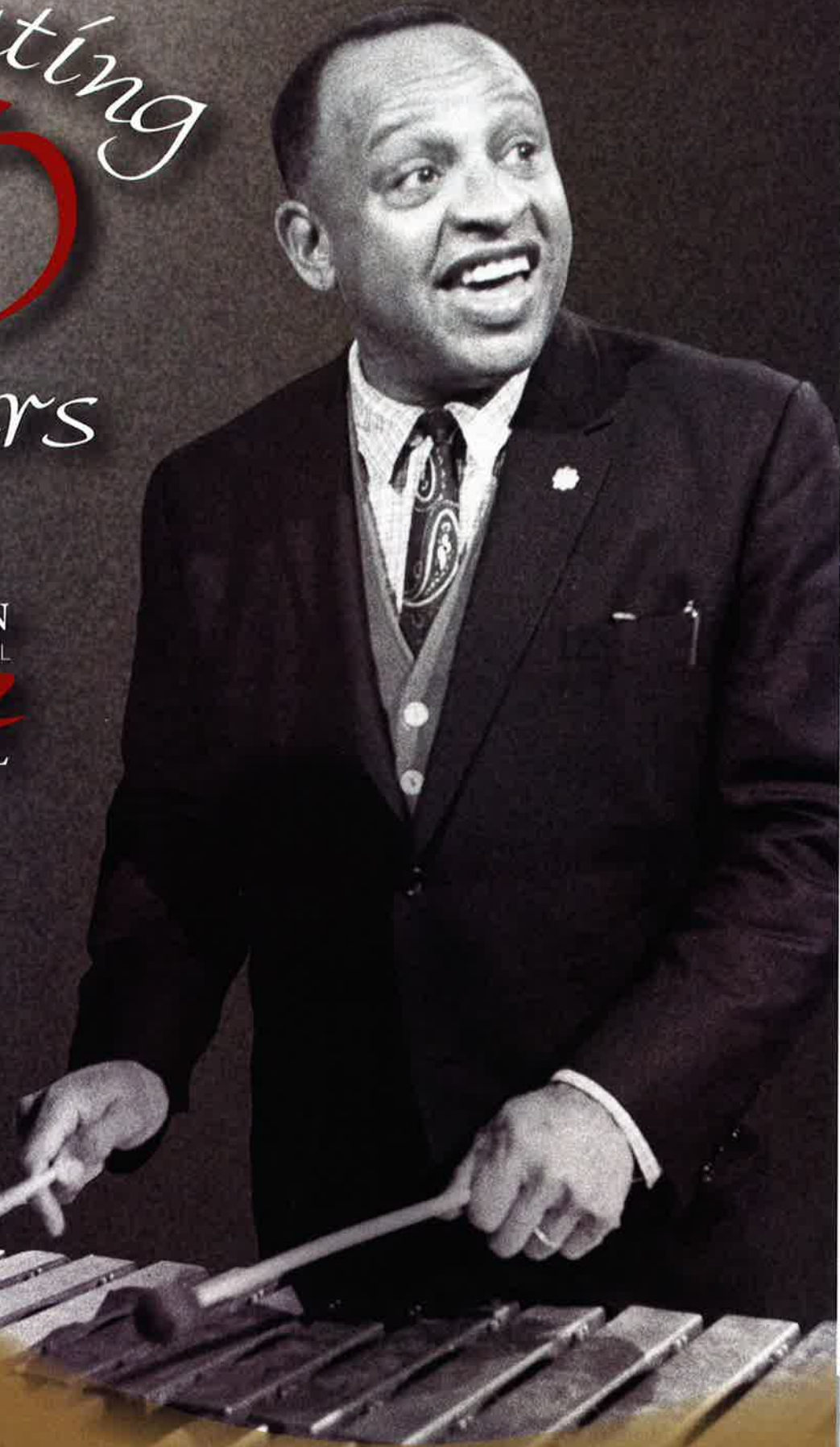


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LIONEL HAMPTON
INTERNATIONAL
Jazz
FESTIVAL

February
21-24, 2007



The Employees of Horizon Air
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Welcome To The Festival

Dear Friends,

On behalf of the staff, who work so hard to make this Festival such a marvelous experience, it is my pleasure to welcome you to the 40th Lionel Hampton International Jazz Festival. The lessons you will learn and the experiences you will have during the 2007 Festival will go far beyond the music and magic of the moment. As we celebrate 40 years of outstanding jazz we remain committed to the education of students and encouragement of emerging talent.

My dear friend Lionel Hampton and I both believed in the sharing of talent freely, inspiring young artists and offering incredible opportunities to learn about music, life and those around us. In Hamp's absence, I rely on the lessons taught to me by this great mentor, marvelous friend, and incredible man, and strive to pass these lessons on to my successors.

As the largest educational jazz festival in the world, the Festival is truly a unique and unheralded event. We are dedicated to your future in jazz - as a performer, as an audience member, and as a listener.

Again, I extend a heartfelt welcome to the students, music educators, parents and audiences who are with us. Enjoy the Festival with your heart, mind, and soul and have fun!

With Warm Regards,

Dr. Lynn J. Skinner

Executive Director Emeritus



Dear Jazz Loving Friends,

I would like to welcome you to the 40th Annual Lionel Hampton International Jazz Festival! Thank you for joining us for what promises to be four days of fabulous performances, clinics, adjudication, prizes and the other activities which make this Festival an amazing experience. Every time I have come here as a performer, I have returned home with a bag full of these fantastic experiences and a big smile. I want that for you, too.

This year's Festival is dedicated to Lynn Doc Skinner who, along with Lionel Hampton, cultivated their dreams and nurtured this Festival to become the world class, one-of-a-kind event that it is. As the incoming artistic director, I can promise you that I'll devote my efforts to continuing and expanding their work and vision. I truly honor to be a part of this festival and all that it represents.

Along with a portion of each evening devoted to honoring Doc Skinner, you will experience a mind blowing roster of jazz artists to entertain and share their passion and love of jazz with you.

Don't miss the chance to experience the stimulating adjudicated student performances and share in the opportunity to see up and coming artists. This is a powerful environment for our motivated students to perform in large ensembles, combos and as soloists, and be critiqued by nationally renowned educators and musicians.

Thank you, for your participation in this year's Festival. Your presence supports the Festival, exposes students to world class performances and education, as well as continues Lionel Hampton's vision. It also brings us all together to honor Doc Skinner, the man responsible for pushing this Festival to the top of the world's education based jazz festivals. There are no festivals like this one and there is no one in the same category as Doc.

We are really looking forward to sharing this wonderful experience with you.

Your Fan,

John Clayton



The University of Idaho Welcomes You

Welcome Jazz Lovers!

Karen and I are extremely pleased to welcome each of you to the University of Idaho and to the 40th Annual Lionel Hampton International Jazz Festival. The Jazz Festival is truly one of the University of Idaho's premier events. We are very happy and honored that you are here to share in the celebration and the love of Jazz!

This year's 40th anniversary of the Jazz Festival is unique. In addition to the well-known tradition of providing learning opportunities to thousands of elementary, junior high, high school and college students from across the United States and Canada, this year's Jazz Festival pays tribute to Dr. Lynn 'Doc' J. Skinner for three decades of dedication and direction and welcomes incoming Artistic Director John Clayton. Please join Karen and me in extending heartfelt wishes to both gentlemen.

I encourage each of you to take advantage of the myriad opportunities the Jazz Festival has to offer. I trust that you will find the Artist Workshops and student performances during the day and the world-class concerts each night both rewarding and inspiring. This year's Jazz Festival has an extraordinary line-up of jazz education and entertainment and promises something for everyone!

Jazz is alive and well at the University of Idaho! Enjoy your time with us at the University of Idaho, and once again, thank you for joining us for this unique celebration.



Timothy P. White
University of Idaho President

Dear Festival Supporters and Guests,

On behalf of faculty, staff and students of the University of Idaho, we are delighted to welcome you. Thank you for coming! We are simply 'jazzed' that you are joining us for one of the University's finest traditions - the Lionel Hampton International Jazz Festival!

The University of Idaho Jazz Festival is recognized by the world press as the premier educational jazz festival in the world. Jazz artists as well as University faculty and staff have touched the lives of more than a half-million students and fans over the years and the Hampton dream continues. It is a grand legacy to Doc Skinner and Lionel Hampton, who worked to make the Festival a leader in music education.

The Festival's 40th anniversary provides a great opportunity to enrich the lives of thousands of elementary, junior high school, high school and college students from throughout the United States and Canada as we all share four extraordinary days of jazz performance and education.

This year we are pleased to thank Lynn Doc Skinner and show appreciation for his lifetime dedication to the Festival and his and Hamp's dream of keeping the magic, music and spirit of jazz alive for generations to come. We would like to extend our heartfelt thanks for your support - jazz is alive and well at the University of Idaho!

Please enjoy your time with us.



