieron en reflexiones alegóricas sobre la identidad de España y sobre el proceso de la creación artística que continúan inspirando con su sentido de la luz y del espacio. Su más reciente película *Flamenco, Flamenco*, que hace su debut en las pantallas de los Estados Unidos este próximo 29 de enero y como parte del festival Dance on Camera en Lincoln Center, es una continuación de sus exploraciones sobre el tiempo y la luz: su puesta en escena ocurre dentro del abandonado pabellón del Futuro que era parte de la Exposición de Sevilla de 1992.*

En *Flamenco Hoy*, tenemos el reto de ver al flamenco de una forma nueva, con oleadas de movimientos, como si los hiciera una cámara. Grupos de artistas generan la sensación de escenas con multitudes. Lo que parece una escena atestada de personas es un efecto que se logra a través de espejos cuidadosamente ubicados que reflejan múltiples imágenes. La coreografía de Raphael Estévez y Nani Pañoso menudo captura esta sensación de multiplicidad: veloces movimientos de un par de brazos en un solo de danzanos hacen pensar que estamos viendo una docena de ellos.

En la banda Sonora de *Flamenco Hoy* también escuchamos el flamenco en una forma nueva. Las partituras son arreglos originales del pianista y compositor nominado a GRAMMY Chano Domínguez, quien es también el director musical del show. Sus exploraciones con el jazz y el flamenco le añaden una nueva capa al arco del show. Una canción de cuna al inicio del espectáculo, *Nanas*, se crece con el lamento del saxofón de Ernesto Aurignac. Formas tradicionales como *sevillanasson* presentadas sin sus tradicionales coros, y en lugar de ello los músicos hablan o gritan las letras de los temas. Entremezclados con los sonidos familiares de la guitarra flamenca y la percusión, se pueden escuchar también sonidos de piano, saxofones y chelos.

El equipo coreográfico de *Flamenco Hoy* compuesto por Raphael Estévez y Nani Pañoso lanzó su compañía (Dospormedio y Compañía) como respuesta a un panorama que ellos encontraban repleto de fusiones superficiales. "Están confundiendo arte con moda" dijo Estévez en una reciente entrevista para el portal flamenco-world.com. "Pero cuando algo es bueno nunca pasa de moda".

Siguiendo los pasos de Estévez y Pañoso en el escenario se encuentra una nueva y excitante generación de bailarines. Algunos, como en el caso de la fenomenal Pastora Galván, una de las cinco solistas del show, hacen parte del distinguido linaje gitano, pero no obstante, también llevan un riguroso entrenamiento en ballet y en danza moderna. Brazos y manos continúan rasgando el espacio alrededor del bailarín, pero las figuras que ejecutan a menudo se derivan del jazz y de la danza contemporánea.

Los compositores de flamenco de hoy en día aprenden desde el regazo de sus padres; igualmente han estudiado la música clásica occidental, el jazz, ritmos africanos y folclor latinoamericano. Chano Domínguez, el director musical y compositor de *Flamenco Hoy*, es un consumado pianista cuya fama se extiende más allá del mundo del flamenco. Él ha compuesto y ha tocado con la orquesta de Wynton Marsalis de Jazz at Lincoln Center y ha colaborado con Paquito D'Rivera en el CD que lanzó en el 2009, *Quartier Latin*.

En una de sus películas más recientes, *Iberia* (2005), **Carlos Saura** mostró el flamenco como el estilo de baile español (en lugar de únicamente andaluz) en su forma actual. Y es esta visión expandida y dinámica acerca del flamenco la que hará su debut en el City Center de Nueva York este próximo febrero. Su ojo de cineasta se hará evidente en todos los aspectos del espectáculo: vestuario y escenografía, la sensación de la luz y del espacio, el tempo y el movimiento. También estará presente en su elección de un equipo coreográfico joven cuyo trabajo va más allá de los parámetros usuales en el baile flamenco. Y se escucharán en una serie de búsquedas musicales que son a la vez españoles y globales.

