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Lionel Hampton

FESTIVAL

FEBRUARY 25 - 28, 2004



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LIONEL HAMPTON JAZZ FESTIVAL

Official Merchandise for 2004



2004 Lionel Hampton Jazz Festival

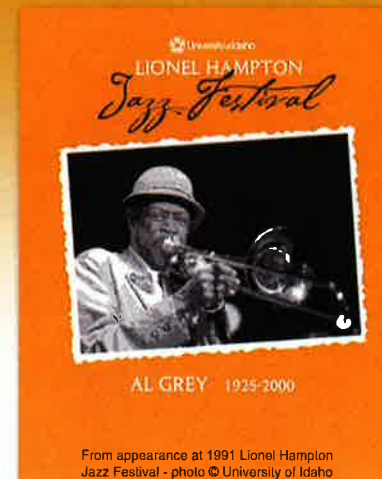


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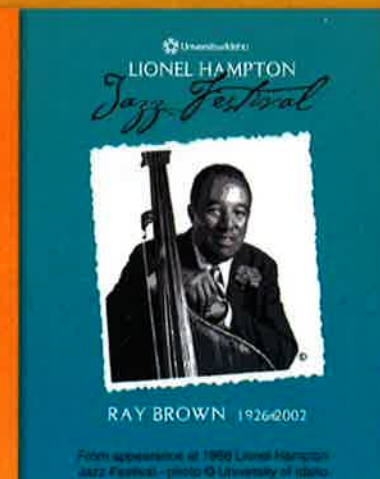
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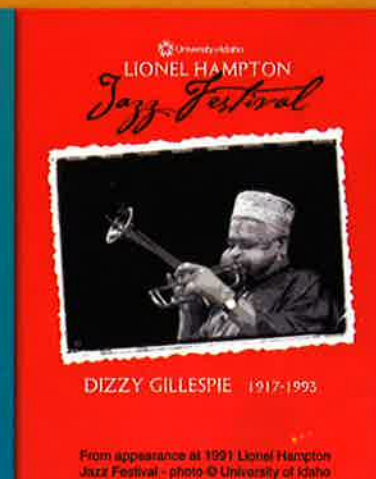
AL GREY 1925-2000

From appearance at 1991 Lionel Hampton Jazz Festival - photo © University of Idaho



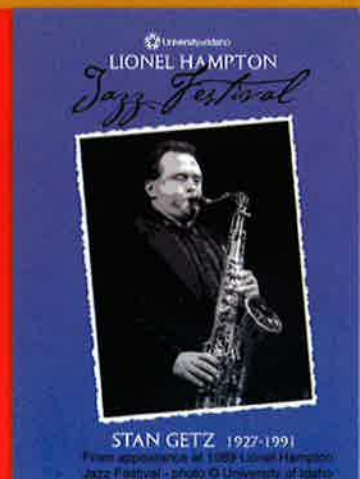
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From appearance at 1993 Lionel Hampton Jazz Festival - photo © University of Idaho



DIZZY GILLESPIE 1917-1993

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STAN GETZ 1927-1991

From appearance at 1993 Lionel Hampton Jazz Festival - photo © University of Idaho

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FESTIVAL STAFF: seated from left: Kathy Duke, finance; Bill Cole, school competitions; standing from left: Dr. Lynn J. Skinner, executive director; Christopher Peters, logistics and sponsorships; Tiffny Weighall, Jazz in the Schools and volunteers.

Special recognition to: Mike Lynch, driving coordinator; Joel Sturgill and Eric Shedd, assistant driving coordinators; Quentin DeWitt, drum technician; Joe Campbell, Ben Chambers and Bill Denton, night crew; Kristen McMullin and Darcy Waybright, assistants for Jazz in the Schools and volunteers; McKenzie Christensen, volunteer promotions coordinator; Larry Pittman, office assistant; Joanna Zattiero, assistant to Dr. Skinner; Otto Keyes and Everett Story, piano technicians; Rose Neely, special events coordinator; Jan Shumway, housing coordinator; and our work-study students: Jenna Barnes, Jared Hall, Molly Lunstrum, Teresa Luong and Jessica Silva.

Contact Information

Lionel Hampton Jazz Festival
709 Deakin Street – Room 127
Post Office Box 444257
Moscow, Idaho 83844-4257

Dr. Lynn J. Skinner, Executive Director	208-885-5900
William Cole, Program Adviser (schools)	208-885-0112
Kathy Duke, Program Adviser (finance)	208-885-5900
Christopher Peters, Program Adviser (logistics)	208-885-0113
Tiffny Weighall, Program Adviser (volunteers)	208-885-0115
Virginia Wicks, Festival Publicist	323-822-9977

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Music is medicine.
It can heal the spirit.



WELCOME TO THE FESTIVAL

Dear Friends,

On behalf of everyone who works so hard to make this festival such a meaningful and exciting event, it is my sincere pleasure to welcome you to the 37th Lionel Hampton Jazz Festival. We are as vibrant and strong as ever – and remain steadfastly committed to the education of students and the encouragement of emerging talent. Jazz is a magical, powerful and inspirational art form. The lessons you will learn during the 2004 Festival go far beyond the music and the magic of the moment.

Lionel Hampton was the driving force behind his namesake festival for many years. In his absence, I rely on the lessons learned from my friendship with this great man – sharing talent freely, inspiring young artists and offering opportunities to learn about music, life and the differences and commonalities among us all.

The festival is a unique event, indeed an unbelievable event. It is the largest educational jazz festival in the world. We are dedicated to your future in jazz – as a performer, as an audience member, as a listener. Each of the artists and adjudicators participating in the festival joins us in our desire to provide an exceptional experience – an experience that will stay with you for years to come. The festival is an event of opportunity, of learning, of experimenting, of participation. Jump in with both feet and have fun!

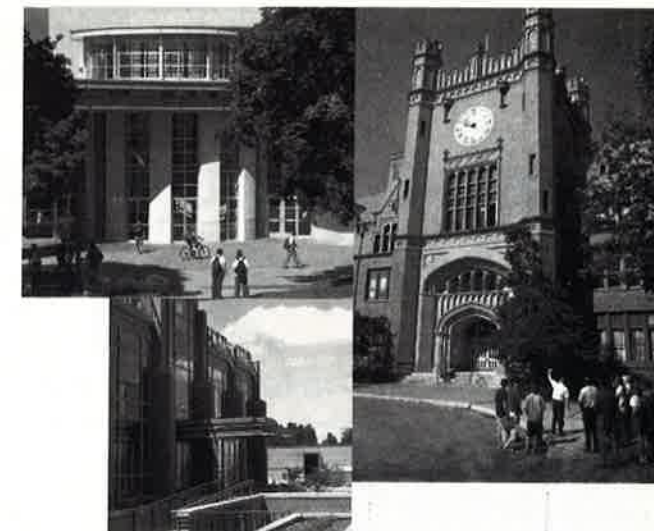
Again, I extend a heartfelt welcome to the students, music educators, parents and audiences of jazz lovers who are with us this year. Hamp's legacy lives on – just listen to the music!

With warm regards,

Dr. Lynn J. Skinner
Executive Director



HARMONY



WELCOME TO THE UNIVERSITY

Dear Students and Other Jazz Lovers,

Welcome to the University of Idaho and the Lionel Hampton Jazz Festival. This is a time of great excitement as you come together with so many others to celebrate the glory of jazz. We invite you to meet and learn not only from the world's greatest jazz artists, but from each other, sharing your experiences, perspectives and skills.

The Lionel Hampton Jazz Festival is one example of the University of Idaho's commitment to providing the very finest education – one that is enriched by special guests, visiting professors and our talented faculty. As you begin to make plans for college or begin thinking about graduate studies, regardless of your major interest, I invite you to consider the University of Idaho. As a UI student, you will have the opportunity to pursue your studies – musical or otherwise – with some of the world's leading academics and researchers. Our campus is alive with activities and enriching experiences. Our facilities are first-rate and our people are the best. We know you will receive a warm and friendly welcome during the festival and throughout your experience at the university.

To our audience members who have already completed their undergraduate or graduate education, we remind you of the many cultural and enrichment activities available throughout the year, including courses that you may find helpful in updating your skills, enhancing your career opportunities or finding enjoyment in the interchange of teaching and learning.

Enjoy your time here during the festival. I wish you success in your personal, professional and musical endeavors.

Sincerely,

Gary Michael
Interim President

Wednesday & Thursday Concert Schedules

Wednesday, February 25

Concerts held in the Kibbie-ASUI Activity Center; all seats reserved. Artists and schedule subject to change.

4:00 p.m.

POTLATCH OUTSTANDING YOUNG ARTISTS CONCERT

Featuring a performance by the Lionel Hampton School of Music Jazz Choir, Daniel Bukvich, director, and the outstanding elementary, junior high, junior secondary and middle school vocal and instrumental ensembles from the day's adjudicated performances.



7:00 p.m.

EVENING OPENER

Christian Fabian, bass; Cleave Guyton, alto saxophone; Kuni Mikami, piano; John Stowell, guitar; and Wally Gator Watson, drums.

7:30 p.m.

PEPSI INTERNATIONAL JAZZ CONCERT

Featuring a Tribute to Slide Hampton Slide Hampton, trombone; Paquito D'Rivera, clarinet and saxophone; The Freddy Cole Quartet (Freddy Cole, piano and vocals; Curtis Boyd, bass; Gerry Byrd, guitar; and Zackery Pride, drums); Claudio Roditi, trumpet; John Clayton, bass; Benny Green, piano; Jeff Hamilton, drums; Russell Malone, guitar; Bill Watrous, trombone; Lorraine Feather, vocals; Shelly Berg, piano; Enver Izmailov, tap guitar; Eldar Djangirov, piano; and the day's outstanding student soloists.



Thursday, February 26

Concerts held in the Kibbie-ASUI Activity Center; all seats reserved. Artists and schedule subject to change.

7:00 p.m.

EVENING OPENER

Enver Izmailov, tap guitar



7:30 p.m.

HORIZON AIR SPECIAL GUEST CONCERT

Roy Hargrove Quintet (Roy Hargrove, trumpet; Dwayne Burno, bass; Willie Jones, III, drums; Ron Matthews, piano; and Justin Robinson, saxophone); Joey DeFrancesco, organ and vocals; Houston Person, saxophone; Benny Green, piano; Jeff Hamilton, drums; Russell Malone, guitar; John Clayton, bass; David Friesen, bass; Jerry Hahn, guitar; Ethel Ennis, vocals; Brian Lynch, trumpet; Roberta Gambarini, vocals; Greg Abate, saxophone; and the day's outstanding student soloists.

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Friday & Saturday Concert Schedules

Friday, February 27

Concerts held in the Kibbie-ASUI Activity Center; all seats reserved.
Artists and schedule subject to change.

4:45 p.m.

VERIZON OUTSTANDING YOUNG VOCAL ARTISTS CONCERT

Featuring the outstanding high school vocal ensembles from the day's adjudicated student performances.

7:00 p.m.

EVENING OPENER

Jim Martinez, piano

8:00 p.m.

ZIONS BANK ALL STARS OF JAZZ CONCERT

Jane Monheit, vocals (with Joel Frahm, saxophone; Michael Kanan, piano; Rich Montalbano, drums; and Joe Martin, bass); Pete Candoli, trumpet; Pete Christlieb, saxophone; Igor Butman, saxophoné; Dee Daniels, vocals; Jeff Hamilton, drums; Russell Malone, guitar; John Clayton, bass; Benny Green, piano; Jane Jarvis, piano; Carol Welsman, vocals; Tamir Hendelman, piano; Chuck Findley, trumpet and the day's outstanding student soloists.

Saturday, February 28

Concerts held in the Kibbie-ASUI Activity Center; all seats reserved.
Artists and schedule subject to change.

4:45 p.m.

AVISTA OUTSTANDING YOUNG INSTRUMENTAL ARTISTS CONCERT

Featuring the outstanding high school instrumental ensembles from the day's adjudicated student performances.

7:30 p.m.

EVENING OPENER

The Hampton Trombone Factory

8:00 p.m.

LIONEL HAMPTON GIANTS OF JAZZ CONCERT

Lionel Hampton New York Big Band*; Byron Stripling, vocals and trumpet; The Four Freshmen, vocals (Bob Ferreira, bass; Vince Johnson, harmony; Brian Eichenberger, lead; Curtis Calderon, harmony); Russell Malone, guitar; John Clayton, bass; Benny Green, piano; Jeff Hamilton, drums; Evelyn White, vocals; and the day's outstanding student soloists.

* Members of the Lionel Hampton New York Big Band scheduled to appear include: Tony Barrero, trumpet; Lance Bryant, tenor saxophone; Christian Fabian, bass; Al Gemberling, trombone; Cleave Guyton, Jr., alto saxophone; Mark Magowan, trumpet; Anibal Martinez, trumpet; Robert McCurdy, trumpet; Kuni Mikami, piano; David Schumacher, baritone saxophone; John Simon, alto saxophone; Charles Stephens, trombone; Robert Trowers, trombone; Wally Gator Watson, drums; and Gerald Weldon, tenor saxophone.

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Artist Workshops on Wednesday, February 25

(artists subject to change)

PRESENTED BY WELLS FARGO KENWORTHY PERFORMING ARTS CENTRE

- 508 South Main Street, Moscow
- 10:00 **Christian Fabian**, bass
 - 11:15 **Wally Gator Wtson**, drums
 - 12:30 **Kuni Mikami**, piano
 - 1:45 **Lorraine Feather**, vocals; **Shelly Berg**, piano

PRESENTED BY POTLATCH CORPORATION INTERNATIONAL BALLROOM

- Second Floor, Student Union Building, UI Campus
- 10:00 **Al Gemberling**, UI Faculty Trombone Clinic
 - 11:15 **David Friesen**, bass; **Jerry Hahn**, guitar
 - 12:30 **Slide Hampton**, trombone; **Claudio Roditi**, trumpet; **Bill Watrous**, trombone
 - 1:45 **Roy Hargrove Quintet**

FIRST UNITED METHODIST CHURCH

- 322 East Third Street, Moscow
- 10:00 **Eldar Djangirov**, piano
 - 11:15 **Roberta Gambarini**, vocals; **Robert Gasper**, piano
 - 12:30 **Igor Butman**, saxophone; **Cleave Guyton, Jr.**, saxophone
 - 1:45 **Pamela Bathurst**, UI Faculty Vocal Clinic

RECITAL HALL

- First Floor, Lionel Hampton School of Music, UI Campus
- 10:00 **Robert McCurdy**, UI Faculty Trumpet Clinic
 - 11:15 **Daniel Bukvich**, UI Faculty Percussion Clinic
 - 12:30 **Evelyn White**, vocals and piano
 - 1:45 **Freddy Cole Quartet**

LDS INSTITUTE

- 906 Deakin Street, UI Campus
- 12:00 **Enver Izmailov**, tap guitar

INTERNATIONAL JAZZ COLLECTIONS SEMINARS

BORAH THEATRE

- Second Floor, Student Union Building, UI Campus
- 12:30 **Lorraine Person**: *Dance, Jazz and Film*
 - 1:45 **Michael Tarabulski**: *Miss Lee Morse of Kooskia, Idaho*
 - 3:00 **Leonard Feather Films**: *Hot House and Feather on Jazz: Harlem*



Artist Workshops on Thursday, February 26

(artists subject to change)

PRESENTED BY WELLS FARGO KENWORTHY PERFORMING ARTS CENTRE

- 508 South Main Street, Moscow
- 10:00 **Eldar Djangirov**, piano
 - 11:15 **John Stowell**, guitar
 - 12:30 **Claudio Roditi**, trumpet; **Bill Watrous**, trombone
 - 1:45 **Brian Lynch**, trumpet
 - 3:00 **Greg Abate**, saxophone
 - 4:15 **Tamir Hendelman**, piano

PRESENTED BY POTLATCH CORPORATION INTERNATIONAL BALLROOM

- Second Floor, Student Union Building, UI Campus
- 10:00 **Enver Izmailov**, tap guitar
 - 11:15 **Igor Butman**, saxophone
 - 12:30 **Evelyn White**, vocals and piano
 - 1:45 **Dee Daniels**, vocals and piano
 - 3:00 **Houston Person**, saxophone
 - 4:15 **Roy Hargrove Quintet**

FIRST UNITED METHODIST CHURCH

- 322 East Third Street, Moscow
- 10:00 **Jim Martinez**, piano
 - 11:15 **Robert Gasper**, piano
 - 12:30 **Roberta Gambarini**, vocals; **Robert Gasper**, piano
 - 1:45 **David Friesen**, bass; **Jerry Hahn**, guitar
 - 3:00 **Corey Christiansen**, guitar

LDS INSTITUTE

- 906 Deakin Street, UI Campus
- 12:00 **Jim Martinez**, piano

INTERNATIONAL JAZZ COLLECTIONS SEMINARS

BORAH THEATRE

- Second Floor, Student Union Building, UI Campus
- 11:15 **Leonard Feather Films**: *The Subject is Jazz: Bop and Feather on Jazz: Bop*
 - 12:30 **Wendy Shay**: *Before Ken Burns' Jazz*
 - 1:45 **Stephanie Edwards Plowman**: *Bing Crosby – The Spokane Years*
 - 3:00 **Gary Giddins**: *Bing Crosby – Going Hollywood*
 - 4:15 **Feature Film**: *High Society*

DANCE WORKSHOPS

STUDIO 110

- Physical Education Building, UI Campus
- 10:00 **Greg Halloran**: *Forties Fad Dances*
 - 11:00 **Lorraine Person**: *What is Jazz Dance?*
 - 11:30 **Lorraine Person**: *Dancin' Jazz through the Decades*
 - 12:30 **Swing Devils**: *Do the Shim Sham*
 - 1:30 **Video**: *Frankie Manning – Swing Icon*
 - 2:30 **Greg Halloran**: *The Frankie Manning Project*

STUDIO 212

- Physical Education Building, UI Campus
- 9:30 **Matt Parks & Swing Devils**: *Roots of Swing – Classic Charleston*
 - 10:30 **Jodey Eliseo**: *Jazz Dance Combos*
 - 12:30 **Jodey Eliseo**: *Great Broadway Dances*
 - 1:30 **Diane Walker**: *Body Jazz*

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Artist Workshops on Friday, February 27

(artists subject to change)

PRESENTED BY WELLS FARGO**KENWORTHY PERFORMING ARTS CENTRE**

- 508 South Main Street, Moscow
 10:00 **Corey Christiansen**, guitar
 11:15 **Phil Elwood**: *Is Jazz Dying?*
 12:30 **Claudio Roditi**, trumpet; **Bill Watrous**, trombone
 1:45 **Pete Candoli**, trumpet; **Pete Christlieb**, saxophone
 3:00 **Chuck Findley**, trumpet

PRESENTED BY POTLATCH CORPORATION**INTERNATIONAL BALLROOM**

- Second Floor, Student Union Building, UI Campus
 10:00 **Chip Deffaa**: *Journalist on Jazz*
 11:15 **Joey DeFrancesco**, organ and vocals
 12:30 **Carol Welsman**, vocals and piano
 1:45 **Al Gemberling**: *Mulligan's Age of Steam*
 (JJC Presentation)
 3:00 **Ethel Ennis**, vocals; **Tamir Hendelman**, piano

BORAH THEATRE

- Second Floor, Student Union Building
 1:45 **Roberta Gambarini**, vocals; **Tamir Hendelman**, piano

FIRST UNITED METHODIST CHURCH

- 322 East Third Street, Moscow
 10:00 **Enver Izmilov**, tap guitar
 11:15 **Christian Fabian**, bass
 12:30 **Kuni Mikami**, piano
 1:45 **Wally Gator Watson**, drums
 3:00 **Cleave Guyton, Jr.**, saxophone

LDS INSTITUTE

- 906 Deakin Street, UI Campus
 12:00 **Evelyn White**, piano and vocals

INTERNATIONAL JAZZ COLLECTIONS SEMINARS**BORAH THEATRE**

- Second Floor, Student Union Building, UI Campus
 11:15 **John Flynn**: *Hamp on Film*
 12:30 **Larry Appelbaum**: *Jazz on Television*
 3:00 **Film**: *Gerry Mulligan Master Class*