Doug Baker
University of Idaho Provost
and Executive Vice President



Larry Grimes
Chair, Lionel Hampton
International Jazz Festival
Advisory Board



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Festival Staff



John Clayton
Artistic Director



Dr. Lynn J. Skinner
Executive Director Emeritus
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Administrative Assistant
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Vilyen Pidgornyy
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Coordinator
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Special Recognition: Joel Sturgill, Driving Coordinator; Jesse Schattin, Drum Technician; Bill Denton and Andrew Crossler, Night Crew; Katie Johnson, Kate Babb, Mickelle Strom, Assistants for Volunteer Programs; Larry Pittman, Office Assistant; Otto Keyes, Everett Story and Ken McGlothlen, Piano Technicians; Mary Packer, Video Special Project; Rose Neely, Special Events Coordinator; Roger Evans, Stage Manager; Jan Shumway, Housing Coordinator; and our Work Study students: Justin Brumley, Jamie Fletcher and Lauren Ponto.

Contact Information

Lionel Hampton International Jazz Festival
709 Deakin Street - Room 127
PO Box 444257
Moscow, Idaho 83844-4257

University of Idaho Supporters

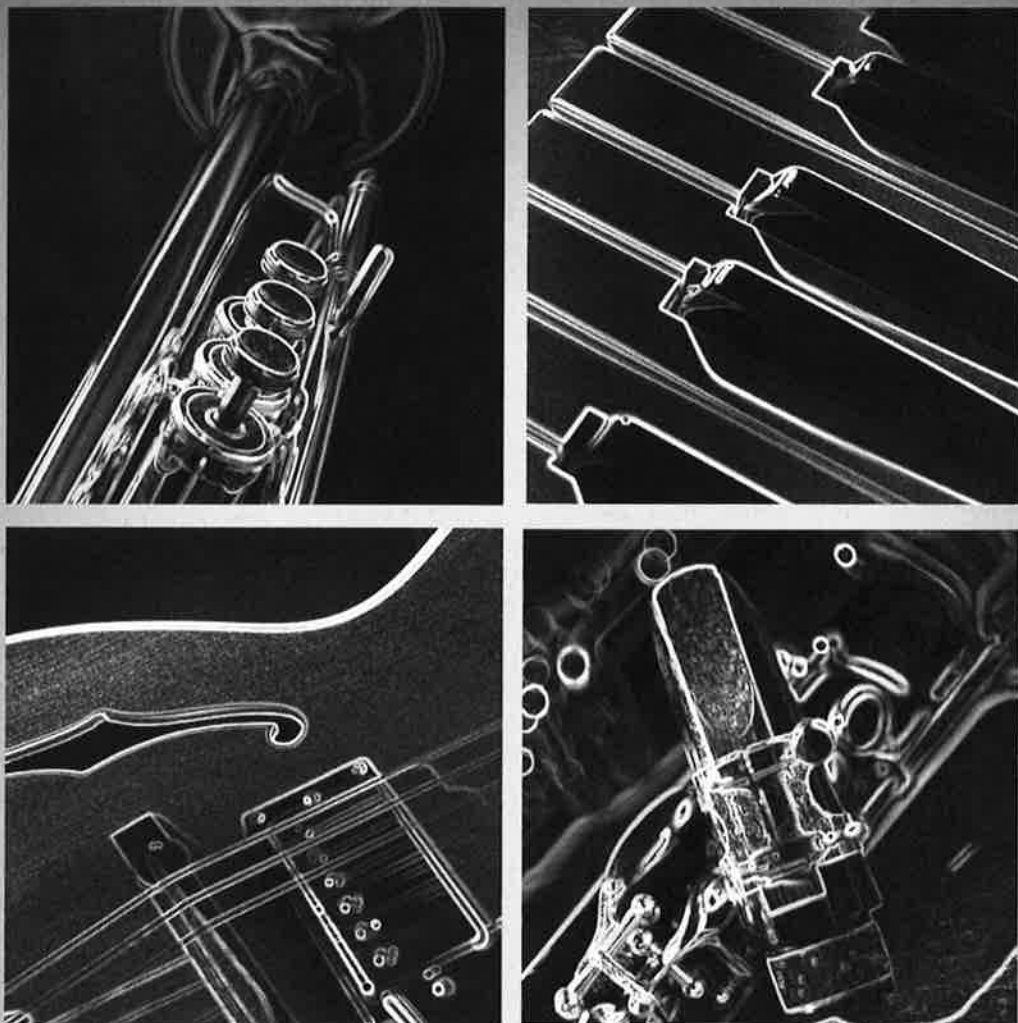
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Wednesday & Thursday Concert Schedules

Wednesday, February 21

4:00PM - Potlatch Young Artists Concert

Elementary, junior high and middle school ensembles from the day's adjudicated performances.

7:00PM - Pre-show

Christian Fabian, bass
Kuni Mikami, piano
Wally Gator Watson, drums
John Stowell, guitar

7:30PM - Pepsi International Jazz Concert

Nat King Cole Tribute by Freddy Cole with Monty Alexander, Jeff Hamilton, Christian McBride and Russell Malone
Benny Green, piano
Jeff Hamilton, drums
Russell Malone, guitar
Christian McBride, bass
Claudio Roditi, trumpet
Terell Stafford, trumpet
Evelyn White, vocals and piano
Leonid Vintskevich, piano
Lembit Saarsalu, sax
Enver Izmailov, tap guitar

Thursday, February 22

7:00PM - Pre-show

Lembit Saarsalu, saxophone
Leonid Vintskevich, piano

7:30PM - Horizon Air Ray Brown Special Guest Concert

Jane Monheit, vocals
Alexander, Clayton, Hamilton Trio 30 year Reunion with Monty Alexander, John Clayton and Jeff Hamilton
Tribute to Ray Brown by Monty Alexander with Russell Malone and John Clayton
Benny Green, piano
Jeff Hamilton, drums
Russell Malone, guitar
Christian McBride, bass
Byron Stripling, trumpet and vocals
Roberta Gambarini, vocals

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Here For You

Friday & Saturday Concert Schedules

Friday, February 23

4:45PM - Time Warner Inc. Young Vocal Artists Concert

Vocal ensembles from the day's high school adjudicated performances.

7:30PM - Pre-show

Jim Martinez and Friends, piano

8:00PM - Zions Bank All-Star Jazz Concert

Wycliffe Gordon, trombone
James Morrison, trumpet and trombone
Benny Green, piano
Jeff Hamilton, drums
Russell Malone, guitar
Christian McBride, bass
The Four Freshmen
Dee Daniels, vocals and piano
Jeff Hamilton Trio featuring Tamir Hendelman, piano,
and Christoph Luty, bass
Igor Butman, sax
Bill Watrous, trombone

Saturday, February 24

4:45PM - Young Instrumental Artists Concert

Instrumental ensembles from the day's high school adjudicated performances.

7:30PM - Pre-show

Lionel Hampton School of Music Trombone Factory

8:00PM - Avista Giants of Jazz Concert

Lionel Hampton New York Big Band with special
guest vocalists John Pizzarelli, Dee Daniels and
Roberta Gambarini
Roy Hargrove Quintet
Frank Sinatra Tribute by John Pizzarelli, guitar
and vocals
Clayton Brothers Quintet
James Morrison, trumpet and trombone
Benny Green, piano
Jeff Hamilton, drums
Russell Malone, guitar
Christian McBride, bass




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Clinics and Workshops

Wednesday, February 21

**Student Union Ballroom Presented By Potlatch Corporation
Second Floor, Student Union Building, UI Campus**

- 10:00 Evelyn White, piano and vocals
- 11:15 Hampton Band Trio: Wally Gator Watson, drums; Christian Fabian, bass; Kuni Mikami, piano
- 12:30 Enver Izmailov, tap guitar
- 1:45 Freddy Cole, piano and vocals; Monty Alexander, piano

Nuart Theatre presented by Wells Fargo

516 S. Main Street, Moscow

- 10:00 Jim Martinez & Friends: How to Make a Living At Music, Jim Martinez, piano; Julia Dollison, vocals; Eric Arellano, tenor sax; Brian Wright, drums; Guy Kowarsh, engineer
- 11:15 Corey Christiansen, guitar: The Guitarist's Role in Small and Large Ensembles
- 12:30 Greg Abate, alto saxophone
- 1:45 Roberta Gambarini, vocals; Tamir Hendelman, piano

First United Methodist Church

322 E. Third Street, Moscow

- 10:00 Open World Russian All Stars: Yevgeniy Sivtsov, piano; Maksim Shibin, guitar; Adel Sabiryanov, drums; Yevgeniy Sokolov, trumpet; Kirill Bubiakin, tenor sax; Svyatoslav Tekuchev, alto sax; Grigoriy Zaytsev, bass; Ildar Tugushev, trombone
- 11:15 John Stowell, guitar
- 12:30 Christoph Luty, bass
- 1:45 Jim Martinez & Friends: Jim Martinez, piano; Julia Dollison, vocals; Eric Arellano, tenor sax; Brian Wright, drums; Guy Kowarsh, engineer

Lionel Hampton School Of Music Recital Hall

Lionel Hampton School of Music, UI Campus

- 10:00 Al Gemberling, Lionel Hampton School of Music faculty, trombone
- 11:15 Vanessa Sielert, Lionel Hampton School of Music faculty, saxophone
- 12:30 Vern Sielert, Lionel Hampton School of Music faculty, trumpet
- 1:45 Dan Bukvich, Lionel Hampton School of Music faculty, percussion

LDS Institute

902 Deakin Street, UI Campus

- 12:00 Lembit Saarsalu, sax; Leonid Vintskevich, piano

International Jazz Collections Films And Seminars*

Borah Theatre, Second floor, Student Union Building, UI Campus

- 12:30 Film: Weintraub's Syncopators, Directed by Claus Sander. Produced by Jorg Sussenbach; 2000, 65 minutes.
- 1:45 1933: German Cabaret and Jazz from Weimar to Hitler, Alan Lareau.
- 3:00 Film: Propaganda Swing, Dr. Goebbels' Jazz Orchestra. Directed by Florian Steinbiss 1991, 60 minutes.