Aceptado hace apenas poco tiempo por el resto de España como un aspecto representativo de su cultura, el flamenco expresa el alma verdadera del dinámico país en que se ha convertido España. *Flamenco Hoy* de **Carlos Saura** muestra todo el dinamismo y la energía del país que allí se representa. Es un retrato del flamenco de hoy en día y un paso hacia el flamenco del futuro.

FLAMENCO HOY de CARLOS SAURA
Presentado por FLAMENCO FUTURO y WORLD MUSIC INSTITUTE

Miércoles 16 de Febrero 8pm
Jueves 17 de Febrero 8pm
Viernes 18 de Febrero 8pm
Sábado 19 de Febrero - dos shows! - 2pm y 8pm
Domingo 20 de Febrero - dos shows! - 2pm y 7pm

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Arturo Sandoval fuels the Latin fire in Ventura, Feb. 12
Ventura Music Festival announces the return of trumpet legend, Arturo Sandoval, accompanied by his 18-piece

orchestra Arturo Sandoval is back, bringing more brass, more percussion, and more sizzling Latin jazz music than ever before. The Ventura Music Festival is thrilled for the jazz superstar's return to Ventura for a Valentine's weekend concert, Sat., Feb. 12, 2011 at Seaside Park.

Each spring, the Ventura Music Festival (VMF) hosts a critically acclaimed series of concerts featuring a lineup of world-renowned musical performers. The 2011 Ventura Music Festival will run from Apr. 28 - May 7, 2011.

When he last performed in Ventura in 2007, Mr. Sandoval was a sensational entertainer, sharing an array of musical languages with his audience. As a renowned performer, Sandoval plays a variety of styles including Afro-Cuban rhythm, classical concertos, smooth jazz, and speedy bebop.

"We are so excited to have Arturo Sandoval return to Ventura County," said Cheryl Heitmann, Executive Director of the Ventura Music Festival. "His music and life's journey are an inspiration; his music covers an amazing range of styles."

Known for his flawless technique, Sandoval is a consummate performer from the first opening note to the last measure of his shows. Because Sandoval's beat is popular with dancers, concert goers are encouraged to wear their dancing shoes and dance the night away in the venue's designated dance area.

Joining Sandoval on stage will be the winner of the Ventura Music Festival's annual Student Jazz Competition. Now in its fifth year, the VMF hosts a yearly competition for young jazz musicians with the top prize being the opportunity to perform on stage with a musical legend. This year's student winner will be chosen from five finalists at a live concert competition on Jan. 16, 2011 and will perform live alongside Sandoval on Feb. 12.

Sandoval is a four time Grammy winner, recipient of six Billboard awards, and was also awarded an Emmy for his work composing for the film about his life, "For Love or Country."

For tickets and more information, visit www.venturamusicfestival.org.



About Arturo Sandoval

Beginning his melodic journey just outside of Havana, Cuba, Arturo studied classical trumpet at the age of 12, dreaming of musical freedom. After years of traveling and performing while learning additional instruments, Arturo was granted political asylum in 1990 and made Miami, Florida his home. Sandoval went on to compose and perform with famous musicians such as Justin Timberlake, Frank Sinatra, Celine Dion, Pattie LaBelle, and his idol, Dizzie Gillespie.

About the Ventura Music Festival

Founded in 1994, the Ventura Music Festival presents world-renowned classical, jazz, and crossover musicians in historic and intimate venues throughout Ventura and surrounding areas. Today, the festival stands as one of Ventura County's signature events, attracting upwards of 10,000 concert-goers. The Festival takes place over ten days in April and May, and presents individual concerts throughout the rest of the season.

Each year, the Ventura Music Festival's Education Outreach Program presents live performances and interactive lessons to nearly 4,000 local students through its "Music in the Schools" program.

The Ventura Music Festival is a non-profit 501 (c) (3) organization. Information: (805) 648-3146 or www.venturamusicfestival.org.