DANCE WORKSHOPS**STUDIO 110**

- Physical Education Building, UI Campus
 10:00 **Greg Halloran**: *Forties Fad Dances*
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 10:30 **Jodey Eliseo**: *Jazz Dance Combos*
 12:30 **Jodey Eliseo**: *Great Broadway Dances*
 1:30 **Diane Walker**: *Body Jazz*

Artist Workshops on Saturday, February 28

(artists subject to change)

PRESENTED BY WELLS FARGO**KENWORTHY PERFORMING ARTS CENTRE**

- 508 South Main Street, Moscow
 10:00 **Chuck Findley**, trumpet
 11:15 **Jim Martinez**, piano
 12:30 **Enver Izmilov**, tap guitar
 1:45 **Phil Elwood**: *Black/White – Problems in Jazz History*
 3:00 **Corey Christiansen**: *guitar*

PRESENTED BY POTLATCH CORPORATION**INTERNATIONAL BALLROOM**

- Second Floor, Student Union Building, UI Campus
 10:00 **Tamir Hendelman**, piano
 11:15 **Carol Welsman**, vocals and piano*
 12:30 **The Four Freshmen**, vocals
 1:45 **John Clayton**, bass; **Benny Green**, piano;
Jeff Hamilton, drums; **Russell Malone**, guitar
 3:00 **Byron Stripling**, trumpet and vocals

FIRST UNITED METHODIST CHURCH

- 322 East Third Street, Moscow
 10:00 **Corey Christiansen**, guitar
 11:15 **Tamir Hendelman**, piano
 12:30 **Roberta Gambarini**, vocals; **Tamir Hendelman**, piano
 1:45 **Pete Candoli**, trumpet; **Claudio Roditi**, trumpet
 3:00 **Bill Watrous**, trombone

LDS INSTITUTE

- 906 Deakin Street, UI Campus
 12:00 **John Stowell**, guitar

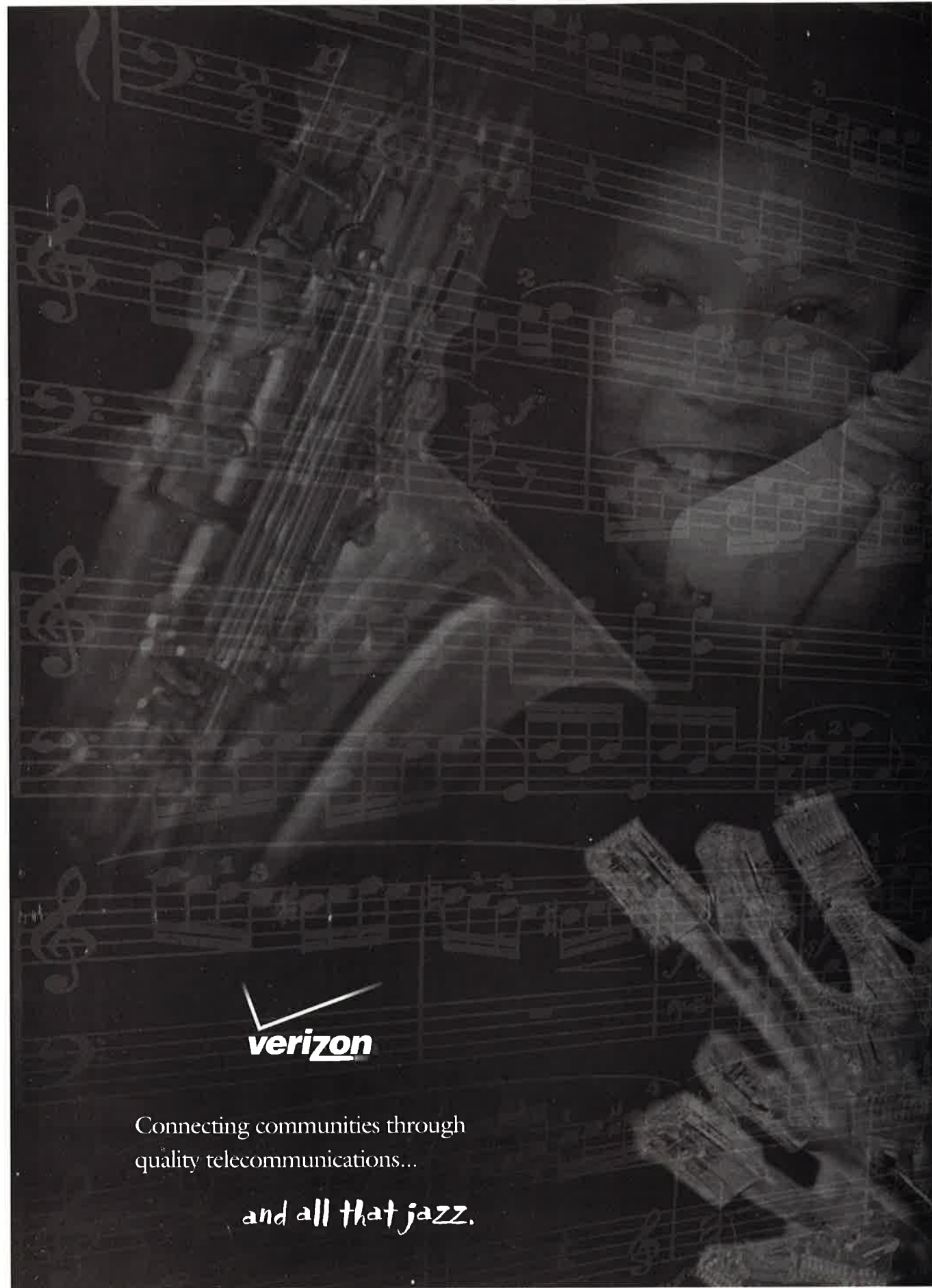
DANCE WORKSHOPS**MEMORIAL GYM**

- Basement, Memorial Gym, UI Campus
 11:00 **Greg Halloran**: *Forties Fad Dances*
 12:00 **Swing Devils**: *Do the Shim Sham*
 1:00 **Video**: *Frankie Manning – Swing Icon*
 2:00 **Greg Halloran**: *The Frankie Manning Project*

STUDIO 212

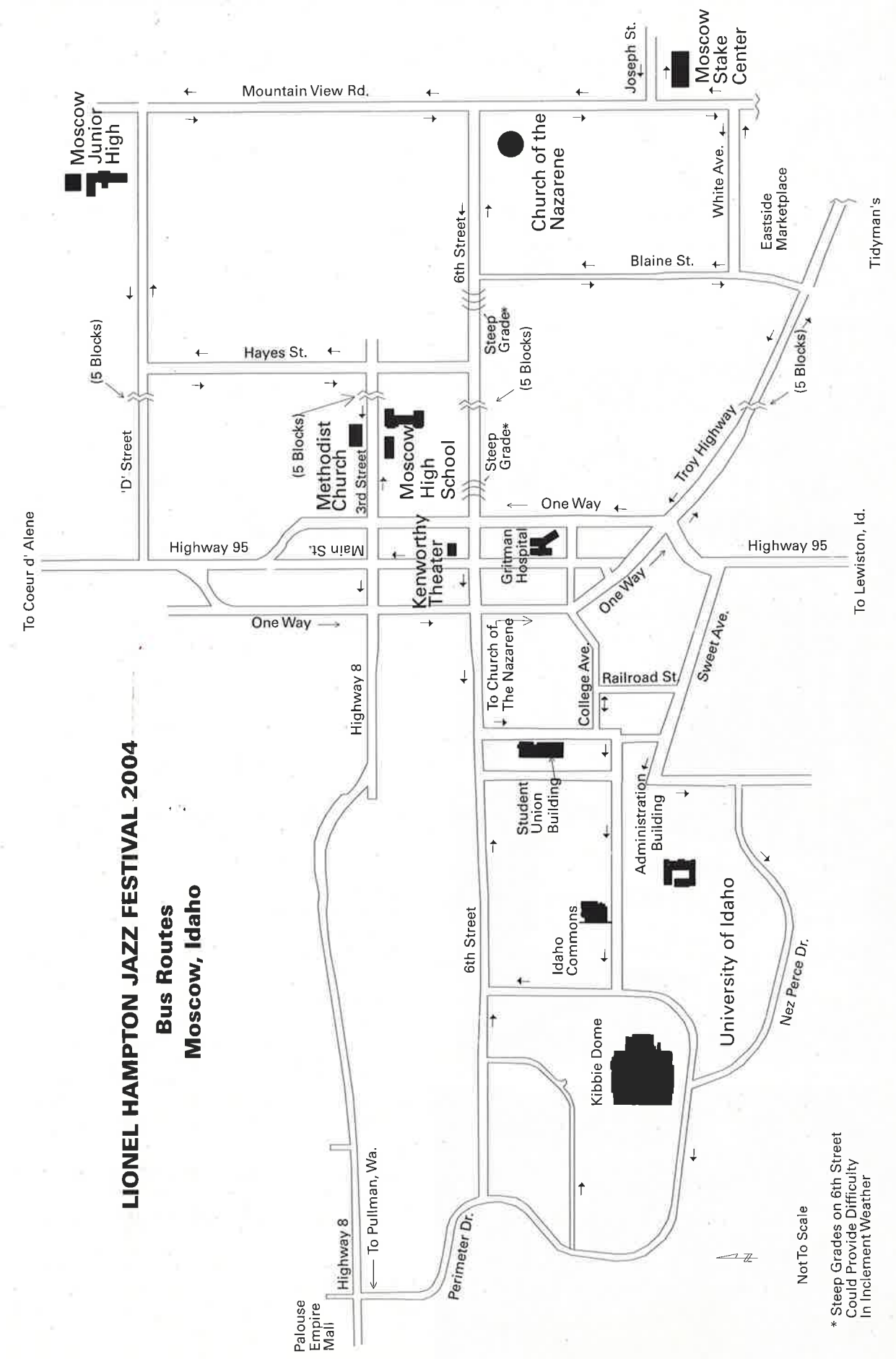
- Physical Education Building, UI Campus
 9:30 **Matt Parks & Swing Devils**: *Roots of Swing – Classic Charleston*
 10:30 **Jodey Eliseo**: *Jazz Dance Combos*
 12:30 **Jodey Eliseo**: *Great Broadway Dances*
 1:30 **Diane Walker**: *Body Jazz*



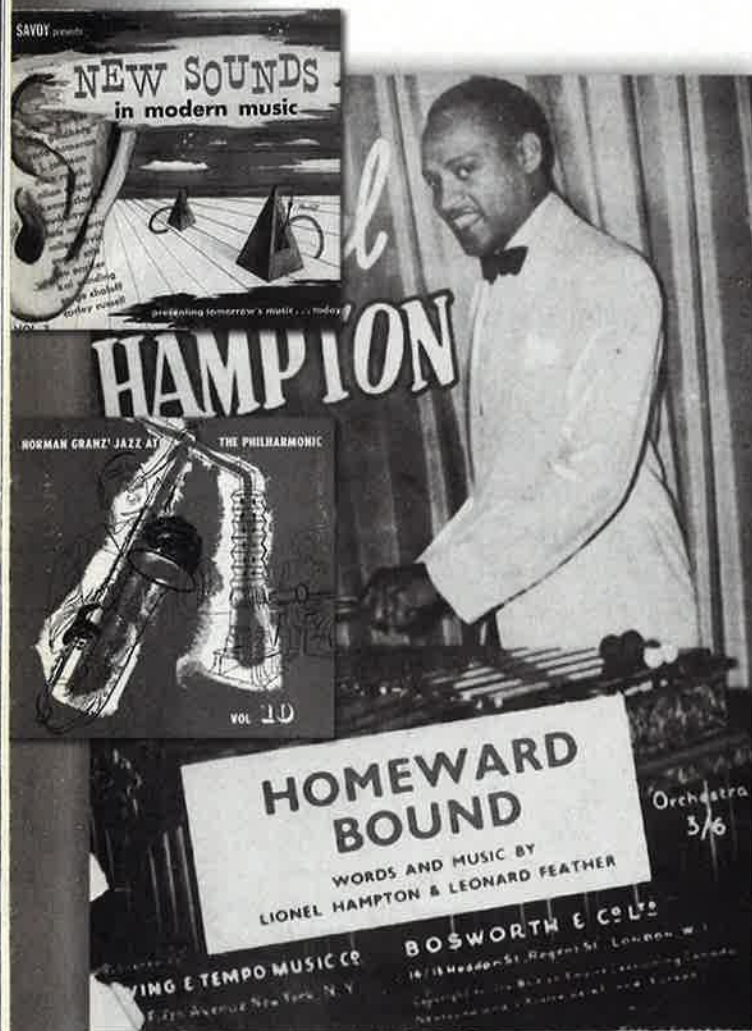


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 University of Idaho

SPECIAL JAZZ FESTIVAL

Exhibits, Films,
Lectures & Events

LECTURES & FILMS

All sessions are held in the Borah Theatre, SUB, second floor, unless otherwise noted.

Wednesday, February 25

12:30 P.M.
DANCE, JAZZ AND FILM

Lorraine Person

Dance Instructor, University of Idaho

Jazz dance and jazz music have gone hand in hand (or perhaps that's toe to toe?) in their history of development as part of America's popular culture. Lorraine shows how they are integral to each other by using some of film's great moments.

1:45 P.M.

MISS LEE MORSE OF KOOSKIA, IDAHO

Michael Tarabulski

Archivist, International Jazz Collections, Lionel Hampton Center, University of Idaho

This past year, the collection of singer-of-note and northern Idaho native, Lee Morse, was donated to the IJC. A talent of national scope, Lee became one of the most popular vocalists of the 20's and 30's, but a chronic alcohol problem cut short her career. Michael's presentation features rare Lee Morse materials including film and a unique test pressing.

3:00 P.M.

LEONARD FEATHER FILMS I

Hot House: Leonard Feather, Dizzy Gillespie and Charlie Parker

Feather on Jazz: Harlem: Duke Ellington and Billie Holiday, Leonard Feather, producer

Thursday, February 26

11:15 A.M.

LEONARD FEATHER FILMS II

The Subject is Jazz: Bop, Leonard Feather, writer

Feather on Jazz: Bop, Leonard Feather, producer

12:30 P.M.

BEFORE KEN BURNS' JAZZ

Wendy Shay

Head, Audio Visual Collections, Archives Center, National Museum of American History, Smithsonian Institution, Washington, D.C.

Whether you love Burns' series or hate it, he could not have made the show if film hadn't been used to capture jazz in its many forms since the almost simultaneous invention of motion picture technology. Wendy will discuss the efforts to collect and preserve jazz on film and video - efforts which made Burns' series possible and will help insure access to these historic film records for generations to come.

1:45 P.M.

BING CROSBY - THE EARLY SPOKANE YEARS

Stephanie Edwards Plowman

Associate Professor and Special Collections Librarian, Gonzaga University

Curator of the Bing Crosby Collection at Gonzaga University, Stephanie will talk about one of Spokane's favorite sons, his early personal and musical days in the Northwest and his life-long relationship with Spokane and Gonzaga University.

3:00 P.M.

BING CROSBY - GOING HOLLYWOOD

Gary Giddins

Author of the Biography "Bing Crosby, A Pocketful of Dreams"

Author of the newly published biography of Bing Crosby, Gary will speak on Bing's early Hollywood days. Truly one of America's superstar entertainers, Bing's contributions to jazz, popular music, radio, recordings and film have never been equaled. A book signing will immediately follow the lecture. Gary's appearance is sponsored by the Freshman Core Discovery Program.

4:15 P.M.

FEATURE FILM

High Society with Bing Crosby, Louis Armstrong, Grace Kelly and Frank Sinatra. Words and music by Cole Porter.

Friday, February 27

11:15 A.M.

HAMP ON FILM

John Flynn

Producer and Director, Timeline Films

In preparation for the production of a documentary about Lionel Hampton, John has collected a comprehensive and impressive collection of Hamp's appearances in film and on television. Join him as he highlights the very best of a superb entertainer caught on film.

12:30 P.M.

JAZZ ON TELEVISION

Larry Appelbaum

Production Specialist, Division of Motion Pictures, Broadcasting & Recorded Sound, Library of Congress

Larry will give an historical overview of jazz on television, including a discussion of the economic and cultural factors facing jazz on commercial and public broadcast and cable networks. The talk will be illustrated with rarely seen clips.

1:45 P.M.

MULLIGAN'S AGE OF STEAM

Al Gemberling

Associate Professor of Music, Lionel Hampton School of Music, University of Idaho

The baritone sax genius, Gerry Mulligan, was a prolific and accomplished composer and arranger. Al has spent the last half-year proofing and preparing for educational purposes some of Mulligan's landmark arrangements/compositions from the *Age of Steam* recording. These arrangements are being prepared with the permission of Mulligan Publishing Co., Inc. in partnership with the Library of Congress. Al's presentation will feature a performance by an ensemble of faculty and students from the Lionel Hampton School of Music.

This session at the SUB International Ballroom, Second Floor.

3:00 P.M.

MASTER CLASS ON FILM

The Gerry Mulligan Workshop

The legendary composer/arranger/baritone and soprano sax player discusses his musical influences, the "Birth of Cool" ensemble, his groundbreaking piano-less quartet and Concert Jazz Band, and his ideas on improvisation.

EXHIBITS AND DISPLAYS

From the Archives

JAZZ & DESIGN

Album Covers of the '40s and '50s

Prichard Gallery, 414 South Main Street

January 23 through February 29, gallery hours

Featuring images and original boxes of jazz 78s and LPs, the exhibit shows the intersection of two significant art forms during the height of mainstream popularity for jazz in America. From the Bernie Strassberg and Carl M. Perricone Collections, among others. Bill Woolston, exhibit design.

Funded by a generous gift from the Kirby Family Foundation.

PUTTIN' IT ON - STAGE

CLOTHES OF JAZZ GREATS

Kibbie Dome

February 25-28, prior to evening concerts

Featuring the personal style of Lionel Hampton, Ella Fitzgerald, Dizzy Gillespie and others. David Trayte, curator.

AFRICAN INFLUENCES IN JAZZ

IJC, Sixth and Asbury Streets

February 25-28, 10 a.m. - 5 p.m.

Highlighting African heritage in jazz compositions, arrangements, instrumentation and more. Tendekai Kulture, curator.

LEONARD FEATHER - TAPES AND FILMS

Jazz Festival Offices, SUB

February 25-28, normal office hours

Transcripts, articles and highlights from the historic films and interview tapes of jazz critic Leonard Feather.

THE SCORES OF JOE WILLIAMS

UI Library, normal hours

February 25-28

The working scores of legendary jazz stylist Joe Williams.

THE RECORD COLLECTION OF NEIL MCCAFFREY

UI Library, normal hours

Unique jazz recordings collected by this noted publisher and writer.

SPECIAL EVENT

THURSDAY, FEBRUARY 26, 5:30 - 7:00 P.M.

OPEN HOUSE AND RECEPTION.

International Jazz Collections at 435 S. Asbury (corner of Sixth and Asbury). See the collections first-hand and learn about our online resources. Light refreshments provided. Open to the public with a special invitation to faculty, students, teachers and jazz history enthusiasts.



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Lionel Hampton's Star Search

As a part of Lionel Hampton's legacy, we are offering five very prestigious scholarships in his honor.

These carefully selected scholars will:

- ★ Meet requirements to qualify for a true full-scholarship that includes tuition, room and board, and books (valued at \$9,500). Students from outside Idaho also will receive an out-of-state tuition waiver (valued at \$7,392).
- ★ Study music at the Lionel Hampton School of Music. Majors are available in performance, music education, music business, theory, history and composition.
- ★ Be a fitting ambassador of Lionel's legacy by exhibiting excellence in musical performance, academics and cultural awareness.

Lionel Hampton Scholarships are renewable on an annual basis to students making satisfactory progress toward a music degree.