*For more information about International Jazz Collections Films and Seminars, please see pages 16-17

Thursday, February 22

Student Union Ballroom Presented By Potlatch Corporation

Second Floor, Student Union Building, UI Campus

- 10:00 Lembit Saarsalu, sax; Leonid Vintskevich, piano
- 11:15 Claudio Roditi, trumpet

- 12:30 Roberta Gambarini, vocals; Tamir Hendelman, piano
- 1:45 Byron Stripling, trumpet
- 3:00 Jane Monheit, vocals
- 4:15 Roy Hargrove Quintet

Nuart Theatre presented by Wells Fargo

516 S. Main Street, Moscow

- 10:00 Enver Izmailov, tap guitar
- 11:15 Christoph Luty, bass
- 12:30 Jim Martinez & Friends: The Art of Transcribing Jazz, Jim Martinez, piano; Julia Dollison, vocals; Eric Arellano, tenor sax; Brian Wright, drums; Guy Kowarsh, engineer
- 1:45 Julia Dollison and Jim Martinez & Friends: Jim Martinez, piano; Julia Dollison, vocals; Eric Arellano, tenor sax; Brian Wright, drums; Guy Kowarsh, engineer
- 3:00 John Stowell, guitar

First United Methodist Church

322 E. Third Street, Moscow

- 10:00 Open World Russian All Stars: Yevgeniy Sivtsov, piano; Maksim Shibin, guitar; Adel Sabiryanov, drums; Yevgeniy Sokolov, trumpet; Kirill Bubiakin, tenor sax; Svyatoslav Tekuchev, alto sax; Grigoriy Zaytsev, bass; Ildar Tugushev, trombone
- 11:15 John Stowell, guitar
- 12:30 Corey Christiansen, guitar: Learning From the Jazz Masters: Using Short Lines and Phrases to Develop a Jazz Vocabulary
- 1:45 Enver Izmailov, tap guitar

LDS Institute

902 Deakin Street, UI Campus

- 12:00 Nik Vintskevich, saxophone

International Jazz Collections Films And Seminars*

Borah Theatre, Second floor, Student Union Building, UI Campus

- 11:15 Film: Eddie Rosner, Jazzman from the Gulag, Directed by Pierre-Henry Salfati 1999, 58 minutes.
- 12:30 Lesis Du Jazz: Hugues Panassie, Charles Delaunay, and the Revival of New Orleans Jazz, 1938-1948, Bruce Raeburn.
- 1:45 Nordic Jazz, Larry Applebaum.
- 3:00 Russian Panel Discussion, Jazz in Russian 1975-Present. Cyril Moshkow, facilitator; Lembit Saarsalu, Leonid Vintskevich with representatives of the Open World Russian All Stars.
- 4:15 Feature Film: Round Midnight. Directed by Bertrand Tavernier. Warner Brothers, 1986, 2 hours, 13 minutes.

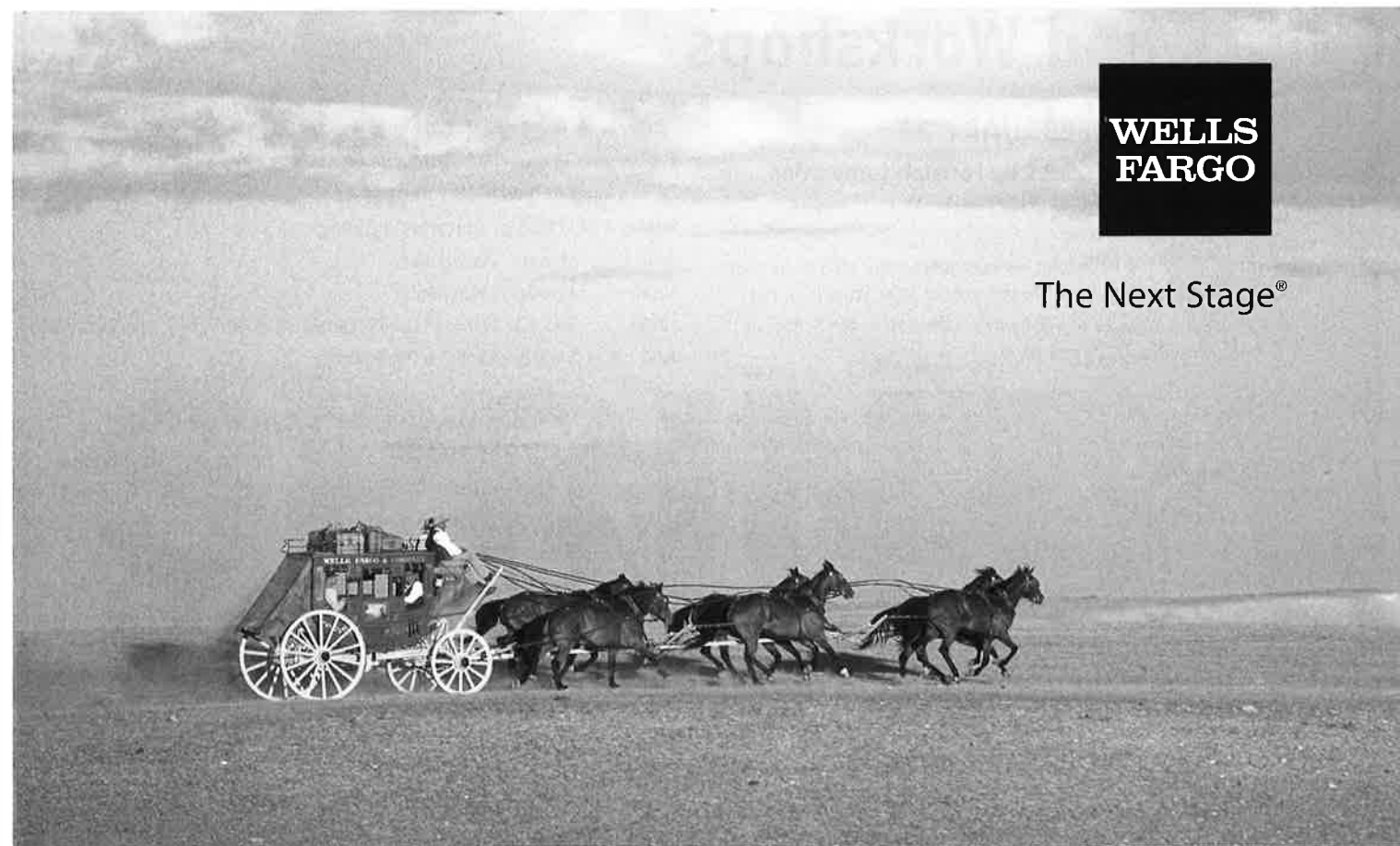
*For more information about International Jazz Collections Films and Seminars, please see pages 16-17

Studio-110, Physical Education Building

- 10:00 The Shim Sham Shimmy, Matt Parks & the Swing Devils
- 11:00 Doin' the Tranky Doo, Matt Parks of the Swing Devils
- 12:00 Forties Fad Dances, Greg Halloran
- 1:00 Dancing Jazz Thru the Decades, Greg Halloran
- 2:00 Hip Hop, Natalie DuKane

Studio-212, Physical Education Building

- 9:30 Steppin', Mary Heller
- 10:30 Afro-Jazz, Mary Heller
- 12:00 Roots of Swing- Classic Charleston, Matt Parks of the Swing Devils
- 1:00 Body Jazz Improv, Diane Walker



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Clinics and Workshops

FRIDAY, FEBRUARY 23

Student Union Ballroom Presented By Potlatch Corporation Second Floor, Student Union Building, UI Campus

- 10:00 Wycliffe Gordon, trombone
 11:15 Hampton Band Trio with John Stowell: Wally Gator Watson, drums; Christian Fabian, bass; Kuni Mikami, piano; John Stowell, guitar
 12:30 Jazz from The Archives Al Gemberling, Lionel Hampton School of music faculty and Jazz Band IV
 1:45 Bill Watrous, trombone
 3:00 The Four Freshmen: Bob Ferreira, drums and vocals; Vince Johnson, bass and vocals; Brian Eichenberger, guitar and vocals; and Curtis Calderon, trumpet and vocals

Nuart Theatre presented by Wells Fargo 516 S. Main Street, Moscow

- 10:00 Jim Martinez & Friends: How to Make a Living At Music, Jim Martinez, piano; Julia Dollison, vocals; Eric Arellano, tenor sax; Brian Wright, drums; Guy Kowarsh, engineer
 11:15 Corey Christiansen, guitar: The Guitarist's Role in Small and Large Ensembles
 12:30 Julia Dollison and Jim Martinez & Friends: Jim Martinez, piano; Julia Dollison, vocals; Eric Arellano, tenor sax; Guy Kowarsh, drums
 1:45 The Jeff Hamilton Trio: Jeff Hamilton, drums; Christoph Luty, bass; Tamir Hendelmir, piano
 3:00 Roberta Gambarini, vocals; Tamir Hendelman, piano

First United Methodist Church 322 E. Third Street, Moscow

- 10:00 Open World Russian All Stars: Yevgeniy Sivtsov, piano; Maksim Shubin, guitar; Adel Sabiryanov, drums; Yevgeniy Sokolov, trumpet; Kirill Bubiakin, tenor sax; Svyatoslav Tekuchev, alto sax; Grigoriy Zaytsev, bass; Ildar Tugushev, trombone
 11:15 Igor Butman, saxophone
 12:30 Jonathan Pugh, trumpet
 1:45 Enver Izmailov, tap guitar
 3:00 Lembit Saarsalu, sax; Leonid Vintskevich, piano; Nik Vintskevich, saxophone

LDS Institute 902 Deakin Street, UI Campus

- 12:00 Lembit Saarsalu, sax; Leonid Vintskevich, piano; Nik Vintskevich, saxophone

International Jazz Collections Films And Seminars* Borah Theatre, Second floor, Student Union Building, UI Campus

- 11:15 Discovering Jazz Treasure, Larry Applebaum
 1:45 Jazz In Soviet Russia: The First Fifty Years (1922-1972), Cyril Moshkow
 3:00 Swinging The Soviets: Benny Goodman and Duke Ellington In The Soviet Union, Penny M. von Eschen

*For more information about International Jazz Collections Films and Seminars, please see pages 16-17

Studio-110, Physical Education Building

- 10:00 The Shim Sham Shimmy, Matt Parks & the Swing Devils
 11:00 Doin' the Tranky Doo, Matt Parks of the Swing Devils

- 12:00 Forties Fad Dances, Greg Halloran
 1:00 Dancing Jazz Thru the Decades, Greg Halloran
 2:00 Hip Hop, Natalie DuKane

Studio-212, Physical Education Building

- 9:30 Steppin', Mary Heller
 10:30 Afro-Jazz, Mary Heller
 12:00 Roots of Swing - Classic Charleston, Matt Parks of the Swing Devils
 1:00 Body Jazz Improv, Diane Walker

SATURDAY, FEBRUARY 24

Student Union Ballroom Presented By Potlatch Corporation Second Floor, Student Union Building, UI Campus

- 10:00 Enver Izmailov, tap guitar
 11:15 James Morrison, trumpet and trombone
 12:30 Dee Daniels Trio: Synergy: Voices & Instruments - Singers and Musicians, Dee Daniels, vocals; Russ Botton, bass; Greg Williamson, drums; Tony Foster, piano
 1:45 House Quartet: Jeff Hamilton, drums; Christian McBride, bass; Benny Green, piano; Russell Malone, guitar
 3:00 Jeff Clayton, sax; Gerald Clayton, piano; Obed Calviere, drums; Gilbert Castellanos, trumpet

Nuart Theatre presented by Wells Fargo 516 S. Main Street, Moscow

- 10:00 John Stowell, guitar
 11:15 Jim Martinez & Friends: The Art of Transcribing Jazz, Jim Martinez, piano; Julia Dollison, vocals; Eric Arellano, tenor sax; Brian Wright, drums; Guy Kowarsh, engineer
 12:30 Jim Martinez & Friends: Jim Martinez, piano; Julia Dollison, vocals; Eric Arellano, tenor sax; Brian Wright, drums; Guy Kowarsh, engineer
 1:45 Enver Izmailov, tap guitar
 3:00 John Pizzarelli, guitar and vocals

First United Methodist Church 322 E. Third Street, Moscow

- 9:00 Zimbabwean Marimba Music with Sesitshaya Marimba Band
 10:00 Corey Christiansen, guitar: Learning From the Jazz Masters: Using Short Lines and Phrases to Develop a Jazz Vocabulary
 11:15 Claudio Roditi, trumpet
 12:30 John Stowell, guitar
 1:45 Tamir Hendelman, piano; Developing Your Solo, Melodic and Rhythmic Ideas
 3:00 Roberta Gambarini, vocals; Tamir Hendelman, piano

LDS Institute 902 Deakin Street, UI Campus

- 12:00 Lembit Saarsalu, sax; Leonid Vintskevich, piano

Studio-212, Physical Education Building

- 10:00 Hip Hop, Natalie DuKane
 11:00 Doin' the Tranky Doo, Matt Parks of the Swing Devils
 12:00 Forties Fad Dances, Greg Halloran

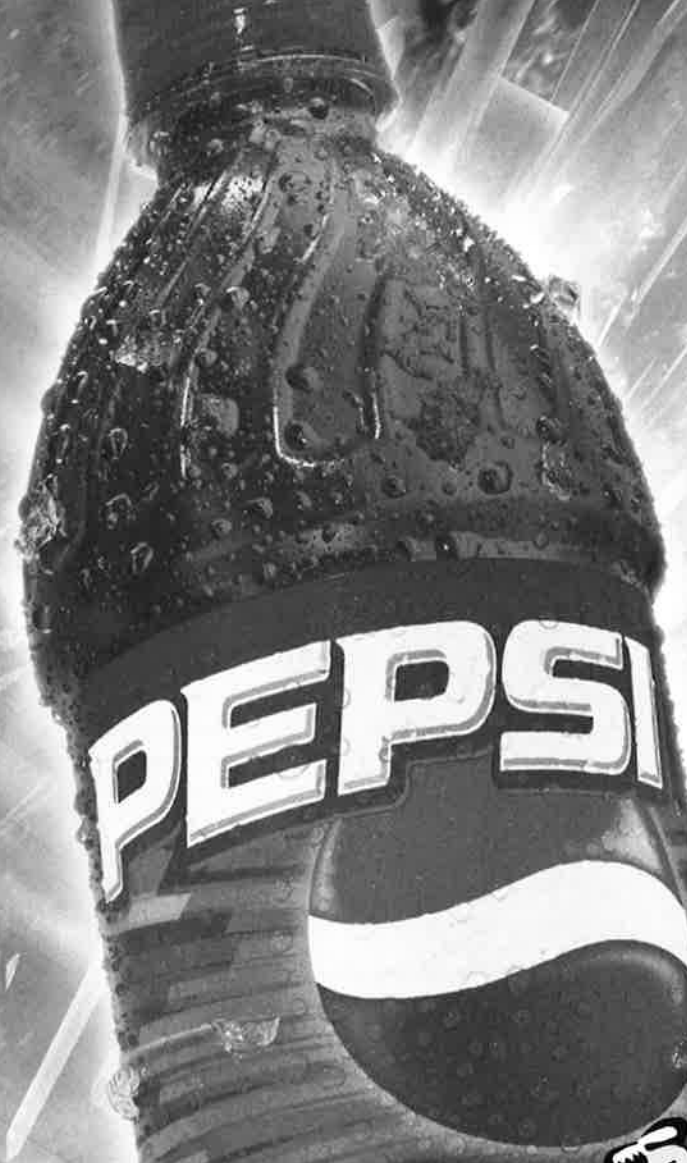
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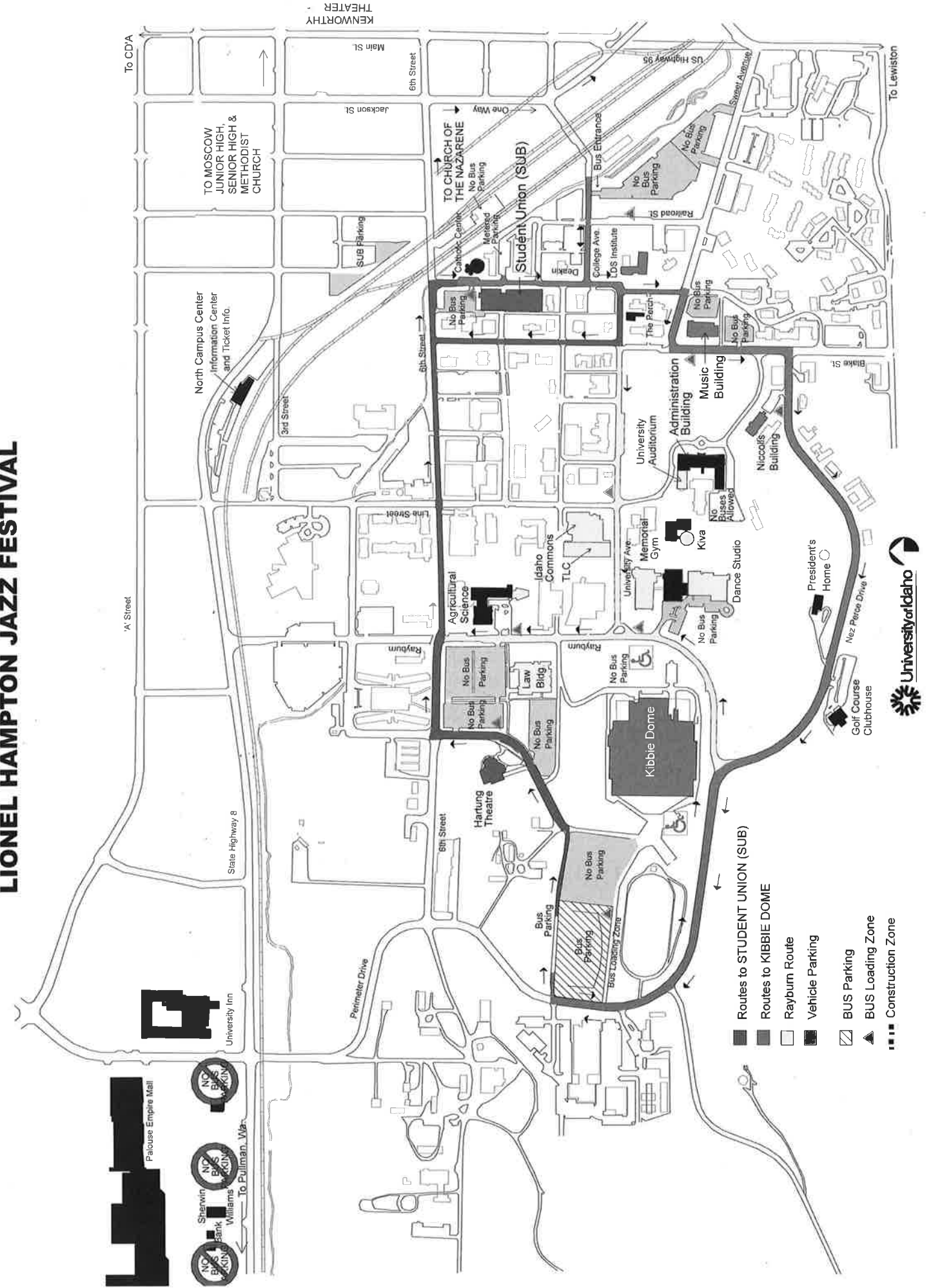
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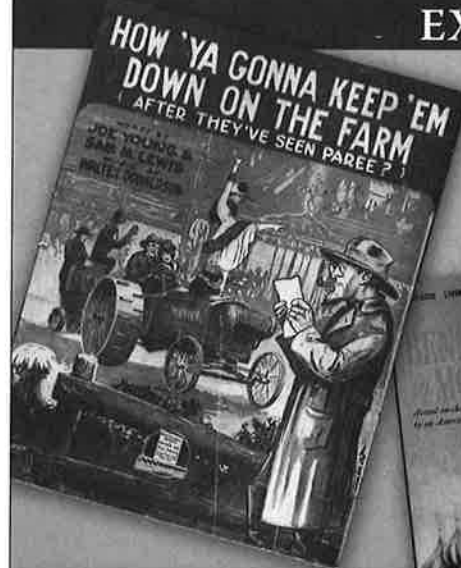
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LIONEL HAMPTON JAZZ FESTIVAL