Being A Lionel Hampton Scholar Can Be In Your Stars

If you:

- ★ Audition by March 1 of your senior year in high school (transfer students also are encouraged to apply);
- ★ Want to study jazz but you need some financial assistance;
- ★ Have an excellent academic record;
- ★ Are eligible for admission into the University of Idaho;
- ★ Are an able performer.

For audition dates and times, contact Susan Hess at the Lionel Hampton School of Music, Room 204; Phone: 208-885-6232 or e-mail: shess@uidaho.edu



It was trombonist Chris Gulhaugen, a graduate of the University of Idaho's School of Music and a member of the Lionel Hampton New York Big Band who first convinced Hampton to come to the University of Idaho Jazz Festival. The year was 1984. Once here, Hamp saw something that he said had been missing in most of his concerts: enthusiastic young people in the audience. He stated at the time, "You must be doing something right. This many students listening to and playing jazz...just amazing."

Hundreds of thousands of students from across the United States, Canada and Japan have attended the festival, which was named the Lionel Hampton Jazz Festival in 1985. Ella Fitzgerald, Sarah Vaughan and Dizzy Gillespie had all appeared at the festival in the early 1980s, but somehow, the festival caught Hamp's imagination like no other. He was generous in his support of the festival, twisted plenty of arms to bring some of the great headliner jazz musicians of the day to Moscow, Idaho, and remained steadfast in his commitment that the festival focus on education: education through performance, education through discussion and education through entertainment. He believed in encouraging and inspiring emerging talent, and he believed that the combination of competitive performances, artists workshops and dazzling concerts were the way to inspire the future of jazz in both players and audiences alike.

Hamp's name, energy and spirit allowed the Festival to develop into what it is today – the largest educational jazz festival in the world.

Hamp originally was a drummer and versed in piano. But in 1930, in a Los Angeles recording studio with Louis Armstrong, Hamp wandered over to a vibraphone and started to fool around with the instrument. The recording made later that day with Louis on trumpet and Hamp on vibes went on to become a hit, and Hamp went on to become known as "King of the Vibes."

Hampton's career as a musician may have been surpassed only by his career as an educator. He rehearsed the members of his big band hours upon end, always seeking that extra edge, the excellence he knew was in each musician. Over the years, members of his band included such talents as Illinois Jacquet, Cat Anderson, Dexter Gordon, Art Farmer, Clifford Brown, Fats Navarro, Clark Terry, Quincy Jones, Charles Mingus, Wes Montgomery, Jeff Hamilton, and singers Joe Williams, Dinah Washington, Betty Carter and Aretha Franklin. In fact, Hamp's wife, Gladys, confronted Quincy Jones about his age when he first appeared on the band's bus, ready to go on tour. Confessing that he had not yet graduated high school, Gladys marched Quincy home, but gave him the promise of a job when he had completed his education.

Hamp was ever the showman, and he lived to provide his audiences with great joy and happiness. The talent of the band was one thing, but Hamp's antics were another. No one ever knew when he would start playing the drums or leave his vibes for the piano or start dancing with someone from the audience. And he wouldn't quit – his shows always lasted far into the night. In one

instance, as the band played on, a club owner, realizing that it was 4 o'clock in the morning, threw his keys on stage and yelled, "Hamp, just lock up when you're done." In Hamp's world, there was always another encore. He loved his audiences, and he didn't want them to go home. Obviously, this is one of Hamp's lessons that Doc Skinner learned well.

In recognition of Hamp's commitment to educating future generations of musicians, UI made him the first jazz musician and the first African American to have a jazz festival (1985) and a school of music (1987) named in his honor. And the university hasn't stopped there. Its commitment to jazz education can be seen through the programs it offers, the International Jazz Collections and the campaign to create the Lionel Hampton Education, Performance and Preservation Center.

Hamp and the festival's executive director, Lynn J. "Doc" Skinner had a friendship that included almost daily conversations for more than 18 years. It was Hamp and Doc who helped convince every artist appearing at the festival to conduct a workshop. It was Hamp and Doc who, after visiting the Lapwai School and mingling jazz with Nez Perce traditions, suggested the Jazz in the Schools program. And it was Hamp and Doc who could be heard as they walked out of the Kibbie Dome after the Saturday night concerts, "Well, that was pretty good. Here's what I've been thinking about for next year."

There will always be another encore for Hamp. Your inspiration is his legacy. Listen to his song... his legacy lives on.

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THE LIONEL HAMPTON NEW YORK BIG BAND

Lionel Hampton had an uncanny ability to turn brilliant musicians into world-class performers. Hampton discovered, nurtured and trained some of the most talented young jazz musicians of the past 60 years. Many of these artists have become stars in their own right.

The personnel in the band changed over the years, but his last group, most of whom had loyally remained with him for much of their professional lives, is currently touring the world and displaying the same verve and excitement Lionel and his band members always brought to every concert stage, club engagement, festival and recording session.

Currently under the direction of **Cleave Guyton, Jr.** on alto saxophone and flute, with arrangements by tenor saxophone ace **Lance Bryant** and high note trumpet star **Claudio "Tony" Barrero**, the rollicking Hampton Big Band continually displays the same exuberance that kept Lionel and his musicians performing all over the world since the band first debuted more than 60 years ago. The band has been in existence longer than any jazz orchestra in history.

Over the years, the stars getting their start with the Lionel Hampton Big Band have included Quincy Jones, Dinah Washington, Joe Williams, Dexter Gordon, Charlie Mingus and Illinois Jacquet. Jacquet's solo on Hamp's *Flying Home* is a classic, and the 1942 Decca recording was inducted into the Grammy Hall of Fame in 1996.

In July 1998, the entire big band was invited to play in the east room of the White House by President and Mrs. Clinton, an event attended by members of congress from both sides of the aisle. With not much persuasion, President Clinton borrowed Lance Bryant's tenor sax to serenade the audience with his rendition of *My Funny Valentine*.

Combining fine musicianship with a flair for entertainment, the Lionel Hampton New York Big Band will continue performing as it has in the past, keeping alive the memory and music of the late "King of the Vibes."

Please see page 9 for a roster of Big Band members scheduled to appear during the 2004 Lionel Hampton Jazz Festival.



ROY HARGROVE

At 34 years old, Roy Hargrove is established as one of the most versatile and hard working players in jazz: nine albums as lead and two more as collaborator in the past 15 years. He's led quartets, quintets, nonets and a big band. In 1996, he went to Cuba, recruited some of the island's finest players and recorded the Grammy-winning *Habana*.

Hargrove ventured into the black pop mainstream, first with D'Angelo, then with Erykah Badu, Common and the Red Hot AIDS awareness organization. He produced his 2003 *Hard Groove: Roy Hargrove presents the RH Factor* (Verve). He assembled some of the most respected young R&B dons and divas, jazz/neo-soul/jam players, and hip-hop MCs of the day. "I just wanted to open a door that would allow these musicians to form music without limits," explains Hargrove.

Born in Texas, Hargrove was inspired by gospel in church and R&B and funk on the radio. He started the trumpet in fourth grade and was at an advanced level by junior high when saxophone legend David "Fathead" Newman performed at his school; Roy was hooked on jazz.

In 1988, Roy enrolled at Boston's Berklee College of Music, lasting but a year as he spent most of his time gigging in New York. In 1990, he released his major label solo debut *Diamond In The Rough* (RCA/Novus). Four albums and four years later, Roy dropped the acclaimed *With the Tenors of Our Time* (Verve) working with Joe Henderson, Stanley Turrentine, Johnny Griffin, Joshua Redman and Branford Marsalis.

The Roy Hargrove Quintet features: **Dwayne Burno**, bass; **Willie Jones, III**, drums; **Robert Glasper**, piano; and **Justin Robinson**, saxophone.



FREDDY COLE

Lionel Frederick Cole was born in 1931, the youngest of five children in his family. His three brothers, Eddie, Ike and Nat "King," all became musicians. "I started playing piano at five," says Freddy. "Music was all around me." Family visitors included Duke Ellington, Count Basie and Lionel Hampton. Billy Eckstine was a major influence. "I learned so much from watching him."

After a potential career in the National Football League ended with an injury, he began working in Chicago nightclubs. He was ready for the road at 18 but his mother insisted he continue his education at the Roosevelt Institute in Chicago. Freddy moved to New York in 1951, studying at the Juilliard School of Music and was influenced by John Lewis, Oscar Peterson and Teddy Wilson. After earning a master's degree from the New England Conservatory of Music, he went on the road with Earl Bostic, Johnny Coles and Benny Golson. It was in New York that Freddy successfully laid the groundwork for a career that continues to flourish.

A resident of Atlanta since 1972, he currently leads the Freddy Cole Quartet. The quartet regularly tours the United States, Europe, Far East and South America and headlined the first-ever Estonian Jazz Festival in October 2003.

Freddy began recording in 1952 with the release of the single *The Joke's on Me*. He recorded for European companies in the 70s, and developed a loyal overseas following. His style is suave, elegant and articulate, and among the most respected in jazz. Freddy has released 14 CDs since 1990; *In The Name of Love* (Telarc) was released earlier this year to critical and audience acclaim.

The Freddy Cole Quartet includes **Curtis Boyd**, bass; **Gerry Byrd**, guitar; and **Zackery Pride**, drums.



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JANE MONHEIT

"No one ever thought of me as anyone other than 'Jane the singer,'" says Jane Monheit. Indeed, singing has been a natural part of Jane's life since she was a little girl growing up in Oakdale, Long Island. She was only two years old when she began singing *Somewhere Over The Rainbow* and *Honeysuckle Rose*. Her aunt and grandmother were professional singers, and everyone else in the family either sang or played an instrument for fun. "My main influence was Ella," she says. "No one else even comes close." The young singer also paid close attention to the other, major forces in the jazz vocal pantheon, especially Sarah Vaughn and Carmen McRae. In addition, she has a keen interest in contemporary vocal groups, citing Joni Mitchell, Take Six and New York Voices as very important role models.

As first-runner up at the 1998 Thelonious Monk Vocal Competition, won that year by Teri Thornton, Jane caught the attention of management and recording executives. Following graduation from the Manhattan School of Music in 1999, she began planning for her first album: *Never Never Land* (2000) featuring Jane and the talents of Kenny Barron, Ron Carter, Lewis Nash, Bucky Pizzarelli, Hank Crawford and David "Fathead" Newman. Jane admits, "Recording with those musicians was really scary – and the most amazing experience of my life! I never thought something like this would happen to me this young – if at all. I used to think I'd be doing weddings my whole life." *Never Never Land* was soon followed by the 2001 release *Come Dream With Me*, the 2002 release *In The Sun* with Wynton Marsalis and the 2003 DVD recording of *In Full Swing: Jane Monheit Live at the Rainbow Room*.

Accompanying Jane on her current tour, including her stop at the Lionel Hampton Jazz Festival, are: **Joel Frahm**, saxophone; **Michael Kanan**, piano; **Rich Montalbano**, drums; and **Joe Martin**, bass.



JOEY DEFRANCESCO

Joey DeFrancesco and his recordings from the late 1980s and early 1990s have been credited by the jazz world as the singular sensation for rekindling a love of the Hammond B-3 organ. The 32-year-old DeFrancesco has had a passion for the classic American songbook from the moment he started playing the Hammond B-3 at age four. His father, Philadelphia organ legend Papa John DeFrancesco, was performing with local bands, and there were always great records playing in the house.

While there exists the myth that Joey's work in Miles Davis' band, which included extensive touring and appearances on the famed *Amandla* and *Live Around the World* recordings, led to his deal with Columbia Records, the truth is that A&R legend George Butler had shown interest in the organist long before. The Philly native was a true prodigy, advancing so quickly on his own that he was bored with formal studies. "Once my father saw I was interested, he got involved," he says. "He approached it in such a way that if he was pushin', I didn't notice it because I loved the instrument so much."

DeFrancesco was landing professional dates by age 10. At 16 he was the first recipient of the Philadelphia Jazz Society's McCoy Tyner Scholarship and a finalist in the Thelonious Monk International Jazz Piano Competition. Then came Davis, the first of many legendary associations that have included John McLaughlin, Jimmy Bruno, Houston Person, Kenny Garrett and Jimmy Smith.

DeFrancesco has been active in the recording studio as well, with multiple releases on the Concord label, including *It's About Time* (1996), *Joey DeFrancesco's Goodfellas* (1999), *Incredible!* with Jimmy Smith (2000), *Singin' & Swingin'* (2001), *Ballads and Blues* (2002) and *Falling in Love Again* (2003) as well as the High Note release of *The Champ: Round 2* (2000).

"I'm glad that my records have made people excited about the organ, and the best part of all this has been playing with so many great artists, being on the road and sharing the love for what I do with audiences who really get it," he says. "I love bringing people in and making them happy. Sometimes, I'm just amazed by all this. There are always great moments which remind me why I enjoy it so much."



PAQUITO D'RIVERA

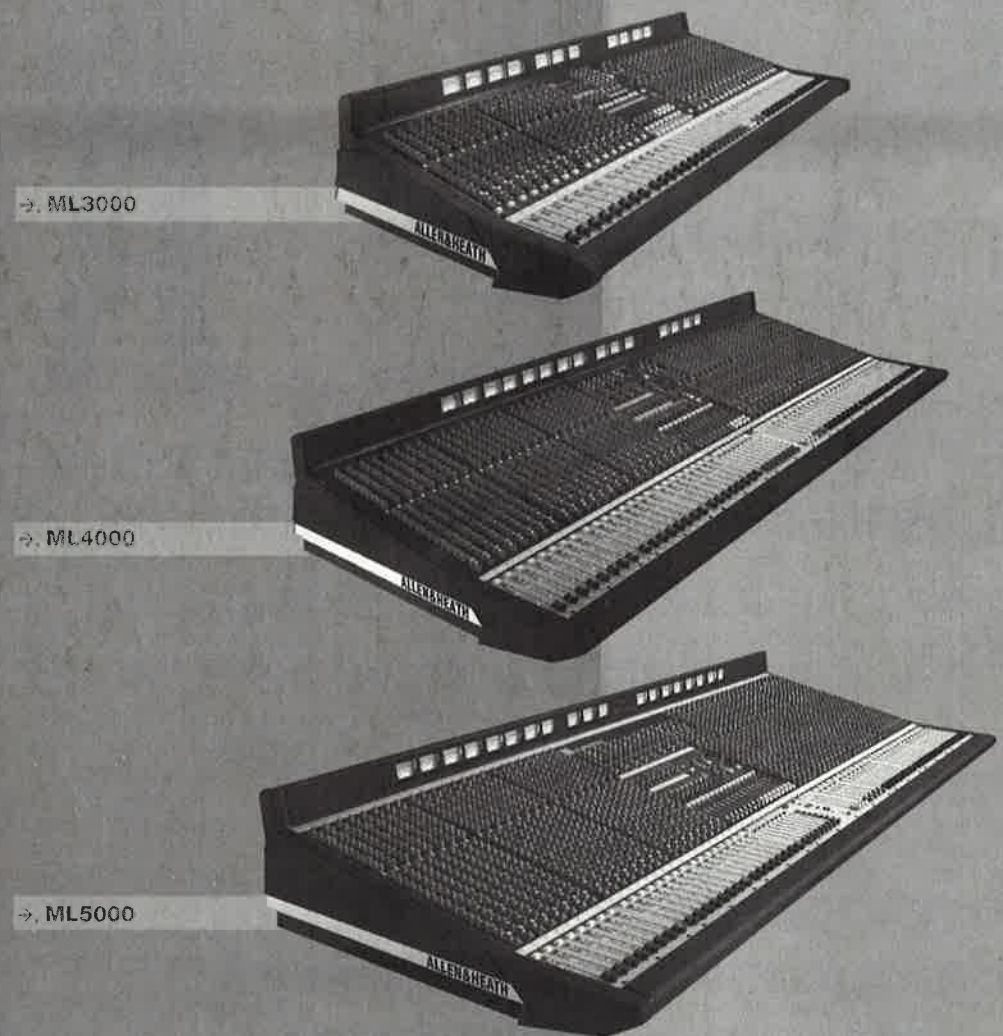
Born in Cuba, Paquito D'Rivera began his career playing both clarinet and saxophone with the Cuban National Symphony Orchestra. He eventually went on to premiere several works by notable Cuban composers. A restless musical genius, D'Rivera formed and performed with various musical ensembles as a teenager and became one of the founding members of the Orquesta Cubana de Musica Moderna, which he subsequently conducted for two years. He also was a founding member and co-director of the innovative musical group Irakere, an explosive mixture of jazz, rock, classical and traditional Cuban music never heard before. The group toured extensively throughout America and Europe, received several Grammy nominations and won a Grammy.

In May 2003, D'Rivera received a Doctorate Honoris Causa in Music from the Berklee College of Music, adding this to numerous other awards including a Lifetime Achievement Award for his contribution to Latin music along with Dizzy Gillespie and Gato Barbieri. In 1997, he received a Grammy for his highly acclaimed recording *Portraits of Cuba*. A third Grammy came in 2000 for his *Tropicana Nights* along with a nomination in the classical category for his *Music of Two Worlds*, featuring compositions by Schubert, Brahms, Guastavino, Villa Lobos, and D'Rivera himself.

He won a fourth Grammy for his quintet's recording of *Live at the Blue Note*. He was also nominated in the Classical Crossover category for *The Clarinetist Volume I*. In 2002, he won again as a guest artist on the recording of the Bebo Valdez Trio.

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SLIDE HAMPTON

Born into a musical family, his father was a musician, teacher, artist and led a family band. When he needed a trombone to complete the ensemble, Slide Hampton's musical future was decided. Growing up in Pittsburgh and Indianapolis, Slide was constantly exposed to the influence of local musicians, including J.J. Johnson and Wes Montgomery. Those early experiences enabled Slide to begin his own professional career at age 20, showing talent that from early on led him to be one of the best and most sought-after trombonists in jazz.

Describing the family band that started him on trombone, Slide recalls, "Sometimes it was just family: four sisters, five brothers and my father and mother. Sometimes we would add people that were not relatives. When we played in New York, first it was Carnegie Hall. Then we came back and played the Apollo Theater, the Savoy Ballroom and then back to the Apollo. I tried to convince my family, 'New York's the place we can really develop.' but they wanted to go back to Indianapolis. After that, all of my aspirations were keyed to New York. So as soon as I was old enough, I left the family band and was on my way to New York. It took a long time and a lot of roadwork to get there."

In the early 1960s, Hampton started his own band. As he describes the experience, "I definitely learned I wasn't ready to be a bandleader. I was thinking about things that I shouldn't have been thinking about to really make the band the best. The musicians were there, and I had some ideas for the band, but I was over-anxious. I was thinking about the commercial aspect more than developing the music. Develop the music, have faith in the music. That's were the real success of the band would have been."

In the mid 1960s, Slide worked as a musical director for Motown with Stevie Wonder, the Four Tops and some of the big productions of the day. In 1968, as the American jazz scene was giving way to the International pop scene, Slide headed to

Europe for an extended and prolific stay. As Slide remembers, "In America, there just wasn't any demand for instrumental music. The opportunities that were available in Europe were just so outstanding and I stayed over there for eight years."

It wasn't until the mid 1970s that Slide returned to organize the legendary World of Trombones, a unique nine-bones-plus-rhythm combo that showcased up-and-coming trombone talent.

From his first recording with Eddie Cleanhead Vinson in 1952 to his release of *Spirit of the Horn* in 2003, Slide has been in constant demand as a composer, arranger, trombonist and bandleader.

He has played with virtually all the jazz greats of the 20th century either as a member of their bands or as the leader of his own bands. A much abbreviated list of artists with whom Slide has worked include: Maynard Ferguson, Buddy Johnson, Johnny Richards, Curtis Fuller, Lionel Hampton, Dakota Staton, Nat Adderley, Oscar Peterson, Charles Mingus, J.J. Johnson, Gato Barbieri, Dexter Gordon, Claudio Roditi, Woody Shaw, Stan Getz, Eddie Jefferson, Philly Joe Jones, Junior Cook, Woody Herman, McCoy Tyner, Jimmy Heath, Art Blakey, Robin Eubanks, Dizzy Gillespie, Diana Ross, Paquito D'Rivera, Kevin Mahogany, Lalo Schiffrin, Hank Jones, Art Farmer, Nancy Wilson, Steve Turre, Danilo Perez, George Mraz, Lewis Nash, Antonio Hart, David Sanchez and Byron Stripling.

From his experience, Slide notes, "When you're playing in an ensemble, you have a lot of things that cover up what you're doing, good and bad. But when you're practicing, you hear everything. If it sounds good, you hear that. If it doesn't sound good, you hear that too. And that's the reason for practicing and playing by yourself. Playing with other people can be wonderful, but it's important to remember that when you're in an ensemble, the point is to play together, not just play at the same time."



BILL WATROUS

Bill Watrous ranks among the best jazz trombonists playing today. He has played with countless jazz greats, including Quincy Jones, Woody Herman and Count Basie. He has recorded with many top name artists, including Frank Sinatra, Ella Fitzgerald, Peggy Lee and Ray Charles. Bill has been named the number one jazz trombonist for seven consecutive years in the Downbeat magazine Reader's Poll and won the magazine's Critics Awards twice. Bill is an active performer and has recorded nine albums - his second was nominated for a Grammy.

One of the finest bop-oriented trombonists of the past 30 years, Watrous was introduced to music by his trombonist father. He played in traditional jazz bands as a teenager and studied with Herbie Nichols while in the military. Watrous made his debut with Billy Butterfield, and was one of the trombonists in Kai Winding's groups during the mid 60s. He was a busy studio musician during the 1960s: recording with a variety of artists; playing in the band for Merv Griffin's television show from 1965 to 1968 and working on the staff of CBS from 1967 to 1969.

After playing with the jazz-rock group Ten Wheel Drive in 1971, Watrous led his own big band, The Manhattan Wildlife Refuge, during the mid 70s, recording two superb albums for Columbia.

Watrous has maintained a low profile since moving to Los Angeles in the 80s but remains very active, carefully using his beautiful tone and remarkable technique. He continues working in the studios, appearing at jazz parties, playing in local clubs and leading an occasional big band. He has recorded for Columbia, Famous Door, Soundwings and GNP Crescendo.

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CLAUDIO RODITI

Claudio Roditi began his musical studies when he was just five years old. By the time he was 12, he had become a serious jazz listener. Eight years later, he was named a finalist in the International Jazz Competition in Vienna, Austria. Claudio studied music at the Berklee College of Music in Boston and later joined the faculty of the School of Contemporary Music, all the while continuing to perform at clubs and concerts.

In 1976, Claudio moved to New York where he has performed and/or recorded with Charlie Rouse, Herbie Mann, Slide Hampton and Paquito D'Rivera, among many others. Claudio integrates post-bop elements and Brazilian rhythmic concepts with ease and plays with power and lyricism. This versatility keeps him in demand as a leader, a studio musician and a sideman. He is a composer and arranger and has a number of critically acclaimed albums: *Three for One*; *Samba Manhattan Style*; *Mind Games Live*; *Slow Fire*; *Claudio, Rio & Friends*; *Free Wheelin'*; *Double Standards*; and *Metropole Orchestra* among many other collaborations.

A perennial Lionel Hampton Jazz Festival favorite, Claudio currently leads his own band and frequently travels as a member of the Dizzy Gillespie United Nations Orchestra.



JEFF HAMILTON

When you want originality and versatility, you want Jeff Hamilton. It is the reason why he is in demand as one of today's top drummers, whether recording or performing with his trio, Oscar Peterson, Diana Krall, the Clayton Brothers or the Clayton/Hamilton Jazz Orchestra. Jeff's recording, *It's Hamilton Time* (Lake Street), received enormous airplay and his trio's second release, *Jeff Hamilton Trio-Live!* (MONS), was nominated by critics for best jazz recording in Germany in 1997. The trio's second MONS release, entitled *Hands On: Hamilton House-Live at Steamers*, is the trio's 2000 release. As well as recording and performing throughout the world, Jeff teaches, arranges and composes.

Leonard Feather described Jeff's work with Oscar Peterson as "the drummer whose intelligent backing and spirited solo work met Peterson's high standards." In his review of the Ray Brown Trio, critic Jeff Bradley stated that Jeff "brought the crowd to its feet with his amazing hand-drumming, soft and understated yet as riveting and rewarding as any drum solo you've heard."

Born in Richmond, Indiana, Jeff grew up listening to his parent's big band records and at the age of eight began playing drums to Oscar Peterson records. He attended Indiana University and later studied with John Avon Ohlen.

In 1974, he got his breaks joining the New Tommy Dorsey Orchestra; the Lionel Hampton New York Big Band; and then, with bassist John Clayton, the Monty Alexander Trio. He attained a childhood goal when he joined Woody Herman and the Thundering Herd. From 83 to 87, Jeff performed with Ella Fitzgerald, the Count Basie Orchestra, Rosemary Clooney and Monty Alexander. Jeff began his association with the Ray Brown Trio in 88 and in 95 began concentrating on his own trio. From 99-01, the Clayton/Hamilton Jazz Orchestra was named the in-residence ensemble for the Hollywood Bowl Jazz series. Jeff is currently touring with his own trio, the Clayton/Hamilton Jazz Orchestra and Diana Krall.



JOHN CLAYTON

John Clayton has gained prominence as a performer, composer and arranger in both the jazz and classical fields. Clayton became serious about the double bass at 16 when he studied with famed bassist, Ray Brown. At 19, John became the bassist for Henry Mancini's television series, *The Mancini Generation*. John spent two years with Count Basie and his Orchestra as player, composer and arranger. He graduated with a Bachelor of Music in Double Bass from Indiana University in 1975.

John relocated to Los Angeles in 1984 following five years as principal bassist with the Amsterdam Philharmonic Orchestra. He served as the artistic director of Jazz for the Los Angeles Philharmonic from 1999 through 2001.

He currently conducts, composes and co-leads the Clayton/Hamilton Jazz Orchestra with his saxophonist brother Jeff Clayton and drummer Jeff Hamilton, as well as the Clayton Brothers Quintet. John has written and arranged for Diana Krall, DeeDee Bridgewater, including her Grammy award winning CD *Dear Ella*, Natalie Cole, Milt Jackson, Nancy Wilson, Quincy Jones, George Benson, Dr. John and Regina Carter among others. He has received commissions from Northwest Chamber Orchestra, American Jazz Philharmonic, Iceland Symphony, Metropole Orchestra, Carnegie Hall Big Band, Richmond Symphony, WDR Orchestra and Amsterdam Philharmonic. He was awarded a platinum record for his arrangement of *The Star-Spangled Banner* performed by Whitney Houston during the 1990 Super Bowl.

John appears on more than 60 recordings, including the recent Clayton Brothers release *Sib-ling-i-ty* and the Clayton/Hamilton Jazz Orchestra release *Shout Me Out*.



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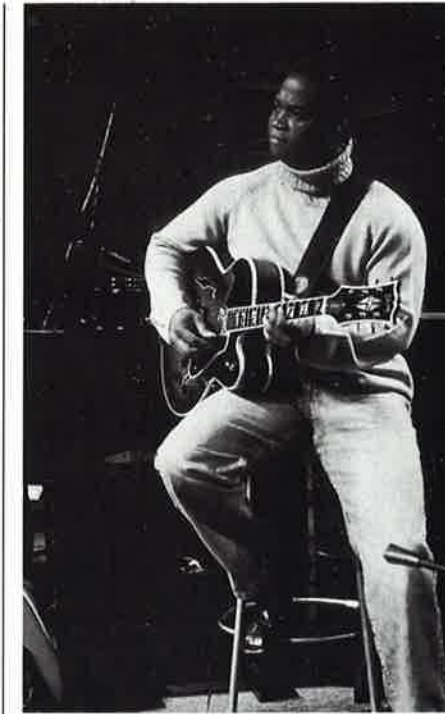


BENNY GREEN

Benny Green stands right alongside Mulgrew Miller and Donald Brown as one of a small number of talented hard-bop keyboard stars to have graduated from Art Blakey's Jazz Messengers training ground. During America's hard-bop revival of the 80s, Green established his own distinctive voice as the leader of a number of bands.

A student of classical piano from age seven, Green developed a taste for jazz from his tenor saxophonist father. He started borrowing and collecting records and imitating the bebop sounds of the 40s and 50s. He played in school bands until his talents brought him to the attention of singer Fay Carroll, with whom he got his first real taste of a working jazz band. Still in his teens, he filled the piano chair in a quintet co-led by trumpeter and saxophonist Hadley Caliman, and a 12-piece outfit led by bassist Chuck Israels. After freelancing around San Francisco, his return to New York in 1982 brought a sharp upward turn to his career. He joined Betty Carter's band and began a four-year stint of performing, recording and learning with jazz's most respected vocalist. The piano chair in Art Blakey's prestigious Jazz Messengers followed, as well as a year with the Freddie Hubbard Quintet in 1989.

By 1990, Green had already led a couple of dates on the Criss Cross label, but it was with his Blue Note Records debut, *Lineage*, that he really came of age, earning international respect and a reputation as one of the label's most exciting new stars. Green joined Ray Brown's Trio in 1992 and teamed with Oscar Peterson for the 1998 release *Oscar and Benny*. Green joined the Telarc label in 2000 with the release of *Naturally*. He followed up with *Green's Blues* in May 2001. *Jazz at the Bistro*, an exciting live set of duets with guitarist Russell Malone was released in January 2003.



RUSSELL MALONE

Born in Albany, Georgia in 1963, jazz guitarist Russell Malone's first exposure to music was in the church, when guitar was incorporated into the music. Russell found himself fascinated by the instrument. By the time he was five, his mother had bought him a toy guitar and he began imitating the church musicians. At the age of 10, Russell developed an interest in blues and country, but after seeing Benny Goodman perform on television, it was jazz that Russell ultimately chose to play.

Russell is a self-taught player, influenced by such guitarists as B.B. King, Wes Montgomery and George Benson. As Leonard Feather wrote, "Malone is destined to make a powerful mark in the evolution of jazz guitar."

And make a mark he has. His releases include: *Bluesy Blues* (2004); *Jazz at the Bistro* (2003); *Ray Brown, Monty Alexander, Russell Malone: Limited Edition* (2002); *Heartstrings* (2001); *Look Who's Here* (2000); *Wholly Cats* (2000); *Sweet Georgia Brown* (1998); *Black Butterfly* (1993); and, *Russell Malone* (1991). Russell also has recorded and toured with vocalist and pianist Diana Krall through her Grammy nominated albums, *All For You* and *Love Scenes*.



IGOR BUTMAN

Russian-born Igor Butman's first jazz teacher was the Voice of America short-wave radio signal that floated over the Iron Curtain each night at 11:15. He listened intently to what was often more static than jazz, but his interest persisted. To say that Igor Butman is the best jazz musician from Russia is not enough. "Butman is a musician with God-given talent," wrote Russia's leading newspaper. Butman's group was one of only four "officially recognized" jazz bands in Moscow, and he often played with touring musicians, including Grover Washington, Jr., Dave Brubeck and Chick Corea. He emigrated to the United States in 1987 to pursue his dream of becoming a world-class jazz musician, enrolling at the Berklee School of Music to study performance and composition.

He has maintained his ties to Russia and frequently performs in and on behalf of his native country. He also has established his name firmly among world-class jazz artists, playing with the Billy Taylor Quartet, the Walter Davis, Jr. Quartet, the Monty Alexander Quintet and actor/musician Michael Moriarty's Quintet. He recently performed to rave reviews with Wynton Marsalis and the Jazz at Lincoln Center Orchestra in New York City. Butman has performed at virtually every major jazz festival in the world and has become a favorite of audiences at the Lionel Hampton Jazz Festival. He has been active in the recording studio as well, with many of his CDs currently available.



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PETE CANDOLI

Within the music world, Pete Candoli is considered one of the most precise and eloquent interpreters of jazz. Pete is best known for his jazz trumpet, but his musical background and experience is as varied as it could be. In addition to jazz, Pete is expert at both classical and pop music. He conducts master classes, seminars and concerts at universities and colleges when he is not playing in concert at nightclubs or jazz festivals around the world.

Until his brother's death in 2001, Pete often teamed with Conte Candoli, a renowned trumpet player in his own right. Pete has recorded with a wide range of music greats, including Igor Stravinsky, Frank Sinatra and Quincy Jones and has served as a composer, arranger and conductor for Judy Garland, Ella Fitzgerald and Peggy Lee. To our good fortune, Pete has become a regular at the Lionel Hampton Jazz Festival, treating audiences to his sound, his sincerity and his experiences.



PETE CHRISTLIEB

From the 1970s to the 1990s, the sound of Pete Christlieb's tenor saxophone could be heard on television, recordings and motion picture soundtracks.

The son of renowned bassoonist Don Christlieb, Pete began playing the violin at age seven. At 12, he discovered the sounds of jazz, and not without argument or parental opposition, the violin was replaced by the tenor saxophone. At 17, Pete began associations with Sy Zentner, Woody Herman, Louie Bellson and Count Basie.

Electing to follow in his father's footsteps, Pete is a respected studio musician. He can be heard on the sound tracks of many *Star Trek* episodes and has featured solos on a variety of recordings, including Natalie Cole's *Unforgettable*.



DEE DANIELS

Dee Daniel's musical career is as varied as her four-octave range is thrilling. She warms any stage whether accompanying herself on piano, fronting quartets, big bands or symphony orchestras. She is an exceptional talent bringing her gospel roots, blues flavoring and unique styling to the world of jazz.

Dee's career includes performances in 11 African countries, Australia, Hong Kong and Japan, as well as North America and several European countries. Her diverse career has seen her on the theater stage in the musical comedy, *Wang Dang Doodle* and the starring role in the *2001 Calgary Stampede Grandstand Show*. She also has established herself as a jazz vocalist in demand by the classical music world, performing her *Great Ladies of Swing Symphonic Pops* program with symphony orchestras across the United States and Canada.

A respected clinician, Dee sincerely believes in sharing her knowledge and experience with young musicians. In 2001 she established the Dee Daniels Jazz Vocal Scholarship at Capilano College in North Vancouver, British Columbia; received the FANS Award from the British Columbia Arts Council; was nominated as Vocalist of the Year; and her *Love Story* CD was nominated for Best Jazz CD of the Year by West Coast Music Awards. In 2002, she was inducted into the British Columbia Entertainment Hall of Fame and a plaque was installed on Vancouver's Walk of Fame. In 2003, she received the prestigious Commemorative Medal for the Golden Jubilee of Her Majesty Queen Elizabeth II, and was inducted into the University of Montana's School of Fine Arts Hall of Honor. She also serves as guest instructor for the Lionel Hampton School of Music.



TAMIR HENDELMAN

Award-winning jazz pianist Tamir Hendelman is a member of the Jeff Hamilton Trio and the Clayton/Hamilton Jazz Orchestra. Beginning his keyboard studies at age six in Tel Aviv, Israel, Tamir moved to the U.S. at age 12, winning Yamaha's national keyboard competition two years later in 1986. Tamir then studied at the Tanglewood Institute and received a bachelor of music composition degree from the Eastman School of Music in 1993. After a three-year term as musical director for the Lovewell Institute, a national arts education organization, he returned to Los Angeles where he has been in steady demand as a pianist and arranger, touring the U.S., Europe and Asia and receiving awards from ASCAP and the National Foundation for the Advancement of the Arts. In addition to his work with Jeff Hamilton and John Clayton, he has performed with Harry Allen, Bill Holman, Teddy Edwards, Warren Vache, Houston Person, Tierney Sutton, Patti Austin, Barbara Morrison, Johnny Mandel and Sammy Nestico. A career highlight was participating in the premier of John Clayton's new orchestration of Oscar Peterson's *Canadiana Suite* in the Hollywood Bowl.



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ETHEL ENNIS

There is good reason that Ethel Ennis is known as a "cultural treasure" of her native Baltimore. She was born in the depths of the depression on the third floor of a Baltimore row house. Overcoming early hardships, she began playing piano at 13 and singing at 15, while still a student in high school. Public recognition came when she was still a teenager, and by the time she was 22, she had made her first national recording on the old Jubilee label. The record is still re-issued from time to time.

International acclaim came to Ennis in 1958, when she first toured northern Europe and performed at the Brussels World's Fair with the All Star Benny Goodman Band. She quickly became the most celebrated jazz singer from Baltimore since Billie Holiday.

During the 1960s, Ennis made a number of recordings for RCA, and toured the United States and Europe dozens of times.

During the 1970s, Ennis participated in Baltimore's urban renaissance with frequent downtown concerts. She became widely known for contributing her singing talent to a diverse assortment of charitable and cultural events. In the 1990s, Ennis was again attracting attention and headlining at places such as Washington, D.C.'s Kennedy Center alongside other jazz greats.

Stylistically, Ennis uses subtle shadings to create warm interpretations of both well-known standards and lesser-known material. Her rhythmic drive is similarly understated and joyfully springy, avoiding unnecessary dramatics and allowing the full flavor of her material to emerge.



HOUSTON PERSON

Houston Person, born in South Carolina, didn't take up the tenor saxophone until his late teenage years. He gained considerable experience in bands during his military service. In the 60s he was sometimes sideman, sometimes leader of small groups cashing in on the organ-tenor fad, and was a member of Johnny Hammond's group from 1963-66. Late in the decade, he began a long-lasting association with his wife, singer Etta Jones.

Although his playing style is rooted in earthy R&B, he also has played with forward-thinking musicians such as Ran Blake. From the 90s onwards, he has been associated with HighNote Records and their subsidiary, Savant, as producer and leader of the house band for numerous recording dates.

He has worked with most of the jazz greats and recorded with Etta Jones, Booker Ervin, Don Patterson, Buddy Tate, Teddy Edwards, Ron Carter, Charles Earland, Idris Muhammad and Melvin Sparks among others.

His CD releases include: *Social Call* (2003); *Talk of the Town* (2003); *Sentimental Journey* (2002); *Blue Velvet* (2001); *Trust in Me* (2001); *Blue Odyssey* (2000); *In a Sentimental Mood* (2000); *Truth* (1999); *Soft Lights* (1999); *Close Encounters* (1999); *My Romance* (1998); *Person-ified* (1997); *Goodness* (1995), *Just Friends* with Buddy Tate (1994); *Sugar* with Etta Jones (1994); and *Why Not* (1994).



BYRON STRIPLING

With a contagious smile and captivating charm, trumpet virtuoso Byron Stripling has ignited audiences internationally. As soloist with the Boston Pops Orchestra, he has performed frequently under the baton of Keith Lockhart, as well as being featured on the PBS special *Evening at the Pops* with conductor John Williams. Stripling currently serves as artistic director and conductor of the highly acclaimed Columbus Jazz Orchestra.

An accomplished actor and singer, Stripling was chosen to star in the lead role of the Broadway-bound musical *Satchmo*, had a cameo role in the television movie *The Young Indiana Jones Chronicles* and served up a riotous comedic performance in the 42nd Street production of *From Second Avenue to Broadway*.

Stripling earned his stripes as lead trumpet and soloist with the Count Basie Orchestra. He also played and recorded extensively with the ensembles of Dizzy Gillespie, Woody Herman, Dave Brubeck, Lionel Hampton, Clark Terry, Louis Bellson and Buck Clayton, in addition to the Lincoln Center Jazz Orchestra, the Carnegie Hall Jazz Band and the GRP All Star Big Band.