EXHIBITIONS & DISPLAYS



Willis Conover & Louis Armstrong
Courtesy of the Louis Armstrong House & Archives

INTERNATIONAL JAZZ COLLECTIONS

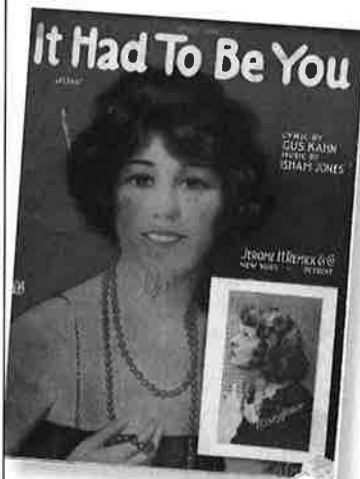
The International Jazz Collections is pleased to present its fifth annual offering of lectures, films, and exhibits in conjunction with the Lionel Hampton International Jazz Festival. This year, both our jazz history lecture and film series, in the Borah Theater, and our exhibit in the Kibbie Dome, will examine jazz in Europe. Jazz, like

most Americans, was born of foreign stock, European or African. When jazz returned to the lands of its European ancestors, with touring musicians or on records, some communities welcomed it as a prodigal, copying its African-American accents and idioms and combining them with local music. Other communities reviled the returnee for its strange new ways and sought to prevent any musical marrying-in. This year's IJC series will show how, when jazz went to Europe, some doors were opened for it while others were locked and barred against it.

Our annual Prichard Gallery exhibit, straying from the European topic, is an appreciation of a now rare forum for graphic art: sheet music covers. Many of the songs represented became jazz standards. Displays elsewhere on campus, and a live session of jazz from the archives, further reveal the IJC's riches.

Welcome to our events and exhibits. Relax and enjoy.

EXHIBITIONS & DISPLAYS From the Archives



FROM PIANO BENCH TO JAZZ STANDARD: SHEET MUSIC COVERS, 1915-1950
Prichard Gallery
414 S. Main Street
February 9 – March 21

A FINE ROMANCE: JAZZ INVADES EUROPE
Kibbie Dome
February 21–24

THE SOUND HEARD 'ROUND THE WORLD
UI Library, First and Second Floor Display Cases
February 5–March 5

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February 5–March 5

LIONEL HAMPTON ON RECORD
Jazz Festival Office, SUB
January 31–March 1

LECTURES & FILMS

A FINE ROMANCE: JAZZ INVADES EUROPE

Find out what happened when jazz crossed the Atlantic. Sponsored in part by the Dean's Office; College of Letters, Arts and Social Sciences; the Freshman CORE Discovery Program; ASUI Vandal Entertainment; the Office of Multicultural Affairs; the Women's Center; Theater and Film; and Foreign Languages and Literatures.

All sessions are at the Borah Theater, SUB, second floor unless otherwise noted.

Wednesday, February 21

12:15
FILM: WEINTRAUB'S SYNCOPATORS
Directed by Claus Sander, Produced by Jorg Sussenbach; 2000, 65 minutes.

1:45
LECTURE: 1933 – GERMAN CABARET AND JAZZ FROM WEIMAR TO HITLER
Alan Lareau, Associate Professor of German, University of Wisconsin-Oshkosh.

3:00
FILM: PROPAGANDA SWING
Dr. Goebbels' Jazz Orchestra (The Music of Charlie and his Orchestra)
Directed by Florian Steinbiss
1991, 60 minutes.

Thursday, February 22

11:15
FILM: EDDIE ROSNER, "JAZZMAN FROM THE GULAG"
Directed by Pierre-Henry Salfati
1999, 58 minutes.

12:30
LECTURE: LES AMIS DU JAZZ – HUGUES PANASSIÉ, CHARLES DELAUNAY, AND THE REVIVAL OF NEW ORLEANS JAZZ, 1938-1948
Bruce Raeburn Curator, Hogan Jazz Archives, Tulane University.

1:45
LECTURE: NORDIC JAZZ
Larry Appelbaum, Recording Lab Supervisor, Library of Congress.

3:00
PANEL DISCUSSION: JAZZ IN RUSSIA, 1974 TO PRESENT.

4:15
FEATURE FILM: ROUND MIDNIGHT
Directed by Bertrand Tavernier.
Warner Brothers, 1986. 2 hours, 13 minutes.

Friday, February 23

11:15
LECTURE: DISCOVERING JAZZ TREASURES
Larry Appelbaum, Recording Lab Supervisor, Library of Congress

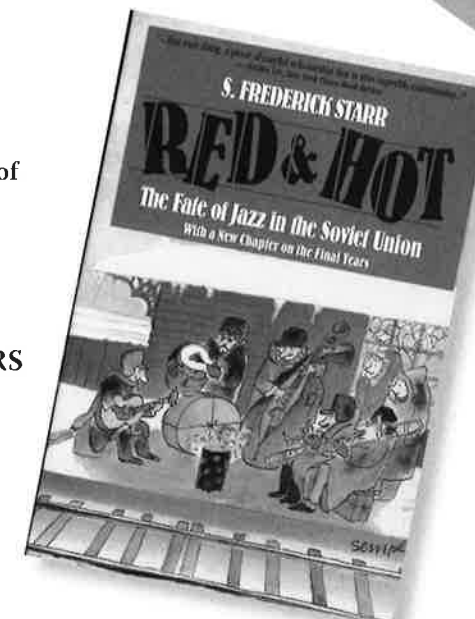
12:30
PERFORMANCE: JAZZ FROM THE ARCHIVES
Al Gemberling, Associate Professor of Music, University of Idaho.
Location: SUB Ballroom

1:45
LECTURE: JAZZ IN SOVIET RUSSIA: THE FIRST FIFTY YEARS (1922-1972)
Cyril Moshkow, editor, *Jazz.Ru Magazine*, Moscow, Russia.

3:00
LECTURE: SWINGING THE SOVIETS – BENNY GOODMAN AND DUKE ELLINGTON IN THE SOVIET UNION
Penny M. von Eschen, Associate Professor of History and African American Studies, University of Michigan, Ann Arbor.

SPECIAL EVENT

SPECIAL JAZZ FESTIVAL RECEPTION: FROM PIANO BENCH TO JAZZ STANDARD: SHEET MUSIC COVERS, 1915-1950
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Prichard Gallery



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with special guest **Lionel Hampton**.