Stripling studied at the Eastman School of Music in Rochester, New York and the Interlochen Arts Academy in Interlochen, Michigan. He enjoys conducting seminars and master classes at colleges, universities, conservatories and high schools.

artist information continued
on page 51

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STUDENT PERFORMANCES

WEDNESDAY, FEBRUARY 25

INSTRUMENTAL COMBOS & MIDDLE SCHOOL VOCAL ENSEMBLES

LDS INSTITUTE	902 Deakin Street • Campus
Warm-Up:	Room 49 Critique:..... Room 29
Adjudicators:	HEDAHL • KRAINTZ • LAMBERT • YOUNG
8:20 Lincoln Middle School (James).....	Vocal Pullman, WA
9:00 WE Graham Community School (McComb).....	Combo Slocan City, BC
9:20 Garfield Palouse Middle School (Gist).....	Vocal Garfield, WA
9:40 Blatchley Middle School (Kernin).....	Combo Sitka, AK
10:00 Orofino Elementary/Junior High School (Holzer).....	Vocal Orofino, ID
10:20 Mead Middle School 2 (Kwon).....	Vocal Mead, WA
10:40 Canfield Middle School (Bright).....	Vocal Coeur d'Alene, ID
11:00 Northwood Middle School (Smith).....	Vocal Spokane, WA
11:20 Mead Middle School 1 (Kwon).....	Vocal Mead, WA
11:40 Jenifer Junior High School (Lenington).....	Combo Lewiston, ID
1:00 Northwood Middle School 2 (Shook).....	Combo Spokane, WA
1:20 Central Middle School (Agidius).....	Combo Milton Freewater, OR
1:40 Northwood Middle School 1 (Shook).....	Combo Spokane, WA
2:00 Riverside Middle School (Carlson).....	Combo Chattaroy, WA
2:20 Sandpoint Middle School (Brownell).....	Vocal Sandpoint, ID
2:40 Saint George's Middle School (Demand).....	Vocal Spokane, WA
3:00 Sky View Middle School (Chaiet).....	Vocal Bend, OR

ELEMENTARY & JUNIOR HIGH INSTRUMENTAL ENSEMBLES

HARTUNG THEATRE	Sixth Street and Stadium Drive • Campus
Warm-Up:	Green Room Critique:..... Make-Up Room
Adjudicators:	CHRISTENSEN • JONES • McCULLOUGH • K. PISANO
9:20 Jenifer Junior High School (Lenington).....	Jr High Lewiston, ID
9:40 Moscow Junior High School (Garrett).....	Jr High Moscow, ID
10:20 Sacajawea Junior High School (Hegelganz).....	Jr High Lewiston, ID
10:40 Lewiston Elementary School (Lenington).....	Elementary Lewiston, ID
11:00 St Mary's All City 3 (Crathorne).....	Elementary Moscow, ID
11:20 Northwood Middle School 1 (Shook).....	Jr High Spokane, WA
11:40 Mary Walker Grade School (Keberle).....	Elementary Springdale, WA
12:00 St Mary's All City 2 (Crathorne).....	Elementary Moscow, ID
1:00 St Mary's All City 1 (Crathorne).....	Elementary Moscow, ID
1:20 Genesee Junior High School (Caldwell).....	Jr High Genesee, ID
1:40 Garfield Palouse Middle School (Vertrees).....	Jr High Garfield, WA
2:00 Pottlatch Elementary School (Richards).....	Elementary Pottlatch, ID
2:20 Highland Schools (Kellis).....	Jr High Craigmont, ID

MIDDLE SCHOOL & JUNIOR SECONDARY INSTRUMENTAL ENSEMBLES

UNIVERSITY AUDITORIUM	First Floor • Administration Building • Campus
Warm-Up:	Basement Critique:..... Dressing Room
Adjudicators:	HASKELL • H. JARVIS • MILLER • SPEVACEK
8:20 Lincoln Middle School (Covill).....	Middle Pullman, WA
8:40 Heatherwood Middle School (Stangland).....	Middle Mill Creek, WA
9:00 Chinook Middle School (Mahaffey).....	Middle Bellevue, WA
9:20 Hamilton Middle School (Jackson).....	Middle Seattle, WA
9:40 New Westminster Secondary School (Sharpe).....	Jr Sec New Westminster, BC
10:00 Mead Middle School 2 (Swenland).....	Middle Mead, WA
10:20 Lincoln Middle School (Torgerson).....	Middle Clarkston, WA
10:40 Lakes Middle School (Duke).....	Middle Coeur d'Alene, ID
11:00 Sacajawea Middle School (Shamblin).....	Middle Spokane, WA
11:20 Mead Middle School 1 (Swenland).....	Middle Mead, WA
11:40 Riverside Middle School (Carlson).....	Middle Chattaroy, WA
12:00 Sky View Middle School (Chaiet).....	Middle Bend, OR
1:00 Parkland Junior Secondary School (Stock).....	Jr Sec Cranbrook, BC
1:20 Jenkins Middle School (Meredith).....	Middle Chewelah, WA
1:40 Blatchley Middle School (Kernin).....	Middle Sitka, AK
2:00 New Westminster Secondary School (Sharpe).....	Jr Sec New Westminster, BC
2:20 Tyee Middle School (Wilbert).....	Middle Bellevue, WA
2:40 Northwood Middle School 2 (Shook).....	Middle Spokane, WA
3:00 Central Middle School (Agidius).....	Middle Milton Freewater, OR

ELEMENTARY & JUNIOR HIGH VOCAL ENSEMBLES

LDS STAKE CENTER	1617 Blaine Street • Moscow
Warm-Up:	Children's Classroom Critique:..... Relief Society Room
Adjudicators:	DeMIERO • FRASER • PLOEGER • SCOVELL
8:20 Jefferson Elementary School (Bingham).....	Elementary Pullman, WA
8:40 Genesee Elementary School (Caldwell).....	Elementary Genesee, ID
9:00 McGhee Elementary School (Burke).....	Elementary Lewiston, ID
9:20 Pottlatch Elementary School (Richards).....	Elementary Pottlatch, ID
9:40 Orchard Elementary School (Kleinert).....	Jr High Moscow, ID
10:00 Orchards Elementary School (Burke).....	Elementary Lewiston, ID
10:20 Pottlatch Junior High School (Richards).....	Jr High Pottlatch, ID
10:40 Genesee Junior High School (Caldwell).....	Jr High Genesee, ID
11:00 Jenifer Junior High School (Pais).....	Jr High Lewiston, ID
11:20 Lincoln Heights Elementary School (Dexter).....	Elementary Spokane, WA
11:40 Prairie Elementary School (Karel).....	Elementary Cottonwood, ID
1:00 Farmin Stidwell Elementary School (Gunter).....	Elementary Sandpoint, ID
1:20 Bonners Ferry Children's Choir (Blake).....	Elementary Bonners Ferry, ID
1:40 Webster Elementary School (Burke).....	Elementary Lewiston, ID
2:00 St. Stanislaus Elementary School (Bross).....	Elementary Lewiston, ID
2:20 Northwood Middle School 2 (Smith).....	Jr High Spokane, WA
2:40 St Mary's All City (Crathorne).....	Elementary Moscow, ID
3:00 McSorley Elementary School (O'Brien).....	Elementary Lewiston, ID

WEDNESDAY, FEBRUARY 25-CONTINUED

INSTRUMENTAL AND VOCAL SOLOISTS

CLEARWATER/WHITEWATER ROOM	First Floor • Commons • Campus
Warm-Up:	Wellspring Room
Adjudicators:	SEILER (Instrumental) • WOODEN (Vocal)
9:30 Benjamin Walden.....	Harmonica McDonald Elementary
9:45 Jack Sandberg.....	Piano Home School
10:00 Emily McGuire.....	Piano Private
10:15 Jack Sandberg.....	Trumpet Home School
10:30 Marie Edens.....	Piano Riverside Middle School
10:45 Bailey Brownell.....	Soprano Farmin-Stidwell Elementary
11:00 Cameron Brownell.....	Tenor Farmin-Stidwell Elementary
11:15 Justin Hair.....	Alto Saxophone Central Middle School
11:30 Travis Norton.....	Alto Saxophone Central Middle School
11:45 Kailey Van Ocker.....	Trumpet Central Middle School
12:00 Ariel Johnson.....	Soprano Moscow Junior High School
12:45 Zander Skeie.....	Trumpet Mead Middle School
1:00 Kaitlin Cushman.....	Tenor Saxophone Jenifer Junior High School
1:15 CJ Rake.....	Guitar Jenifer Junior High School
1:30 Kyle Gemberling.....	Tenor Jenifer Junior High School
1:45 Jessica Gosse.....	Alto Jenifer Junior High School
2:00 Addy Rossiter.....	Alto Jenifer Junior High School
2:15 Blaine Fonesbeck.....	Bass Jenifer Junior High School
2:30 Keela Sykes.....	Soprano Orofino Elementary/Junior High School
2:45 Dustin Patterson.....	Tenor Lincoln Middle School
3:00 Tyler Howard.....	Bass Lincoln Middle School
3:15 Chelsey Caldwell.....	Soprano Genesee Junior High School

STUDENT PERFORMANCES

THURSDAY, FEBRUARY 26

INSTRUMENTAL COMBOS

LDS INSTITUTE	902 Deakin Street • Campus
Warm-Up:	Room 49
Adjudicators:	CHRISTENSEN • MILLER
8:00 University of Idaho 2 (Horn).....	Moscow, ID
8:30 University of Idaho 1 (Lynch).....	Moscow, ID
9:00 Yakima Valley Community College 4 (Rudnick).....	CC Yakima, WA
9:30 Clark College (Bisquera).....	CC Vancouver, WA
10:00 Yakima Valley Community College 3 (Rudnick).....	CC Yakima, WA
10:30 Washington State University (Young).....	Pullman, WA
11:00 Washington State University (Young).....	Pullman, WA
11:30 University of Washington (Stelert).....	Seattle, WA
1:00 Pacific Lutheran University (Joyner).....	Tacoma, WA
1:30 Central Washington University (Bryua).....	Ellensburg, WA
2:00 Yakima Valley Community College 2 (Rudnick).....	CC Yakima, WA
2:30 Eastern Oregon University (Cooper).....	La Grande, OR
3:00 Whitworth College (Keberle).....	Spokane, WA
3:30 Yakima Valley Community College 1 (Rudnick).....	CC Yakima, WA
4:00 Wenatchee Valley College (Vandivort).....	CC Wenatchee, WA
4:30 Brigham Young University (Call).....	Provo, UT

INSTRUMENTAL ENSEMBLES

UNIVERSITY AUDITORIUM	First Floor • Administration Building • Campus
Warm-Up:	Basement Critique:..... Dressing Room
Adjudicators:	JONES • SEILER • SIELERT • SPEVACEK
8:00 University of Idaho 3 (Gemberling).....	Critique Moscow, ID
8:30 Washington State University 2 (Snider).....	Pullman, WA
9:30 Treasure Valley Community College (Armstrong).....	CC Ontario, OR
10:00 Pierce College (Stevens).....	CC Lakewood, WA
10:30 Whitman College (Glenn).....	Walla Walla, WA
11:00 Pacific Lutheran University (Joyner).....	Tacoma, WA
11:30 Mt Hood Community College (Jones).....	CC Gresham, OR
12:00 Yakima Valley Community College (Rudnick).....	CC Yakima, WA
1:00 Brigham Young University-Idaho (Watkins).....	Rexburg, ID
1:30 Lewis Clark State College (Perconti).....	Open Division Lewiston, ID
2:00 Gonzaga University (Moller).....	Spokane, WA
2:30 University of Idaho 2 (McCurdy).....	Critique Moscow, ID
3:00 Boston College (Bonauiuto).....	Chestnut Hill, MA
3:30 University of Idaho 1 (McCurdy).....	Critique Moscow, ID
4:00 Central Washington University (Bryua).....	Ellensburg, WA
4:30 Whitworth College (Keberle).....	Spokane, WA
5:00 Washington State University 1 (Yasinitsky).....	Composition (2) Pullman, WA

VOCAL ENSEMBLES

RECITAL HALL	First Floor • Lionel Hampton School of Music • Campus
Warm-Up:	Room 119 Critique:..... Room 216
Adjudicators:	FRASER • KRAINTZ • LAMBERT • SINGH
8:30 Northwest College (Prettyman).....	MM Kirkland, WA
9:00 Pierce College (Kunz).....	MM Lakewood, WA
9:30 Albertson College (Saunders).....	MM Caldwell, ID
10:00 Boston College (Bonauiuto).....	MM Chestnut Hill, MA
10:30 Columbia Basin Community College 1 (Cazier).....	CC Pasco, WA
11:00 Brigham Young University (Eisenhour).....	MM Provo, UT
11:30 Washington State University (Scovell).....	MM/Composition Pullman, WA
1:00 University of Idaho 2 (Bukvich).....	Critique/Composition Moscow, ID
1:30 University of Idaho 1 (Bukvich).....	Critique Moscow, ID
2:00 Columbia Basin Community College 2 (Cazier).....	MM Pasco, WA
2:30 Edmonds Community College (Sanders).....	CC Lynnwood, WA
3:00 Selkirk College (Hodge).....	CC Nelson, BC

Division Continues

THURSDAY, FEBRUARY 26 - CONTINUED

VOCAL ENSEMBLES-CONTINUED

Table listing vocal ensembles with times, locations, and adjudicators.

WIND INSTRUMENT SOLOISTS

HARTUNG THEATRE... Sixth Street and Stadium Drive • Campus

Warm-Up: Green Room Critique: Make-Up Room

Adjudicator: HASKELL

Table listing wind instrument soloists with names, instruments, and schools.

RHYTHM SOLOISTS

LDS STAKE CENTER... 1617 Blaine Street • Moscow

Warm-Up: Children's Classroom

Adjudicator: WIDNER

Table listing rhythm soloists with names, instruments, and schools.

ALTO & BASS VOCAL SOLOISTS

CLEARWATER/WHITEWATER ROOM... First Floor • Commons • Campus

Warm-Up: Wellspring Room

Adjudicator: DeMIERO

Table listing alto and bass vocal soloists with names and schools.

THURSDAY, FEBRUARY 26 - CONTINUED

SOPRANO & TENOR VOCAL SOLOISTS

CREST/HORIZON ROOM... Fourth Floor • Commons • Campus

Warm-Up: Panorama Room

Adjudicator: WOODEN

Table listing soprano and tenor vocal soloists with names and schools.

STUDENT PERFORMANCES

FRIDAY, FEBRUARY 27

VOCAL COMBOS, NON-MIXED VOCAL ENSEMBLES & RHYTHM COMBOS

LDS INSTITUTE... 902 Deakin Street • Campus

Warm-Up: Room 49 Critique: Room 29

Adjudicators: FRASER • SPEVACEK • WOODEN • YOUNG

Table listing vocal combos, non-mixed vocal ensembles, and rhythm combos.

A, B & JUNIOR DIVISION VOCAL ENSEMBLES (AREA MIC)

CHURCH OF THE NAZARENE-SITE 1... 1400 East Seventh Street • Moscow

Warm-Up: Fellowship Hall Critique: TBA

Adjudicators: JONES • LAMBERT • SEILER • WOLKING

Table listing A, B, and Junior Division vocal ensembles.

AAAA, AAA, AA & CRITIQUE VOCAL ENSEMBLES (AREA MIC)

UNIVERSITY AUDITORIUM... First Floor • Administration Building • Campus

Warm-Up: Basement Critique: Dressing Room

Adjudicators: KRAINTZ • SIELERT • SOVELL • SINGH

Table listing AAAA, AAA, AA, and Critique vocal ensembles.

FRIDAY, FEBRUARY 27 - CONTINUED

AAAA, AAA, AA & CRITIQUE VOCAL ENSEMBLES-CONTINUED

UNIVERSITY AUDITORIUM... First Floor • Administration Building • Campus

Table listing AAAA, AAA, AA, and Critique vocal ensembles.

VOCAL ENSEMBLES (MULTI MIC)

RECITAL HALL... First Floor • Lionel Hampton School of Music • Campus

Warm-Up: Room 119 Critique: Room 216

Adjudicators: CHRISTENSEN • DeMIERO • KUNZ • PLOEGER

Table listing vocal ensembles (multi mic).

ALTO & TENOR VOCAL SOLOISTS

CLEARWATER/WHITEWATER ROOM... First Floor • Commons • Campus

Warm-Up: Wellspring Room

Adjudicator: MILLER

Table listing alto and tenor vocal soloists.

SOPRANO & BASS VOCAL SOLOISTS

CREST/HORIZON ROOM... Fourth Floor • Commons • Campus

Warm-Up: Panorama Room

Adjudicator: SMITH

Table listing soprano and bass vocal soloists.

ALTO VOCAL SOLOISTS

CHURCH OF THE NAZARENE-SITE 2... 1400 East Seventh Street • Moscow

Warm-Up: Fireside Room

Adjudicator: LUBAG

Table listing alto vocal soloists.

FRIDAY, FEBRUARY 27 - CONTINUED

ALTO VOCAL SOLOISTS-CONTINUED

CHURCH OF THE NAZARENE-SITE 2... 1400 East Seventh Street • Moscow

Table listing alto vocal soloists.

SOPRANO VOCAL SOLOISTS

HARTUNG THEATRE... Sixth Street • Campus

Warm-Up: Green Room

Adjudicator: HASKELL

Table listing soprano vocal soloists.

STUDENT PERFORMANCES

SATURDAY, FEBRUARY 28

AAAA & JUNIOR DIVISION INSTRUMENTAL COMBOS

AUDITORIUM (ROOM 106)... Agricultural Sciences Building • Campus

Warm-Up: Room 204

Adjudicators: SIELERT • YORGANSON

Table listing AAAA and Junior Division instrumental combos.

AAA & AA INSTRUMENTAL COMBOS

CHURCH OF THE NAZARENE-SITE 2... 1400 East Seventh Street • Moscow

Warm-Up: Room 49

Adjudicators: KUNZ • SNIDER

Table listing AAA and AA instrumental combos.

SATURDAY, FEBRUARY 28 - CONTINUED

AAA & AA INSTRUMENTAL COMBOS-CONTINUED

Table listing AAA & AA Instrumental Combos with school names, locations, and times.

A & B INSTRUMENTAL COMBOS

Table listing A & B Instrumental Combos with school names, locations, and times.

AAAA' & CRITIQUE' INSTRUMENTAL ENSEMBLES

Table listing AAAA' & Critique' Instrumental Ensembles with school names, locations, and times.

AAAA' INSTRUMENTAL ENSEMBLES

Table listing AAAA' Instrumental Ensembles with school names, locations, and times.

AAA' INSTRUMENTAL ENSEMBLES

Table listing AAA' Instrumental Ensembles with school names, locations, and times.

SATURDAY, FEBRUARY 28 - CONTINUED

AAA' INSTRUMENTAL ENSEMBLES-CONTINUED

Table listing AAA' Instrumental Ensembles with school names, locations, and times.

AAA' & AA' INSTRUMENTAL ENSEMBLES

Table listing AAA' & AA' Instrumental Ensembles with school names, locations, and times.

AA' INSTRUMENTAL ENSEMBLES

Table listing AA' Instrumental Ensembles with school names, locations, and times.

A' INSTRUMENTAL ENSEMBLES

Table listing A' Instrumental Ensembles with school names, locations, and times.

SATURDAY, FEBRUARY 28 - CONTINUED

B INSTRUMENTAL ENSEMBLES

Table listing B Instrumental Ensembles with school names, locations, and times.

JUNIOR DIVISION & CRITIQUE' INSTRUMENTAL ENSEMBLES

Table listing Junior Division & Critique' Instrumental Ensembles with school names, locations, and times.

BARITONE SAX & TROMBONE SOLOISTS

Table listing Baritone Sax & Trombone Soloists with school names, locations, and times.

TENOR SAX, CLARINET & BASS CLARINET SOLOISTS

Table listing Tenor Sax, Clarinet & Bass Clarinet Soloists with school names, locations, and times.

SATURDAY, FEBRUARY 28 - CONTINUED

TENOR SAX, CLARINET & BASS CLARINET SOLOISTS-CONTINUED

Table listing Tenor Sax, Clarinet & Bass Clarinet Soloists with school names, locations, and times.

DRUMS & VIBES SOLOISTS

Table listing Drums & Vibes Soloists with school names, locations, and times.

BASS & GUITAR SOLOISTS

Table listing Bass & Guitar Soloists with school names, locations, and times.

ALTO SAX, FLUTE & VIOLIN SOLOISTS

Table listing Alto Sax, Flute & Violin Soloists with school names, locations, and times.

SATURDAY, FEBRUARY 28 - CONTINUED

ALTO SAX, FLUTE & VIOLIN SOLOISTS - CONTINUED

Table listing performers for Alto Sax, Flute & Violin Soloists. Includes names like Borah Theatre, Andrew Shopland, Joel Sandford, Jacob Zimmerman, Jamie Rottle, Scott Rowell, Nick Wold, etc.

PIANO & HARP SOLOISTS

Table listing performers for Piano & Harp Soloists. Includes Clearwater/White Water Room, Sarah Slonim, Scotty Bemis, Max Heath, etc.

TRUMPET SOLOISTS

Table listing performers for Trumpet Soloists. Includes CREST/HORIZON ROOM, Dylan Smith, Ian Johnson, Nathan Beard, etc.

STUDENT PERFORMANCE ADJUDICATORS

Table listing adjudicators for student performances. Includes Charles Argersinger, Chris Bruya, Jim Christensen, Pete Crawford, etc.

Large table listing faculty and staff members. Includes Dave Glenn, John Harbaugh, Jeff Haskell, Lacie Hedaal, Randy Hubbs, Donald Immel, Dave Jarvis, Heidi Jarvis, Keven Johansen, Terry Jones, Dan Koberle, Ken Kraintz, Kelly Kunz, Evin Lambert, Reuel Lubag, Spencer Martin, Chad McCullough, Les Merrill, Robert Miller, Jim Pisano, Kristin Pisano, Kristina Ploeger, Jonathan Pugh, Dennis Reindolds, Jen Scovell, Dave Seiler, Lee Shook, Tom Shook, Vanessa Sielert, Vern Sielert, Vijay Singh, Larry Smith, David Snider, Robert Spevacek, Robert Tapper, Jim Widner, Henry Wolkling, Ron Wooden, Greg Yasinitsky, Lars Yorgason, Horace-Alexander Young.

WEDNESDAY, FEBRUARY 25

INSTRUMENTAL & VOCAL COMBOS AND ENSEMBLES

Table listing instrumental and vocal combos and ensembles for Wednesday, Feb 25. Includes Blatchley Middle School, Bonners Ferry Children's Choir, etc.

WEDNESDAY, FEBRUARY 25

INSTRUMENTAL & VOCAL SOLOISTS

Table listing instrumental and vocal soloists for Wednesday, Feb 25. Includes Brownell, Bailey, Cameron, Caldwell, Chelsey, etc.

THURSDAY, FEBRUARY 26

INSTRUMENTAL & VOCAL COMBOS AND ENSEMBLES

Table listing instrumental and vocal combos and ensembles for Thursday, Feb 26. Includes Alberson College, Bellevue Community College, etc.

Table listing instrumental and vocal combos and ensembles for Thursday, Feb 26 (continued). Includes University of Idaho 3, University of Washington, etc.

THURSDAY, FEBRUARY 26

INSTRUMENTAL & VOCAL SOLOISTS

Table listing instrumental and vocal soloists for Thursday, Feb 26. Includes Abbott, Jessica, Anderson, Megan, Atkinson, Lucas, etc.

Table listing instrumental and vocal combos and ensembles for Friday, Feb 27. Includes Gonzaga Preparatory School, Grandview High School, etc.

FRIDAY, FEBRUARY 27

VOCAL SOLOISTS

Table listing vocal soloists for Friday, Feb 27. Includes Armijo, Jessica, Arvey, Alysha, Baker, Alysia, etc.

FRIDAY, FEBRUARY 27

VOCAL SOLOISTS - CONTINUED
Wood, Robert 10:30 Tenor Commons 1st
Young, Mikael 1:00 Soprano Commons 4th
Zickelso, Taryn 3:00 Alto Nazarene 2
Zickler, Coleen 9:45 Alto Nazarene 2

SATURDAY, FEBRUARY 28

INSTRUMENTAL COMBOS AND ENSEMBLES

Table listing instrumental combos and ensembles for Saturday, February 28. Columns include school name, time, level, and location.

Table listing instrumental soloists for Saturday, February 28. Columns include name, time, instrument, and location.

Table listing instrumental soloists for Saturday, February 28. Columns include name, time, instrument, and location.

SATURDAY, FEBRUARY 28

INSTRUMENTAL SOLOISTS

Table listing instrumental soloists for Saturday, February 28. Columns include name, time, instrument, and location.

SATURDAY, FEBRUARY 28

INSTRUMENTAL SOLOISTS

Table listing instrumental soloists for Saturday, February 28. Columns include name, time, instrument, and location.

DATES FOR THE 38th LIONEL HAMPTON JAZZ FESTIVAL FEBRUARY 23 - 26, 2005

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Welcome To The Future Of Jazz

Dear Festival Guests,

It is with great pleasure that I welcome you to the University of Idaho, the Lionel Hampton Jazz Festival and the future of jazz. It is your very involvement in this festival that makes me confident that the future of this great American art form will remain vibrant.

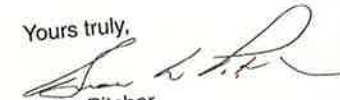
The University of Idaho is committed to the finest in education, including teaching in jazz performance, education and history. We are also committed to your enjoyment of jazz. We are proud of the students who go on to perform and those who go on to teach. We also are proud of those who simply gain a better understanding and enjoyment of the music.

The university offers diversity of jazz experiences, from attending just one artist's workshop during the festival to enrolling in a graduate program emphasizing jazz performance, in addition to the opportunities to peruse jazz history or conduct scholarly research in our International Jazz Collections. These opportunities add to our enjoyment of jazz at its finest.

Jazz has been a pervasive and persuasive influence on American and international cultures for the past century. One can trace many of the cultural, legal, economic and artistic movements of American and world history through the music of jazz. It may be the most personal form of music, yet it often requires the most consideration and interaction among its musicians. Jazz has the power to teach about self, about group and about society; hence, the University of Idaho's commitment to supporting jazz throughout its programs.

Enjoy the festival. Enjoy the music. Enjoy the future.

Yours truly,



Brian Pitcher
Provost

The UI Commitment To Jazz Education

It is extraordinary...that the essentially urban art form of jazz should flourish in the rural west. ...that a university would so fully embrace the educational opportunities inherent in this truly American music. ... that jazz would have found such a nurturing home at the University of Idaho. That is the legacy of Lionel Hampton and his long association with the University of Idaho: a commitment to education.

The University of Idaho's jazz programs - the Lionel Hampton Jazz Festival, the International Jazz Collections and the Lionel Hampton School of Music - have education at their core. Working together, they provide opportunities to extend music education, and specifically, jazz education, on our campus, throughout Idaho, across North America and around the world. The combination of performance, instruction, preservation, technology and entertainment all serve the core mission of educating musicians and audiences alike. The goal of the Lionel Hampton Center Initiative is to provide the financial assistance needed for these programs to achieve their extraordinary education potentials.

This trio of programs works together through the Lionel Hampton Center Initiative to bring national and international attention to the UI's music education efforts. They share the common goals of:

- Celebrating the joys and traditions of jazz.
- Becoming a national leader in the education of students in the teaching and performance of jazz.
- Enhancing the understanding of the connections among jazz and American culture and history.

- Connecting these programs and resources to the rest of the world through state-of-the-art facilities, technologies and products.
- Addressing the needs and interests of the next generation of jazz musicians, scholars and audiences through innovative education, preservation and performance.
- Preserving the history of jazz, and providing access to these resources to students, jazz lovers, researchers and historians.
- Offering experiential learning for all age levels through teaching, listening, mentoring and performance.
- Providing the opportunities to participate in these educational activities at the lowest cost possible, including the maintenance and award of scholarships.
- Supporting and sustaining the growth of these programs through fund raising and endowment campaigns.
- Creating a fitting tribute to Lionel Hampton by developing the funds necessary to construct and maintain an Education and Performance facility on the campus of the University of Idaho.

The University of Idaho first established a jazz festival in 1968. Renamed in honor of Lionel Hampton in 1985, the **Lionel Hampton Jazz Festival** has become the largest educational jazz festival in the world. Each year, thousands of young musicians - from elementary to graduate school - from across the Pacific Northwest, the United States and Canada experience four days and nights of jazz. The students participate in adjudicated performances; receive critique from veteran music educators and professionals; meet with world-class jazz artists in friendly and interactive workshops; and listen and learn even more during exciting evening concerts featuring the finest jazz artists playing today. The festival is, quite simply, an extraordinary combination of education and entertainment.

The festival also reaches out to even younger audiences through its Jazz in the School program. Visiting artists travel to elementary schools throughout the region to perform and visit with students. These events often provide students with their first jazz experience - and often inspire students to seek out music education as they move into higher grade levels.

The **Lionel Hampton School of Music** became the first school of music in the United States to be named in honor of a jazz musician in 1987. The Lionel Hampton School of Music has earned a reputation for educating versatile musicians for careers in performance, education and administration. The school also serves as a musical and cultural center of campus, providing non-music majors with a variety of opportunities to study and participate in an array of musical activities.

The school experienced exceptional growth between 1986 and 1999, doubling its enrollment. Now, more than 260 students are at work earning music degrees. Jazz is integrated into the school's curriculum and degree programs include emphases in jazz performance, composition, music education and music history.

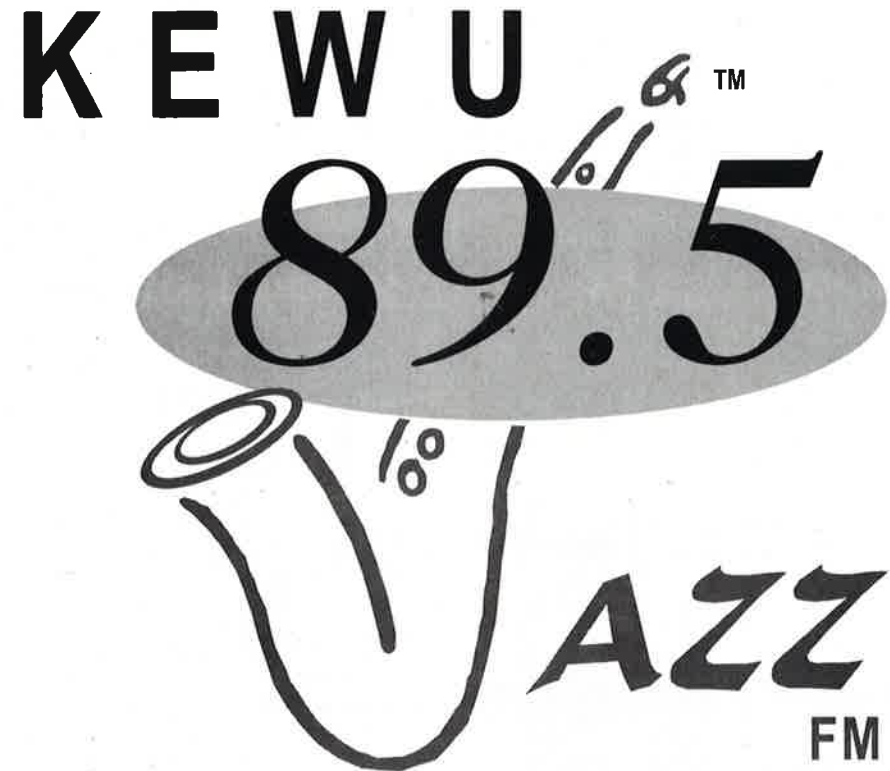
In the early 1990s, Lionel Hampton and other jazz artists attending the Festival began donating their personal memorabilia to the University of Idaho. By 2001, the **International Jazz Collections** emerged as a growing repository dedicated to the preservation, promotion and study of jazz.

Through the IJC's coordination of educational programs with the University's other jazz programs and through partnerships with other cultural and educational organizations, including the Smithsonian Institution, its trove of resources is being preserved while simultaneously being accessible for study and enjoyment by students, jazz and music enthusiasts, musicians, historians and scholars worldwide.

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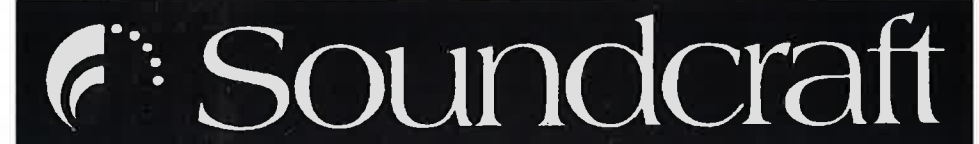
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CAROL WELSMAN

Carol Welsman is a singer and pianist who has captivated audiences around the world. She was voted Vocalist of the Year at the 2002 Canadian National Jazz Awards and received the 2003 Distinguished Alumni Award from Boston's Berklee College of Music.

Raised in Toronto, Canada, her family exposed her to diverse musical influences throughout her life. After studying piano at Berklee, she spent time in Europe studying voice and developing her song writing, lyric and production skills.

Carol returned to Toronto to launch a music production company, record label and performance career. She has performed in Indonesia, France, Italy, Greece, Spain, Barbados and across Canada.

In testament to her artistic versatility, Carol has performed with many of Canada's top orchestras, including the Toronto Symphony, the Winnipeg Symphony, Symphony Nova Scotia and the National Arts Centre Orchestra. Her "Carol Welsman and Friends Concerts" have featured some of Canada's most noted musicians. Carol was first introduced to U.S. jazz audiences when she co-hosted and performed at the 2000 Billboard Jazz Awards with the legendary Herbie Hancock. Her recent signing with Savoy Jazz will thankfully increase her visibility in the United States.

Her first CD, *Carol Welsman - Lucky To Be Me*, earned Best Female Jazz Vocalist of the Year by Jazz Report magazine. Her second CD, *Inclined*, attracted Justin Time Records and earned another Juno Award nomination. The 1999 release, *Swing Ladies Swing: A Tribute to Singers of the Swing Era*, features Carol performing with her quartet and a 40-piece orchestra. 2001 saw the CD *Hold Me* (BMG Music Canada) cross over into the smooth jazz format. And her newest CD, *The Language of Love* (2003) is receiving much-deserved critical and popular attention.



BRIAN LYNCH

Brian Lynch, born in Illinois and raised in Wisconsin, has had a varied career as trumpeter and arranger. His initial playing experiences were with local pianist Buddy Montgomery and organist Melvin Rhyne, while earning a degree from the Wisconsin Conservatory of Music. Moving to San Diego in 1980, he gained experience working with alto saxophonist Charles McPherson. Moving again in 1981, he rapidly joined the New York music scene and the international music world. He was associated with the Horace Silver Quintet from 82 to 85 while garnering big band experience with the Toshiko Akiyoshi Jazz Orchestra from 82 to 88. Simultaneously, Brian played and recorded on the Latin music scene with such salsa artists as Angel Canales and the cantante Hector La Voe. After many dates as a sideman, Brian recorded his first album as a leader, *Peer Pressure*, on the Criss Cross label in 1986.

The late 80s brought enduring associations with two musical giants: Latin master Eddie Palmieri and Art Blakey. Brian's position as a Blakey Messenger alumnus and his continuing collaboration with other graduates of the Blakey "University of Jazz" underscores his significance as a figure in his own right and leading his own groups. He also is an integral part of the acclaimed Phil Woods Quintet, in which he has been a force since 1992.

Featuring his own compositions and an all-star line up, Brian's sixth album, *Spheres of Influence* (Sharp Nine) earned raves from Downbeat magazine. His previous five CDs on Sharp Nine, Criss Cross and Ken received critical acclaim. Brian's latest release, *Tribute To The Trumpet Masters*, is considered by many critics to be his best yet.

Brian has recorded and performed with such pop luminaries as Maxwell and the artist formerly known and once again known as Prince. He indulges his love of music by performing and recording with such diverse artists as Cuban emigre songwriter Juan Carlos Formell, Buena Vista Social Club alumnus Barbarito Torres, Brazilian songwriter/performer Lenine, dance remixers Frankie Feliciano and Joe Clausell, and the new Latin alternative group Yerba Buena.

Brian now is starting to work extensively as an arranger and producer in the jazz and pop fields.



THE FOUR FRESHMEN

Established in 1948, and now celebrating 55 years, The Four Freshmen is one of the longest-lasting vocal harmony groups in the world. The original group included Bob Flanigan, Don Barbour, Ross Barbour and Hal Kratzsch. The group is best known for their first hit *It's a Blue World*. Over the years, there have been 22 variations of the group, but it is still The Four Freshmen with the original cutting edge sound. The current group not only preserves the Freshmen sound, they enhance it with their youth, vitality and talent.

The Four Freshmen have bragging rights to 41 albums, more than 70 top selling singles, six Grammy nominations and numerous television appearances. The Freshmen's most recent albums, *Still Fresh* (2000) and *Live in the New Millennium* (2002) were released by Gold Label. The current Freshmen are a multi-talented lot:

Bob Ferreira, the senior member of the Freshmen, is a graduate of Central Washington University and has been with the group since 1992. Bob sings the bass line and plays the drums and flugelhorn.

Vince Johnson is an accomplished singer who offers third part harmony as well as playing bass, guitar and trombone. Vince received his Bachelor of Music in 1994 from California State University Long Beach and his master's degree in Jazz Studies from the University of Southern California in 1996.

Brian Eichenberger is only the third lead singer in the 55-year history of the Freshmen. He also contributes with bass, guitar and piano. Brian got the call to join the Freshmen while studying jazz arrangement and performance under Phil Mattson at the School for Music Vocations in Creston, Iowa.

Curtis Calderon is the "freshest Freshmen," having recently joined the group. Hailing from San Antonio, Texas, he began his jazz career in earnest playing trumpet at the age of 11. Curtis earned his stripes by going on the road with Russ Morgan's big band. Coming home to San Antonio he was a regular fixture at The Landing Jazz Club where he was discovered by Brian Eichenberger.

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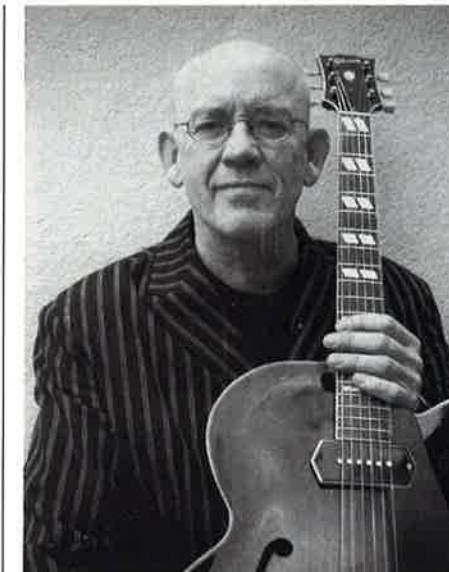


DAVID FRIESEN

Born in Tacoma, Washington, David Friesen was raised in Seattle. Friesen's first exposure to jazz was the early recordings of Earl Bostic and the June Christy recording *Something Cool* and then hearing Slim Gaillard in an L.A. club when he was underage and playing guitar. At 19, while stationed with the U.S. Army in Paris, he sat in with George Arvanitas, Johnny Griffin and Art Taylor. Then, in Copenhagen, he gigged with drummer Dick Berk and met Ted Curson in 1961. Back in the U.S., he became committed to the bass in 1964, practicing about 10 hours a day. He was jamming in Seattle with local musicians – Larry Coryell and Randy Brecker were among his young compatriots – at such places as the Penthouse, where Miles, Coltrane and Bill Evans would perform; David would play opposite them and occasionally sat in with the visiting giants. Also, for two years Friesen played piano and bass at Ilahngaehlyn, a coffee house owned by bassist Jerry Heldman.

Word began to circulate and his gigs assumed a different perspective as he hooked up with John Handy and others. Jazz education also entered his sphere of interest, and he became a faculty member of the National Stage Band Camps for several summers, working with Marian McPartland, John La Porta, Phil Wilson and the Jamey Aebersold combo clinics.