Music For Your Soul (2002)

w/special guests Carla Cook, Ed Thigpen,
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Jazz Praise IV (to be released 2007)

w/special guests **Bucky Pizzarelli**,
Dee Daniels, Julia Dollison, John Stowell

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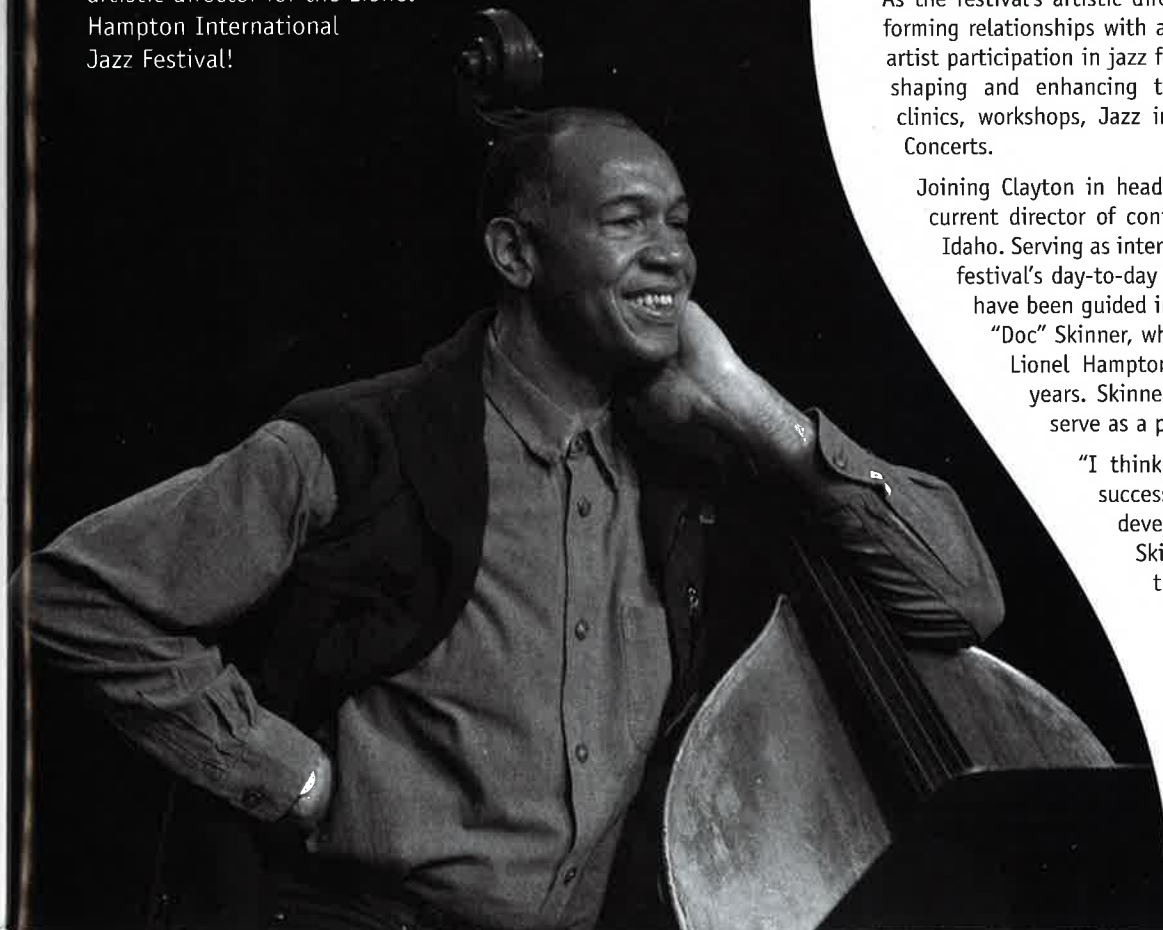
Lionel Hampton Jazz Festival

2007

Welcome John

**It's been a busy, productive year for bassist,
arranger, bandleader and educator John Clayton.**

- A tour of Japan with the Clayton Brothers Quintet.
- Performing in Europe for a month during the summer with Diana Krall and in the fall with pianist Monty Alexander and drummer Jeff Hamilton.
- Arranging and recording with Dianna Krall, John Pizzarelli, Gladys Knight, Renee Olstead and Michael Buble.
- Producing a CD for newcomer vocalist Sachal Vasandani and a second CD for Sara Gazarek, another rising star vocalist.
- Named a Tribute Honoree by the Los Angeles Jazz Society for his contributions to jazz.
- Receiving Arranger of the Year honors from Jazz Times magazine, along with Big Band of the Year honors for the Clayton-Hamilton Jazz Orchestra.
- And, he was named the new artistic director for the Lionel Hampton International Jazz Festival!



"It is an honor for me to be in this position," said Clayton at the time of his appointment in June. "Having been a fan of Lionel Hampton's and participating in his festival, I have grown to understand the impact that it has on the lives of young artists and jazz supporters."

Clayton is no stranger to the Lionel Hampton International Jazz Festival; he's been a featured performer on the Kibbie Dome stage for the last 10 years.

His jazz festival leadership skills also are fine-tuned. He was the artistic director for jazz for the Los Angeles Philharmonic from 1998 to 2001. He serves as artistic director of the Vail Jazz Workshop and has been musical director of several jazz festivals, including the Sarasota Jazz Festival and the Santa Fe Jazz Party.

"It is an honor and pleasure to have John take on this role with the jazz festival," said University of Idaho Provost and Executive Vice President Doug Baker. "His unique expertise in jazz, along with his large list of national and international contacts, will impact the musical performance and education our jazz festival is known for around the world. This festival merits his level of talent."

As the festival's artistic director, Clayton will be responsible for forming relationships with artists and initiating the dialogue for artist participation in jazz festival events. He also is tasked with shaping and enhancing the concerts, student competitions, clinics, workshops, Jazz in the Schools and the Young Artist Concerts.

Joining Clayton in heading up the festival is Cami McClure, current director of conference services at the University of Idaho. Serving as interim executive director, she handles the festival's day-to-day business affairs. Clayton and McClure have been guided in the leadership transition by Lynn J. "Doc" Skinner, who served as executive director of the Lionel Hampton International Jazz Festival for 31 years. Skinner retired last June, but continues to serve as a part-time consultant this year.

"I think John Clayton is the best possible successor to the strong leadership developed by Lionel Hampton and Doc Skinner," said Larry Grimes, chairman of the Lionel Hampton International Jazz Festival Advisory Board. "It also continues a distinguished line of jazz artists, from Lionel Hampton to Ray Brown, and now, John Clayton, who have contributed their talents in music and business to the betterment of the jazz festival."



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this is my Song

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 helped Doc convince Lionel 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...justazing. 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, George Shearing and Doc Severinson 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, encouraged his many friends to become the great headliner jazz musicians of the day in 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, with Hamp and Doc's 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 danc-

ing 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.



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 age 36, Roy Hargrove is established as one of the most versatile and hardworking 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 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: Gerald Clayton, piano; Joe Sanders, bass; Justin Robinson, saxophone; and Montez Coleman, drums.



JANE MONHEIT

As an adolescent growing up in Oakdale, Long Island within a musical family, Jane Monheit (born November 3, 1977) studied clarinet and theory while acting and singing in local theater productions. Jane was 17 when she began formal vocal training with Peter Eldridge at the Manhattan School of Music. In 1998, at age 20, she placed second among vocalists in the Thelonious Monk International Jazz Competition.

In 2000, Jane released her debut album Never Never Land through N-Coded Music, with accompaniment by such notables as pianist Kenny Barron, bassist Ron Carter, and saxophonist David Fathead Newman.

In May 2001, Jane's second album Come Dream with Me (N-Coded/Warlock) entered the chart at Number One. It included the Judy Garland classic Over The Rainbow, today a favorite among Monheit fans the world over. The track Since You've Asked was nominated for a Grammy Award for Best Instrumental Arrangement Accompanying Vocals.

Jane Monheit made her major label debut in September 2004 with Taking a Chance On Love on Sony Classical. This album-length expression of the singer's passion for Thirties and Forties movie musicals included a duet with Michael Bubl  on I Won't Dance. Taking a Chance On Love has remained on the Billboard Top 10 jazz chart since its release.

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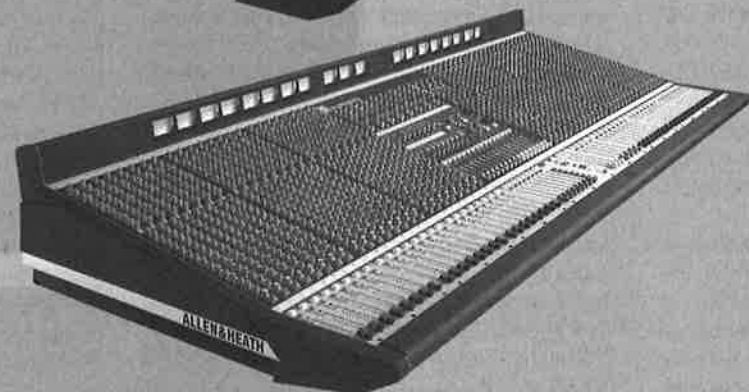
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JOHN PIZZARELLI

John Pizzarelli has had a multi-faceted career as a jazz guitarist, vocalist and bandleader. Internationally known for classic standards, late-night ballads, and the cool jazz flavor he brings to his performances and recordings, he has recently established himself as the consummate entertainer and radio program host with the launch of Radio Deluxe with John Pizzarelli a nationally syndicated radio program co-hosted with his wife, Broadway star Jessica Molaskey.