At the 1977 Monterey Jazz Festival, Friesen captured the entire audience of more than 7,000 as he opened the festival with a bass solo – sitting on a drum stool, cello-style. With barely half of 1977 gone, Friesen was joined by the imaginative young guitarist John Stowell; together they geographically dotted the West Coast from British Columbia to Southern California with performances and clinics, garnering more fans along the way. Friesen has since led many successful tours of his own throughout the United States, Canada, Europe, and parts of Asia, South America, England, Scotland, Japan and Australia.



JERRY HAHN

A resident of Portland, Oregon, Jerry Hahn is a recording artist, teacher, clinician and guitarist of this finest order. As Chuck Berg wrote in the *Jazz Educators Journal*, "Hahn's seminal recordings helped reconfigure the contemporary jazz guitar landscape."

From 1972 to 1986, Hahn served as full-time faculty at Wichita State University where he helped to establish the B.M., B.M.E., M.M. and M.M.E. programs for jazz guitar. He has served as adjunct faculty at the Colorado Institute of Art, Mount Hood Community College, Marylhurst College, Columbia Christian College, Alaska Fine Arts Institute, Evergreen State College, Lewis and Clark College, Guitar Institute of Technology, San Francisco Conservatory and Jamey Aebersold Jazz Camp clinics. He has published the three volume *Jerry Hahn Contemporary Guitar Series* and contributed to Mel Bay Publications, Inc.

As a performer and recording artist, he led the Jerry Hahn Brotherhood, worked with Gary Burton, Paul Simon, the Fifth Dimension, Bernie Wallace, David Friesen, Glen Moore, Nancy King, Ginger Baker and the John Handy Quartet. Currently, he tours and offers clinics with bassist David Friesen.

While this will be his first appearance at the Lionel Hampton Jazz Festival, he has appeared at major jazz festivals and toured the world in performance.

His recordings include *Solo Guitar* (his most recent), *Jerry Hahn & His Quintet* (1998) and *Time Changes* (1995).



ROBERTA GAMBARINI

Roberta Gambarini was born in Torino, Italy, into a family where jazz was very much appreciated and loved. She started listening to this music as a child and began singing and performing at the age of 17 in jazz clubs around northern Italy. In 1984, she took third place in a national jazz radio-TV competition, leading to performance opportunities at jazz festivals throughout Italy and recordings.

She led her own groups and collaborated with many Italian musicians. She performed in jazz broadcasts on the national radio and TV channels in Italy and recorded since 1986 both under her own name and as a guest with other artists.

In 1998, she came to the United States with a scholarship from the New England Conservatory of Music in Boston. In October of the same year, she took third place at the Thelonious Monk International Vocal Competition in Washington, D.C. Shortly after, she moved to New York City and started performing at numerous venues in the United States and abroad.

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GREG ABATE

Hailed by jazz reviewers as one of the best bebop alto saxophone players working today, audiences and reviewers also attest that Greg Abate's playing is sincere, intense and swinging. "Greg Abate is an absolute powerhouse who will absolutely not let hard driving bebop die. Greg's commitment to the music is total." (Jazz Messenger) It is high-energy bebop, intense and melodic. Greg's distinctive sound is big and full, passionate and emotional.

After graduating from Berklee College of Music in 1971, where he's listed among the prominent alumni, Greg began a two-year stint with Ray Charles, playing lead alto saxophone, along with tenor and soprano saxophone as well as flute. For another two years in the mid 1980s, he played tenor sax in the revived Artie Shaw Orchestra.

Versatility is the name of his game; versatility with great quality of sound. Whether it is bebop, mainstream or Latin, Greg adds his distinctive sound.

He has 11 albums as a leader to his credit; all critically acclaimed, including: *Straight Ahead* (1992); *Dr. Jekyll & Mr. Hype* (live with Richie Cole 1995); *It's Christmas Time* (1995); *Bop Lives* (1996); *Happy Samba* (1998) and his most recent release, *Evolution* (2002).

When not on the road, he is teaching, composing, arranging and recording. He is a jazz educator and a Selmer clinician. Greg conducts clinics and workshops internationally and works with students from middle school to college, performing with them and their teachers.



LORRAINE FEATHER

Born in Manhattan, she was named Billie Jane Lee Lorraine after her godmother Billie Holiday; her mother Jane, a big band singer; her mother's former roommate, Peggy Lee; and the song *Sweet Lorraine*. Lorraine Feather is the daughter of the late jazz writer Leonard Feather. At 18, after two years as a theater arts major at L.A. City College, she returned to New York to pursue an acting career. Some touring, regional theater, off-Broadway work and the concert and Broadway versions of *Jesus Christ Superstar* followed, interspersed with many waitressing jobs. Lorraine spent the 80s with the group Full Swing, doing the Monterey, Playboy and Kool jazz festivals, traveling to Japan and Brazil and backing Bette Midler. Full Swing recorded multiple albums for the Cypress/A&M label and Lorraine wrote lyrics for 23 songs on the group's releases.

When Full Swing dissolved, Lorraine spent a period of time focused on writing. Patti Austin, Phyllis Hyman, Carl Anderson, Djavan, Yutaka, Eric Marienthal, Jude Swift, Kevyn Lettau, Mark Winkler, David Benoit, Kenny Rankin, Tom Scott and Diane Schuur all recorded her lyrics. Cleo Laine recorded four tracks of her arrangements of Ellington instrumentals. Lorraine sang on the *Dick Tracy* soundtrack, the soundtrack album for Midler's *For the Boys* and on albums for Michael Feinstein and Eric Marienthal.

In 2002, she completed her album, *Café Society*, a compilation of original songs in a classic jazz motif, with music by Duke Ellington, Johnny Mandel, Don Grusin, Eddie Arkin, Russell Ferrante and David Benoit.



SHELLY BERG

Pianist, composer, arranger and educator Shelly Berg brings an array of talents to the contemporary music scene. Shelly is currently a professor and the chair of Jazz Studies in the Thornton School of Music at the University of Southern California, where he conducts the acclaimed Thornton Jazz Orchestra. In 1996, he attracted the Thelonious Monk Institute of Jazz Performance to USC. Shelly served as president of the International Association of Jazz Educators from 1996 to 1998. Shelly also is the 2003 recipient of the Los Angeles Jazz Society's Educator of the Year award.

Berg is a prolific jazz author and clinician, and he is the IAJE Resource Chair for improvisation. His groundbreaking text, *Jazz Improvisation: The Goal-Note Method* is considered to be among the best tomes on the subject. Shelly's *Chop Monster* improvisation series (Alfred) has been hailed as a revolutionary development in the teaching of improvisation at a beginning level.

Berg has conducted more than 20 all-state ensembles and lectured at virtually every major U.S. teacher conference, the IAJE Teacher Training Institutes and other teaching camps. Shelly has presented workshops in most U.S. states, Mexico, Canada, Israel, Japan and Europe.

Describing Berg's work as a jazz pianist, the *Los Angeles Times* stated, "Berg burns hard, his fingers flying over the keyboard while his body nearly levitates off the bench. Exhilarating..." The *LA Jazz Scene* added, "Who invented Happiness? Walt Disney? Wrong. It was pianist Shelly Berg. It didn't matter what tune or tempo, Berg genuinely found happiness with the music."

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EVELYN WHITE

Evelyn White is a pianist, vocalist and performer. Evelyn began playing the piano at the age of 3 and soon found herself accompanying her parents and various church choirs in her hometown of Clarksville, Tennessee. She entered college at the age of 16 and received a bachelor of arts degree with a major in piano performance and a minor in voice from Austin Peay State University. In 1998, she was the recipient of the school's Outstanding Alumna Award.

Evelyn's talent extends across various musical genres: from early church playing to the classical training of her university days; from musical director of various Broadway revue shows for Musicana Enterprises to pianist/vocalist for American & Hawaii Cruise Line; and from classroom teacher to the stage as a performer.

Evelyn is comfortable wherever the music takes her. During the summers of 1998 and 1999, Evelyn toured Russia as a guest of the Russian Ministry of Cultural Affairs.

Evelyn resides in Atlanta, Georgia, where she performs at various venues and teaches at a performing arts high school.



ELDAR DJANGIROV

Eldar Djangirov was born in 1987 in Kyrgyzstan in the former Soviet Union. At age five, Eldar began watching his father, Emil, play the family's piano, and was able to repeat note for note what his father played. Eldar then began studying music with his mother, Tatiana, who was a teacher of music history at a music college in Bishkek, Kyrgyzstan. Eldar was discovered when he played at Novosibirsk, Russia, at a jazz festival in the summer of 1996. New York jazz enthusiast Charles McWhorter heard him play and obtained a scholarship for him to attend summer camps at the prestigious Interlochen Center for the Arts in Michigan, where, by the age of 12, he joined the High School Jazz Big Band. Respect for the Kansas City jazz tradition convinced the Djangirov family to move there in 1998.

Since coming to the United States, Eldar has studied jazz harmony and improvisation with jazz educator Kim Park, big band with Vernon Howard, and arranging with Dave Remington. For his academic studies, Eldar attends Francis Parker School in San Diego, California, where he currently lives.

Eldar first participated in the jazz piano competition during the 2001 Lionel Hampton Jazz Festival and has returned as a performer ever since. Eldar leads the *Eldar Djangirov Trio* and has recorded two CDs, *Eldar*, released in May 2001 and *Handprints* released in June 2003.



JANE JARVIS

Even in the world of jazz, where individuality is a prerequisite, pianist-composer Jane Jarvis is truly one-of-a-kind. The late jazz critic Leonard Feather saluted her versatility, describing her long and varied career as "the nine lives of Jane Jarvis."

Hailed as a child prodigy, Jarvis began her professional career at age 11, appearing weekly on a children's radio program in her hometown in Indiana. At age 12, she was performing regularly on radio stations in Chicago and Gary, Indiana, accompanying such show biz luminaries as Paul Whiteman, Ethel Waters and Sophie Tucker.

As a teenager, she and her piano coach made an extensive tour of colleges and convents throughout the southern states.

She was the ballpark organist for the New York Mets at Shea Stadium for more than 20 years.

Numerous honors and accolades have come Jarvis' way, capped by the honorary Doctorate of Music bestowed upon her in the summer of 1998 by Indiana's Vincennes University.

But perhaps the final word is best left to her long time friend, jazz legend Lionel Hampton, who, simply and profoundly, called Jane Jarvis "one of the finest pianists of our time." Today, Jarvis remains an active and creative force.

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ENVER IZMAILOV

Enver Izmailov is a unique musician. Born in Feghana, Uzbekistan and now living in Crimea, Ukraine, he developed "tapping", a highly original technique of playing the electric guitar. He plays guitar with both hands on the neck as if it were a keyboard.

Izmailov's music combines classical harmony with astonishing virtuosity. His music is meditative and devoid of internal conflicts, which makes it so natural. Izmailov's music is indisputably rooted in the oriental instrumental tradition. Sometimes it sounds very much like passionate silence, often explosive in the oriental sense of the word. Its authenticity does not impede the musician's desire to experiment.

Izmailov is a 20th century person, and his compositions owe a great deal to modern improvisational jazz. He is authentic to his roots whenever he wants to be, but in other cases he easily goes beyond the bounds of what is already well known to him to create his own oriental eclecticism. His two albums, *Eastern Legend* (solo) and *Minaret* (trio) have been released by Boheme Music, Russia's only jazz label.

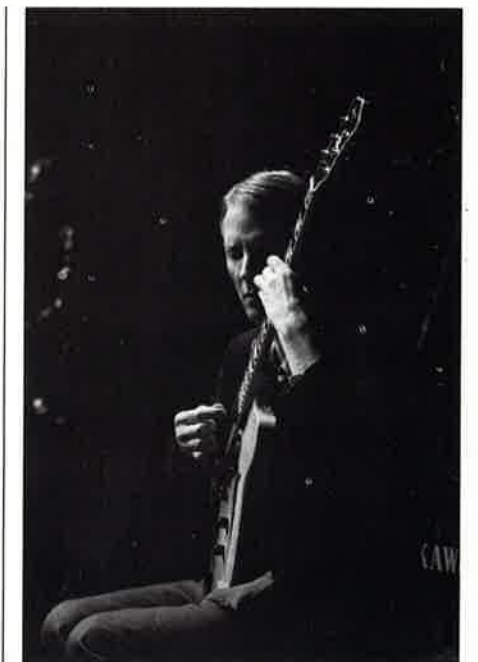


JIM MARTINEZ

Pianist Jim Martinez began his musical career at the age of four and received eighteen years of classical training. Jim won numerous awards that included concerto competitions and Junior Bach Festivals, just to name a few.

Jim's first major professional gig was with legendary jazz trombonist, Sy Zentner, and he has played with Benny Golson, Ed Thigpen, Pete Christlieb and the Nelson Riddle Orchestra. He has performed with the Sacramento Symphony and toured as a featured guest pianist with the U.S. Air Force Jazz Band from Travis Air Force Base in California.

His company, Invisible Touch Music Software, founded in 1989, arranges and records MIDI files (music on computer disks) for digital and acoustic player pianos. He recently completed a three-year agreement giving exclusive international distribution rights to Warner Brothers Publications. Jim lives near Sacramento, California, and is the National Concert Artist for Kurzweil Music Systems, a division of Young Chang Pianos.



JOHN STOWELL

John Stowell began his career with guitar lessons in his native Connecticut from guitarist Linc Chamberlind, and from John Mehegan, pianist and respected jazz educator at the Julliard School of Music and Yale University. Several years later, he met noted bassist David Friesen in New York City and launched a critically acclaimed touring and recording association that lasted seven years, included six albums, and performances in Europe, Canada, the U.S. and Australia.

During that time, John moved to Oregon where he met renowned flutist Paul Horn. This association led to an invitation for Horn, Stowell, Friesen and Paul's son, Robin, to perform in the Soviet Union. It was the first time in 40 years that American jazz musicians had been invited to play public performances in Russia, paving the way for many others to follow. In the summer of 1993, John returned to Russia, playing in Moscow, St. Petersburg and Kursk. His two sold-out performances in Kursk may be the first appearances there by an American jazz musician.

In the last 10 years, John has pursued a solo career which includes a dizzying touring and teaching schedule around the world. Audiences have delighted in duo concerts by Horn and Stowell, as well as John's accompaniment of vocalists or other artists in small ensembles.



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CHRISTIAN FABIAN

Christian Fabian was born in Sweden and raised in Germany. He studied for four years at the Maastricht Conservatory with the principal bass player for the Concertgebouw Symphony Orchestra in the Netherlands. During this time we played many musical genres in different ensembles throughout Germany, the Netherlands, Belgium, Austria and Hungary.

Fabian decided to continue his career in the United States after receiving a scholarship to attend the Berklee College of Music in Boston. Soon after his arrival, Fabian received numerous awards from Berklee and was nominated for the All-American Collegiate award from the United States Achievement Academy. He graduated with a degree in performance and filmscoring magna cum laude in 2000. Also in 2000, he shared the value of his education by becoming an artist in residence at the University of Massachusetts in Boston.

Since arriving in the U.S., Fabian has been involved extensively in the national and international jazz scene, performing with such notables as Gary Burton, John LaPorta, Elvin Jones, Richard Evans, Ed Thigpen, Makoto Ozone, Chaka Khan, Bob Mintzer, Charlie Mariano, Rick Margitza, Bobby Hebb – all in addition to being a member of the Lionel Hampton New York Big Band. Fabian relocated to New York City in 2001 where he divides his time between performing, teaching, composing and recording.



KUNI MIKAMI

Kuni Mikami, born and raised in Japan, studied classical piano from age six to age 15. In high school, he heard Dave Brubeck's rendition of *Take Five* and immediately decided that jazz was what he wanted to be playing.

He moved to New York City in 1975 to pursue his career by attending jam sessions and enrolling in a JazzMobile workshop, where he met jazz masters Barry Harris, Norman Simmons, Frank Foster, Jimmy Heath and Billy Taylor. Since then, Mikami has performed the world over in both clubs and festivals. In 1991, he joined Hamp's Big Band. Mikami has backed Illinois Jacquet, Dakota Staton, Melba Joyce and was a member of the Duke Ellington Orchestra.

Mikami works as a jazz critic for Japan's *OCS News*, has written two books for jazz piano instruction and served as musical director for several off-Broadway shows. In 2001, he released the CDs *Echoes* and *Close to You*. Mikami remains active in the jazz scenes in both the U.S. and Japan.



WALLY GATOR WATSON

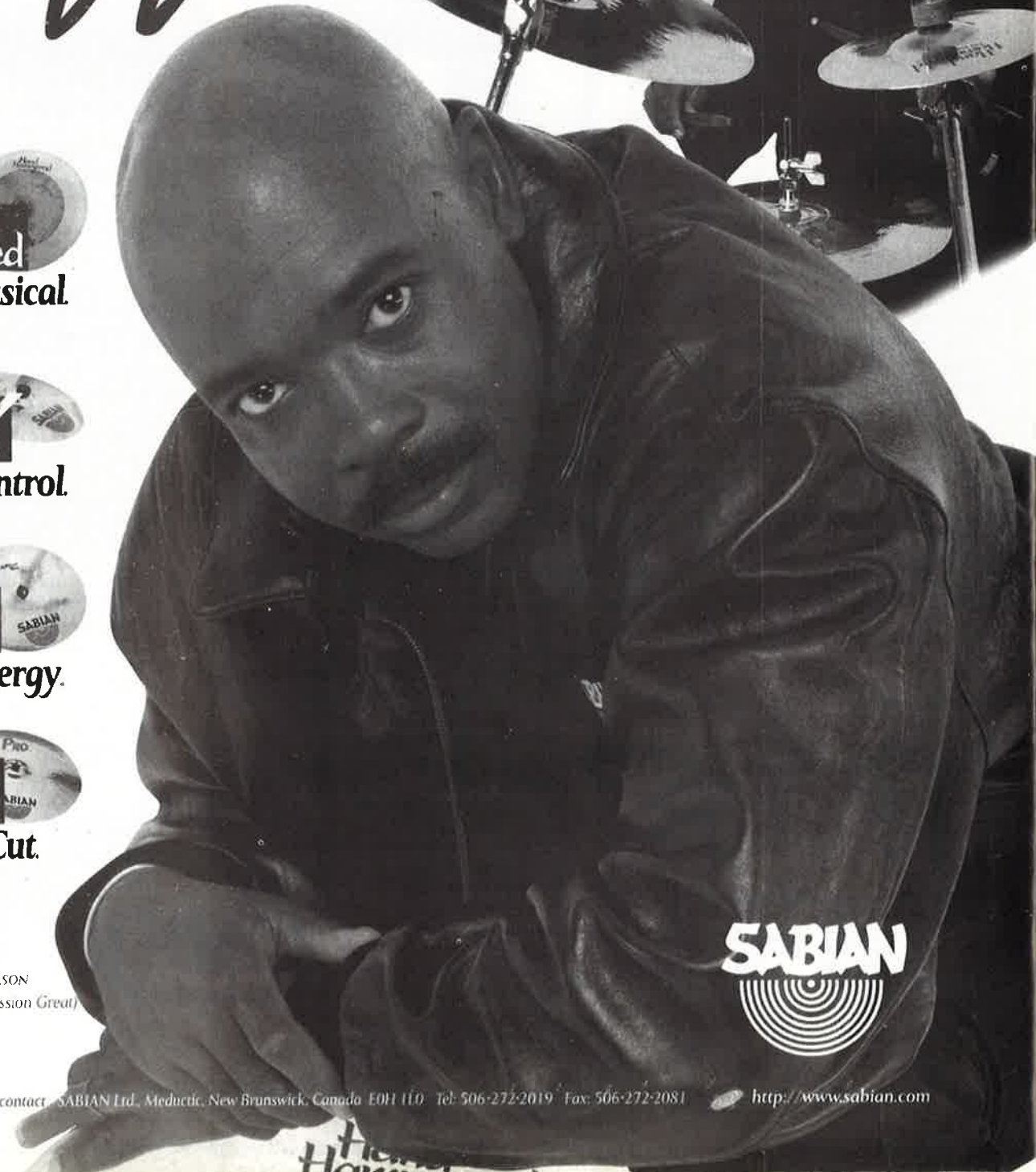
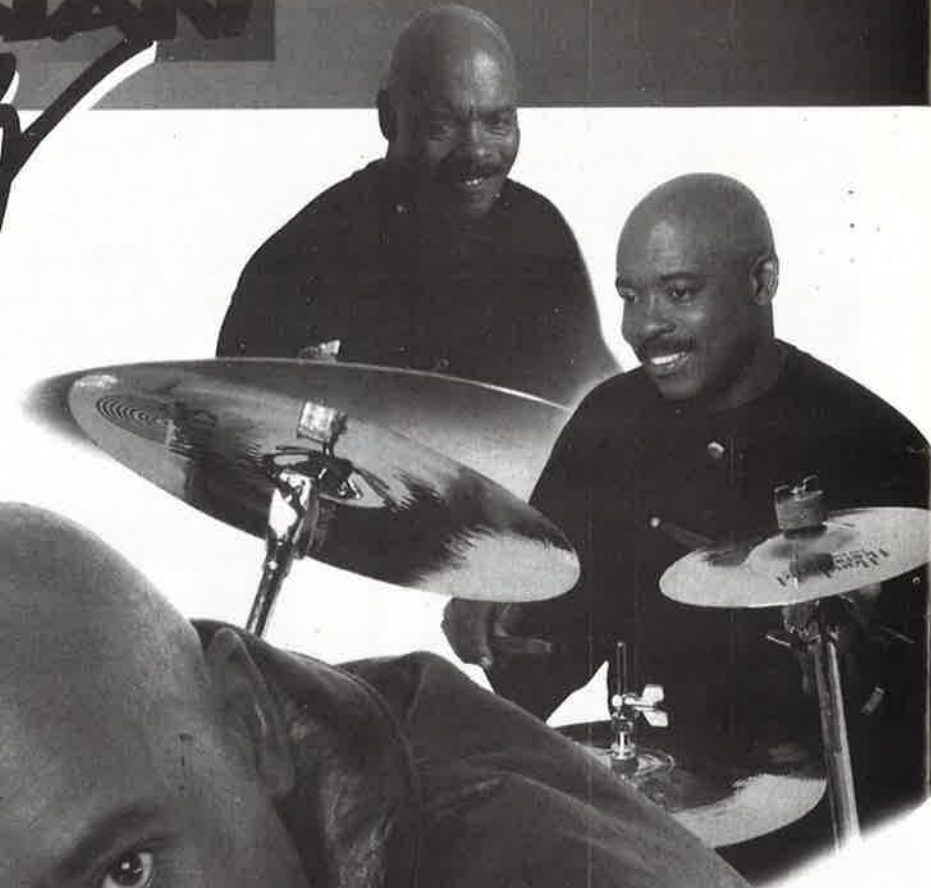
Wally Gator Watson is a powerhouse drummer, a talent that has led him to play with Whitney Houston, Ashford & Simpson and the wicked Wilson Pickett. His years as a driving force behind the Lionel Hampton Big Band, the Duke Ellington Orchestra, the Count Basie Band and the Cab Calloway Orchestra have made him one of the foremost big band drummers.

Entering professional entertainment at 15, Gator is celebrating more than 30 years in the business. His experience has touched every aspect of the business, from the famed New York City nightclub scene to the Broadway theaters, radio, television, film and festivals. He has worked the famed concert halls and arenas in the world while touring with some of the most known and respected names in music.

Gator, Christian Fabian and Kuni Mikami, collectively known as the "Trio of Four" have recorded a tribute album to Hamp, *Together in Spirit*. Gator is also the CEO of EEMCD, Inc., a non-profit organization bringing artists to schools around the country for clinics and motivational seminars.

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CLEAVE GUYTON, JR.

Brooklyn, New York resident Cleave Guyton, Jr. is a musician of unusual range. In addition to the alto saxophone, he plays the soprano, tenor and baritone saxophones, flute and clarinet. He is currently the music director and lead alto saxophonist for the Lionel Hampton New York Big Band, having joined Hamp in 1989.

Cleave received an associate's of art degree in science and music performance from the Suffolk County Community College, New York, in 1981 and a bachelor's of music in jazz performance from the Berklee College of Music in 1985, both cum laude.

He can be heard on 16 recordings, ranging from the 1987 release *The Rhythm Team* (Missel Records) to the five recordings made with The Spirit of Life Ensemble (Rise Up Productions, 1992 to 2000) to the 2002 release of *A La Carte: Live At Birdland* with Cynthia Scott (Ttrocs Records).

Cleave has worked with many artists, including extended tours with Ronny Jordan, The Count Basie Orchestra and Abdulla Ibrahim's Ekaya. Among the other artists he's worked with are Joe Henderson, Stanley Turrentine, Nat Adderley, Abby Lincoln, The Duke Ellington Orchestra, The Ray Charles Orchestra, The Cab Calloway Orchestra, Spike Lee, Joe Williams, Late Night with Conan O'Brien, Dizzy Gillespie, Tito Puente, The Mingus Big Band, Cleo Laine, Chaka Chan and the Boys Choir of Harlem.



CHUCK FINDLEY

Chuck Findley was born in Johnstown, Pennsylvania, raised in Cleveland, Ohio and immersed into the world of music since birth. The son of a musician, Chuck began playing trumpet at age four and trombone at age 11. Upon graduation from high school, he won a scholarship to the Cleveland Institute of Music, studying with Bernard Adelstein among others. Findley then went on the road with the Jimmy Dorsey Big Band led by Lee Castle. While on the road, he studied with Carmine Caruso in New York. Later, he joined the Buddy Rich Band touring Asia, Europe and the United States. Finally settling in Los Angeles in 1969, he began his successful recording career.

Chuck was formerly the lead trumpet player for Johnny Carson's *Tonight Show* led by Doc Severinon. He later played with Branford Marsalis on the Emmy-award-winning *Tonight Show* with Jay Leno. Besides his studio work in Los Angeles, Chuck travels abroad periodically to do featured solo work, jazz festivals, albums, clinics, television specials and concert tours.

Chuck has a special role at this year's Lionel Hampton Jazz Festival. As representatives of Calicchio Musical Instruments, Inc., makers of fine handcrafted horns since 1927, Chuck and trumpet great Claudio Roditi will select the "outstanding lead trumpet in an ensemble" and present this student with a special edition Calicchio horn.



COREY CHRISTIANSEN

Corey Christiansen joined Mel Bay Publications, Inc. as senior music editor and advisor to product development in 2001, and has since written some 30 books and conducted countless guitar clinics across the country and around the world. This highly productive output may seem extraordinary, but it is no accident that he plays and writes with such facility. Corey began playing the guitar at age five and has been perfecting his technique ever since.

After growing up in a musical family with excellent instruction from his father, Utah State University professor and Mel Bay author Mike Christiansen, Corey continued his passion for playing the guitar at Utah State University, receiving his bachelor's degree and a host of honors, including the Outstanding Music Student award and Outstanding Guitarist award (and his father had nothing to do with those honors). Seeking a master's degree in jazz performance, Corey sought out renowned jazz guitar educator Jack Peterson and began his studies as a graduate teaching assistant at the University of South Florida. After receiving his degree in 1999, Corey took the place of his teacher when Petersen retired.

As an adjunct professor, Corey became well versed in the abilities and needs of jazz guitar students and ensembles. Corey's Mel Bay Publications, Inc. products include the popular *Jazz Lines* series, wherein he and his co-authors examine the techniques of many of the great jazz influences such as Grant Green, Charlie Parker, John Coltrane and Cannonball Adderley.



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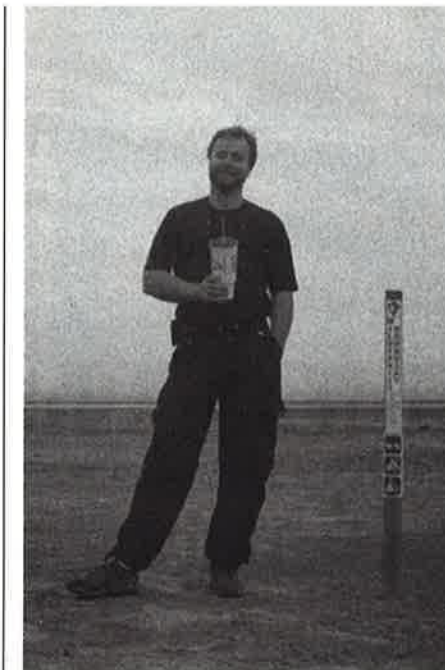
The Palouse Region's Employee-Owned News Leader



VIRGINIA WICKS

Virginia Wicks, publicist for the Lionel Hampton Jazz Festival, began her career the day Nat King Cole said he wanted to record a song she'd written. She met the star and his manager, who suggested she might enjoy doing record promotion for Nat and his other clients. Knowing nothing of the field, but thrilled with the prospect of representing Cole, Wicks opened a small office and her career in public relations began. In the subsequent years, Wicks has represented hundreds of clients, including: Benny Goodman, Artie Shaw, Ella Fitzgerald, Ray Brown, Rock Hudson, Eartha Kitt, Jayne Mansfield, Marilyn Monroe, Mel Torme, Peggy Lee, Stan Kenton, Dizzy Gillespie, Harry Belafonte, Jean Pierre Aumont, Grace Kelly, The Hi Lo's, Art Tatum, George Shearing, Charlie Parker, Charlie Barnet, Dorothy Dandridge, The Modern Jazz Quartet, Julie London, Salvador Dali, Josh White, Diahann Carroll, jazz critic and author Leonard Feather, Oscar Peterson, Norman Granz and "Jazz at the Philharmonic."

Currently, Virginia represents the annual Lionel Hampton Jazz Festival, James Moody, Annie Ross, Jon Hendricks, Jean Bach's documentary films, *A Great Day in Harlem* and *The Spitball Story*, Bobby Short, Sherrie Maricle and the Diva Jazz Bands, Mack Avenue Records, Eldar Djangirov and many others.



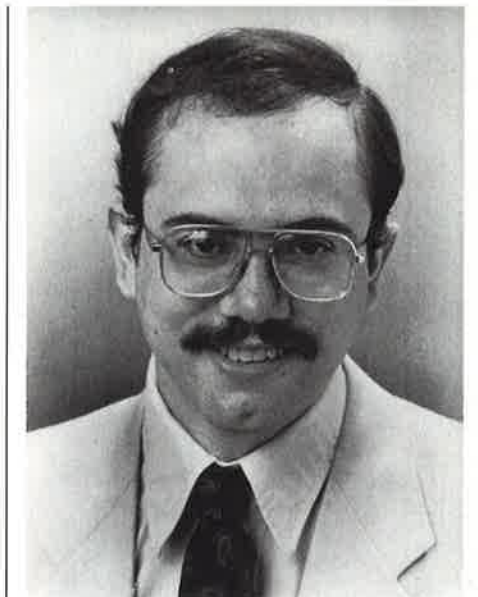
JOHN LUKER

John Luker, festival photographer, has been a cinematographer for 20 years, transforming scripts and stories into visual images. Five years ago, while filming a documentary on the life of Lionel Hampton, motion pictures and still photography intersected for Luker. "I've always carried my still camera with me on location," explains Luker, "but during that series of concerts, I realized that I was seeing the world in a new way. Capturing instances of the subjects' life and soul became possible."

For John, light and shadow have become elemental, the choices of lenses and film stocks intentional, the spontaneity essential; they comment and expand on the emotional context of the subject. "I don't make photographs of things, or people or landscapes," says Luker. "I make photographs of feelings, ideas and emotions." For five years, Luker has been "trying to take a picture of 'jazz', an elusive and ever-changing subject."

As John notes, "Originality is so rare in today's mass produced world. I try to explore basic feelings that are often overlooked by mainstream media."

A selection of John Luker's photographs is used throughout this program and is on display at the Kibbie-ASU Activity Center and available for purchase there and online through the festival's Web site.



CHIP DEFFAA

Chip Deffaa is the award-winning jazz critic for the *New York Post* and a regular contributor to *Entertainment Weekly*. He has written about music for magazines worldwide, including England's *Crescendo*, Canada's *Coda*, Japan's *Swing Journal*, and American's *Downbeat*, *Living Blues* and *Jazz Times*. He also contributed to the landmark *New Grove Dictionary of Jazz*. At Princeton University, Deffaa was a student of distinguished Ferris Professor of Journalism, Irving Dilliard. He remains a trustee of *The Princeton Tiger* magazine.

Deffaa has been a radio host, and, in partnership with his sister, Deborah, a cable television producer. He is the author of several books, including *Voices of the Jazz Age* (University of Illinois Press), *Swing Legacy, Traditionalists and Revivalists in Jazz* (Scarecrow Press) and *In the Mainstream* (Scarecrow Press). Chip spends a great deal of time roaming the New York jazz scene and tours the country and the world in search of his stories. His specialty is preserving the oral histories of veteran jazz artists.



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PHIL ELWOOD

Phil Elwood, known as the “Dean of Bay Area Jazz Critics,” retired from the staff of the San Francisco Examiner/Chronicle after 37 years on the job. He now maintains his JazzWest.com site, offering critique of musicians, the music scene and observations on life.

For 45 years, concurrent with his journalism career, Elwood was jazz program producer for Pacifica Radio’s KPFA in Berkeley, California, and is a regular participant in radio and television programs in the San Francisco area and nationally on PBS broadcasts. Elwood was instrumental in organizing the Monterey, Concord and San Francisco, California jazz festivals. With a bachelor’s degree in geography from the University of California at Berkeley and a master’s degree in history from Stanford, Elwood has served as a professor of history and music history for more than four decades.

His life-long enthusiasm for vernacular American music came from his boyhood passion for radio music and junk-shop record collecting.



EUGENE MOSLEY

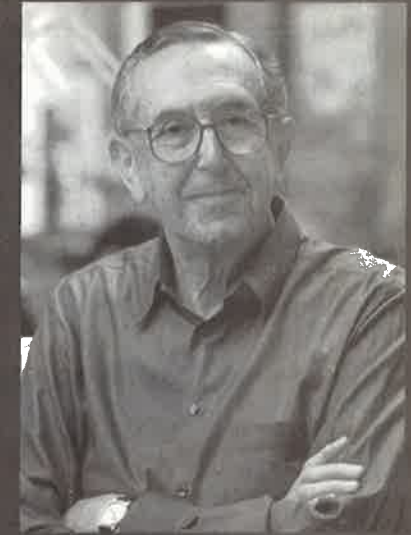
Eugene Mosley is the artist/creator of the 2004 Lionel Hampton Jazz Festival limited edition art poster.

A jazz enthusiast, he resides in Shreveport, Louisiana, where he creates his masterful collages of history, giving recognition to legends of jazz and entertainment. His artwork is stippling, the use of millions of dots, meticulously arranged by hand to reveal the most memorable aspects of his legendary subjects.

Eugene has worked as an artist for more than 20 years. Born in Germany, his family moved to Shreveport in the late 1960s. He received his education in public schools, served in the U.S. Army for 10 years, and studied art education and marketing at the University of Nevada-Las Vegas and Southern University.

Art has become Mosley’s career. Those who have received his work include musicians Lionel Hampton, Mercedes Ellington (granddaughter of Duke Ellington), Cecelia Calloway (daughter of Cab Calloway) and Wynton Marsalis; entertainers Bill Cosby and Steve Harvey; attorney Johnny Cochran; former BET owner Robert Johnson; and WWF wrestlers Kevin Nash, “Diamond” Dallas Paige and Earnest “The Cat” Miller. Mosley also has created works of Lucille Ball, John Wayne, Elvis Presley, Clint Eastwood, Wil Smith, Halle Berry and other Hollywood figures.

His work has been featured in *JazzTimes* magazine, *Jet* magazine and BET on Jazz and hangs in the Jazz Hall of Fame at New York’s Lincoln Center.



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TRUMPET:

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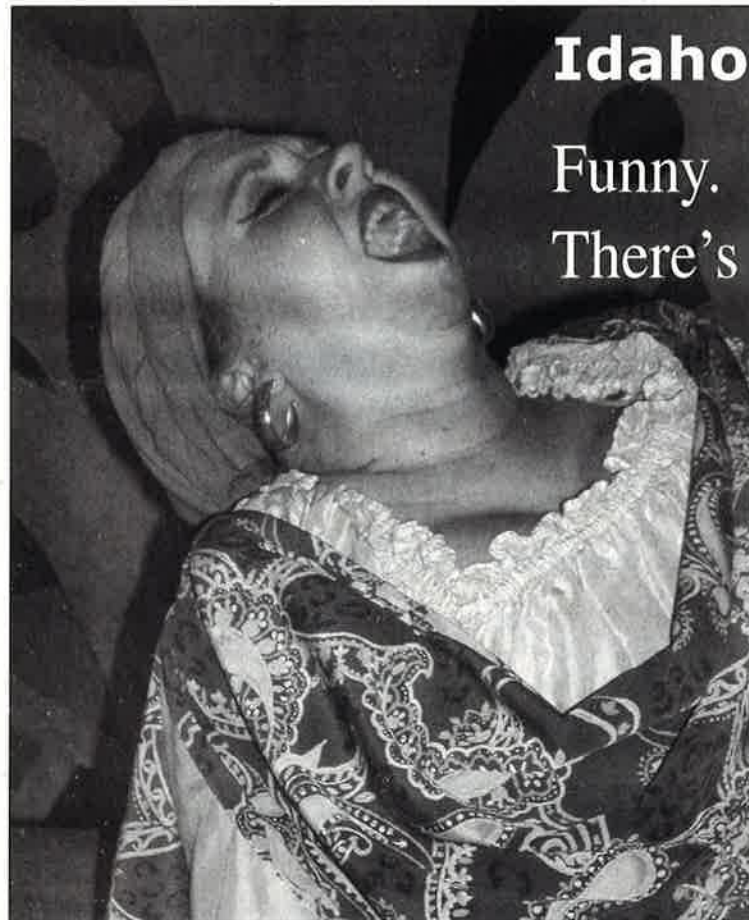
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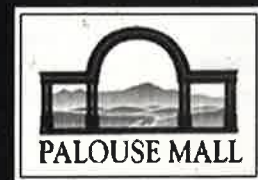
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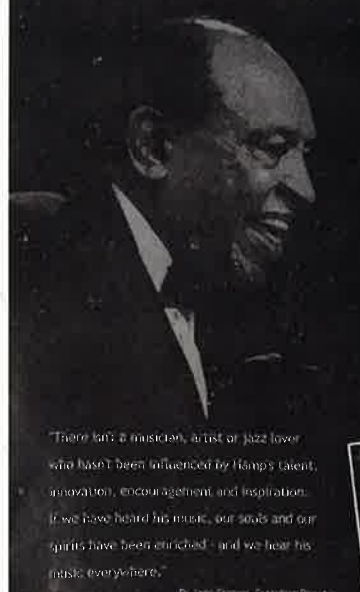
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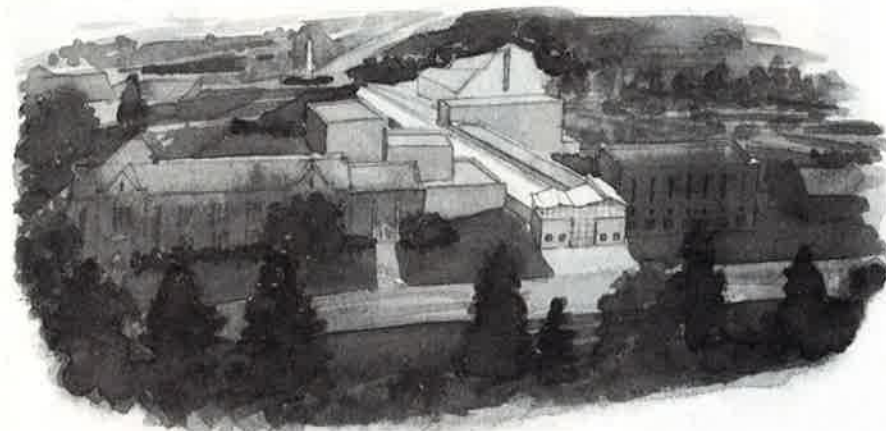
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