Born on April 6, 1960, in Paterson, New Jersey, Pizzarelli has been playing guitar since age six, following in the tradition of his father, guitar legend Bucky Pizzarelli. Hanging out with his father, John was exposed to all the great jazz music of the era, from Erroll Garner and Les Paul to Django Reinhardt. He began playing with his father at age 20, before going out on his own.

For Pizzarelli, the comparison to the Nat King Cole Trio is the highest of compliments. I've always said in my concerts that Nat 'King' Cole is why I do what I do. Using greats like Nat King Cole and Frank Sinatra and the songs of writers like Sammy Cahn and Jimmy Van Heusen as touchstones, Pizzarelli is among the prime contemporary interpreters of the greater-american songbook, bringing to the work his signature style and brilliant guitar playing.

With Telarc's recent release of Dear Mr. Sinatra, an homage to 'Ol' Blue Eyes,' Pizzarelli's album count now stands at 21, an odyssey that began with My Blue Heaven in 1990. Some of his most recent CDs include, Knowing You (Telarc 2005), Bossa Nova (Telarc 2004), and Live at Birdland (Telarc 2003).



JOHN CLAYTON

As a masterful bassist, arranger, bandleader and educator, John Clayton is a consistently inspiring figure. He epitomizes the best in jazz and music in general in his professionalism, reliability and consistency, yet he is also creative, innovative, distinctive and always swinging. Whether as an articulate spokesman for the music or functioning as part of a rhythm section, John Clayton is a major force.

Still, it is remarkable just how productive John Clayton is in a typical year. He is the co-leader of the acclaimed Clayton-Hamilton Jazz Orchestra (with his brother altoist Jeff Clayton and drummer Jeff Hamilton), an ensemble for whom he not only conducts and plays bass but writes the music. He is a key member of the Clayton Brothers Quintet. In 2006, he was named Artistic Director of the Lionel Hampton Jazz Festival, the world's largest educational jazz festival. Clayton is the Education Director for the Vail Jazz Foundation, the Director for the Port Townsend Festival, part of the in-house rhythm section at the Lionel Hampton Jazz Festival and is involved with the Ray Brown bass camp. He has produced recent recordings by violinist Regina Carter and singer Sara Gazarek, provided arrangements for vocalist Michael Buble (for which he received one of two Grammy nominations in 2006) and worked on recordings involving the Clayton-Hamilton Jazz Orchestra with Gladys Knight, John Pizzarelli and Diana Krall. He is also the Jazz Studies bass professor at the University of Southern California, teaches privately and is working on a commissioned piece for the Monterey Jazz Festival. He wrote the platinum selling arrangement of The Star Bangled Banner sung by Whitney Houston during half time at the 1991 Super Bowl. He has received a total of six Grammy nominations. He is the past president of the International Society of Bassists and has served as President of the American Society of Music Arrangers and Composers for the past three years. And that is just a list of some of his major recent activities.



FREDDY COLE

Lionel Frederick Cole was born on October 15, 1931, the youngest of Edward and Paulina Nancy Cole's five children. His three elder brothers, Eddie, Ike and Nat, who was 12 years Freddy's senior, were all musicians.

I started playing piano at five or six, Freddy remembers. Music was all around me. In the Chicago home of his youth, visitors included Duke Ellington, Count Basie, and Lionel Hampton. He also credits Billy Eckstine as a major influence. He was a fantastic entertainer, Freddy recalls. I learned so much from just watching and being around him.

After a possible career with the NFL was shelved due to a hand injury, he began playing and singing in Chicago clubs as a teenager. Although he was ready to hit the road at 18, his mother intervened and he continued his musical education at the Roosevelt Institute in Chicago. Freddy moved to New York in 1951, where he studied at the Juillard School of Music and found himself profoundly influenced by John Lewis, Oscar Peterson and Teddy Wilson. He got a master's degree at the New England Conservatory of Music and then spent several months on the road as a member of an Earl Bostic band that also included Johnny Coles and Benny Golson.

Freddy has been a recording artist since 1952, when his first single, The Joke's on Me, was released on an obscure Chicago-based label. Cole doesn't apologize for sounding like his brother, Nat King Cole. There are certain unmistakable similarities. He plays piano and sings and performs live with guitar and upright bass, just like Nat. Yet his voice is raspier, smokier, jazzier even. His vocals — suave, elegant, formidable, and articulate — are among the most respected in jazz.

A resident of Atlanta since 1972, he currently leads a trio made up of himself, guitarist Jerry Byrd, drummer Curtis Boyd and bassist Zackery Pride that regularly tours the U.S., Europe, the Far East and South America.



CLAYTON BROTHERS

John and Jeff Clayton prove conclusively, that while blood may be thicker than water, it can also carry an unimpeded flow of pure creativity. The Clayton Brothers Quartet was originally founded in 1977, and while their paths would sometimes diverge, the brothers continued to share a common musical vision that would draw them back together. Their latest CD, *Back In The Swing of Things* (Hyena) demonstrate their unique musical vision and swing. That CD as well as *Expressions and Siblingity* (Qwest) are bristling with surprises, delights and the kind of musical telepathy that could only come from tuned in siblings. The brothers place a strong emphasis on sharing what it is they know. They are dedicated jazz educators. In the fall 2004, The Clayton Brothers were featured on the cover of *JazzTimes' Education Resource Guide*, naming them jazz educators for the year.

John Clayton served as the Artistic Director of Jazz for the Los Angeles Philharmonic from 1998 through 2001. A six time Grammy nominated artist, John gained prominence as a bassist in both the jazz and classical fields. His serious study of the double bass began at age 16 under the tutelage of Ray Brown. He held the principal bass chair in the Amsterdam Philharmonic Orchestra for more than five years. He is a composer/arranger/conductor, who counts among his mentors Robert Farnon, Count Basie, Johnny Mandel, Henry Mancini, and Quincy Jones. He has written and arranged music for Milt Jackson, Nancy Wilson, Ray Brown, Regina Carter, McCoy Tyner, Carmen McRae, Quincy Jones, Diana Krall, Kurt Elling, Dee Dee Bridgewater (including her Grammy award winning CD, *Dear Ella* (Verve)), Gladys Knight, Natalie Cole, and many others.

Reed player, Jeff Clayton began his career as both a touring and studio musician. He recorded important albums with, among others, Stevie Wonder, Gladys Knight, Kenny Rodgers, Michael Jackson, Patti LaBelle, Earth Wind & Fire, and solo on Madonna's *Recording in Business*. As a jazz musician, he has worked with Frank Sinatra, Sammy Davis Jr., Ella Fitzgerald, Woody Herman, Lionel Hampton, Lena Horne, McCoy Tyner, and Dee Dee Bridgewater.

Currently, the quintet consists of John's son Gerald Clayton on piano (Second Place Winner of the Thelonious Monk Competition) and Obed Calvaire on drums. Terrell Stafford, a highly regarded trumpeter and band leader in his own right, is also a member of the quintet.



MONTY ALEXANDER

By grafting the traditions of African jazz to his authentic Jamaican roots, pianist Monty Alexander has spent a lifetime exploring the rich depths of musical and cultural diversity. In a career that spans more than four decades, he has performed and recorded with artists from every corner of the musical universe: Frank Sinatra, Ray Brown, Dizzy Gillespie, Sonny Rollins, Quincy Jones, Ernest Ranglin, Sky Dunbar, Robbie Shakespeare and many more.

All these people came from struggling circumstances, he says. They didn't go to music school. They came from the street. Nat Cole, Sinatra, Louis Armstrong - they all had to hustle to get where they got. It's that story of people who can grow up in America or come to America and achieve something just because they have this great attitude and they have the talent to go with it, and they reach for something and get it.

In many ways, Alexander has lived that same story. Born and raised in Kingston, Jamaica, he took his first piano lessons at age six. As a youngster, he was often invited to sit in with the bands of prominent musicians working in Jamaican nightclubs and hotels.

Alexander came to the United States in 1961. Less than two years later, he'd landed a gig with Art Mooney's orchestra in Las Vegas. That led to a job in New York City. He met Milt Jackson, who hired Monty to work with him, and eventually introduced him to bassist Ray Brown, with whom he subsequently recorded and performed on many occasions. One introduction led to another, and before long he was working with Dizzy Gillespie, Clark Terry and Sonny Rollins.

In 1991, he assisted Natalie Cole in crafting a tribute album to her father, Nat King Cole, and the album, *Unforgettable*, won several Grammy awards.

By 1996, Alexander had recorded nearly 60 CDs under his own name, and was frequently performing at leading festivals and music venues worldwide.

Alexander's *Myerica*, released in 2002, includes guest appearances by guitarist John Pizzarelli and vocalists Freddy Cole and Kevin Mahogany. Other recent recordings celebrate the bluesier side of jazz, and provide a tribute to the ska movement that flourished in Jamaica's Studio One in the late '60's and early '70's.

My goal is to uplift, says Alexander. The piano, to me, is a vehicle for connecting to other human beings.



BYRON STRIPLING

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

Since his Carnegie Hall debut with Skitch Henderson and the New York Pops, Byron has become a pops orchestra favorite throughout the country, soloing with Boston Pops, National Symphony, Pittsburgh Symphony, Cincinnati Pops, Seattle Symphony, Baltimore Symphony, Minnesota Orchestra, St. Louis Symphony, Vancouver Symphony, Utah Symphony, and The American Jazz Philharmonic, to name a few. He has been a featured soloist at the Hollywood Bowl and performs at jazz festivals throughout the world.

An accomplished actor and singer, Byron was chosen, following a world wide search, to star in the lead role of the Broadway bound musical, *Satchmo*. Many will remember his featured cameo performance in the television movie, *The Young Indiana Jones Chronicles*.

Byron earned his stripes as lead trumpeter and soloist with the Count Basie Orchestra under the direction of Thad Jones and Frank Foster. He has also played and recorded extensively with the bands 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.

Byron enjoys conducting Seminars and Master Classes at colleges, universities, conservatories, and high schools. His informative talks, combined with his incomparable wit and charm, make him a favorite guest speaker to groups of all ages.



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WYCLIFFE GORDON

Wycliffe Gordon enjoys an extraordinary career as a performer, conductor, composer, arranger, and educator, receiving high praise from audiences and critics alike. Gordon tours the world performing hard-swinging, straight-ahead jazz for audiences ranging from heads of state to elementary school students. His trombone playing, hailed as mixing powerful, intricate runs with sweet notes extended over clean melodies, has been universally hailed by jazz critics.

In addition to a thriving solo career, he tours regularly leading the Wycliffe Gordon Quartet, headlining at legendary jazz venues throughout the world. Gordon is a former veteran member of the Wynton Marsalis Septet, The Lincoln Center Jazz Orchestra, and The Gully Low Jazz Band, and has been a featured guest artist on Billy Taylor's Jazz at The Kennedy Center Series

Gordon is rapidly becoming one of America's most persuasive and committed music educators. He currently serves on the faculty of the Jazz Studies Program at The Julliard School, a position he has held since the founding of the program. His work with young musicians and audiences from elementary schools to universities all over the world is extensive, and includes master classes, clinics, workshops, children's concerts and lectures - powerful evidence of his unique ability to relate musically to people of all ages.



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 the 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.



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, From Studio 4 - Cologne, Germany (Azica Records) is the trio's latest CD. 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 hisazing hand-drumming, soft and understated yet as riveting and rewarding as any drum solo you've heard.

Born in Richmond, Ind., 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 Von Ohlen.

In 1974, he joined the New Tommy Dorsey Orchestra; the Lionel Hampton Big Band in '75; and then, with bassist John Clayton, the Monty Alexander Trio. He attained a childhood goal when he joined Woody Herman and the Thundering Herd. He was then invited by Ray Brown to join the LA4, replacing Shelly Manne. From 1983 to 1987, Jeff performed with Ella Fitzgerald, the Count Basie Orchestra, Rosemary Clooney and Monty Alexander. Jeff began his association with the Ray Brown Trio at the Lionel Hampton Jazz Festival in 1988 and in 1995, began concentrating on his own trio. From 1999-2001, the Clayton-Hamilton Jazz Orchestra (CHJO) was named the in-residence ensemble for the Hollywood Bowl Jazz series. They were voted #1 Big Band in the 2003 Downbeat magazine and in this year's JazzTimes. Jeff was named the #1 mainstream jazz drummer by readers of Modern Drummer magazine in 2004 and 2006. He and John Clayton, were selected as the Los Angeles Jazz Society's 2006 honorees. Jeff is currently touring with his own trio, the Clayton/Hamilton Jazz Orchestra and Diana Krall.



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RUSSELL MALONE

Born in Albany, Ga., 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 age 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*. Russell currently records for MAXJazz and his most recent release, *Playground* (2004), features his quartet.



CHRISTIAN MCBRIDE

Christian McBride was born on May 31, 1972 in Philadelphia. Electric bass was Christian's first instrument, which he began playing at age 9, followed by acoustic bass two years later. His first mentors on the instrument were his father, Lee Smith (a renowned bassist in Philly) and his great uncle, Howard Cooper (a disciple of the jazz avant-garde).

In 1991, legendary bassist Ray Brown invited the young wunderkind to join him and John Clayton in the trio SuperBass. After being hailed Hot Jazz Artist of 1992 by Rolling Stone, Christian continued to prove it as a member of guitarist Pat Metheny's Special Quartet, which included drum master Billy Higgins and saxophonist Joshua Redman. While recording and touring with Redman the following year, McBride signed to Verve Records in the summer of 1994, recording his first CD as a leader, *Gettin' to It*. He also graced the big screen playing bass in director Robert Altman's 1940's period piece, *Kansas City* (1996).

Beginning in 1989 - the beginning of an amazing career in which he still has wider-reaching goals to attain - the Philadelphian has thus far been first-call-requested to accompany literally hundreds of fine artists, ranging in an impressive array from McCoy Tyner and Sting to Kathleen Battle and Diana Krall.

Over the years, McBride has been featured on hundreds of albums, touring and/or recording with artists such as David Sanborn, Chick Corea, Chaka Khan, Natalie Cole, George Benson, and the late greats Joe Henderson, Betty Carter and Milt Jackson. There have been very few artists who truly embody the genuine, heart-felt passion for music in all areas as has Christian McBride.



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

A native of Rio de Janeiro, Brazil, Claudio Roditi began his musical studies when he was just five years old. By the time he was 12, he was a serious jazz listener. Eight years later, he was named a finalist at 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 there. In 1976, Claudio made New York City his home base, while continuing to perform at clubs and concerts worldwide.

Claudio integrates post-bop elements and Brazilian rhythmic concepts with ease. This versatility keeps him in demand as a leader, a studio musician and a sideman. He has performed and recorded with Charlie Rouse, Dizzy Gillespie, Herbie Mann and Paquito D'Rivera, among many others. A composer and an arranger, Claudio has 17 critically acclaimed albums to his credit, including *Reflections*, *Light in The Dark*, *Three for One*, *Double Standards*, *Claudio Roditi - Metropole Orchestra*, *Samba Manhattan Style*, *Claudio, Rio and Friends* and *Freewheelin'*.

A perennial Lionel Hampton Jazz Festival favorite, Claudio Roditi currently leads his own band and frequently travels with the Dizzy Gillespie Alumni Big Band. He also leads Brazilian music and jazz workshops at schools and universities and teaches privately.



TERELL STAFFORD

Terell Stafford has been hailed as one of the great players of our time, a fabulous trumpet player by piano legend McCoy Tyner. Known for being a gifted and versatile player with a voice all his own, Stafford combines lyricism and a deep love of melody with a spirited, adventurous edge. This uniquely expressive, well-defined musical talent allows Stafford the ability to dance in and around the rich trumpet tradition of his predecessors while making his own inroads.

Since the mid-1990's Stafford has performed with groups such as Benny Golson's Sextet, McCoy Tyner's Sextet, the Kenny Barron Sextet, the Frank Wess Quintet, the Jimmy Heath Big Band, and the Jon Faddis Orchestra. He has recorded four albums as a leader, including the enthusiastically received *New Beginning* (MaxJazz 2003), and is heard on over 40 albums as a sideman.

An educator as well as a performer, Stafford currently holds the position of Director of Jazz Studies at Temple University in Philadelphia and is a clinician for the prestigious Vail Foundation in Colorado and Jazz at Lincoln Center's Essentially Ellington Program. He has served as a member of the faculty for the Julliard Institute for Jazz Studies in New York.

Stafford was born in Miami and raised in Chicago and Silver Spring, Maryland. He received a Bachelor of Science in Music Education from the University of Maryland in 1988 and a Masters of Music from Rutgers University in 1993.



THE FOUR FRESHMEN

Established in 1948, 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 releases include, *In Session*, and *Live in Holland*, along with their new DVD, *Live from Las Vegas*.

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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JAMES MORRISON

The 41-year-old Australian, James Morrison, counts among the most outstanding musicians of the past few years. Besides the trumpet, this multi-instrumentalist also plays trombone, euphonium, flugelhorn, saxophone and piano. At the age of seven he was given his first instrument, at nine he formed his first band and at 13 he was playing professional gigs.

His international career has developed at the same blistering pace.

In the U.S. he has performed at the Monterey Jazz Festival, the Blue Note, The Village Vanguard, The Apollo Theatre, Chicago Jazz Showcase, and in Europe, the big festivals; Montreux, Pori, North Sea, Nice. He has performed with some of the legends of jazz - Dizzy Gillespie, Cab Calloway, Woody Shaw, George Benson, Ray Charles, B.B King, Ray Brown, Lalo Schiffrin, Buster Williams, AI Foster and Clark Terry.

As well as playing the jazz classics, James writes more than half of the music he performs, and he has been arranging for his big band for the past 15 years.

As James says - Keep swinging.



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.

Roberta's first release, *Easy to Love* has been nominated in the Grammy's as Best Jazz Vocal Album. Her second CD is scheduled to release in 2007, with such jazz masters as: Hank Jones and James Moody.

Her perfect pitch and remarkable ability to translate instrumental riffs into vocal improvisations make her not only one of today's most exciting scat singers, but one of today's most exciting singers, bar none. She is a teacher as well as a performer, sharing her knowledge and talents freely with students of all ages.



DEE DANIELS

Dee Daniels' musical career is as varied as her four-octave range is thrilling. Whether accompanying herself on the piano or fronting symphony orchestras, she brings her gospel roots, blues flavorings and unique styling to the world of jazz.

Dee, the stepdaughter of a Baptist minister, was born and raised in Oakland, CA. While growing up, she was passionate about art and eventually received a degree in Art Education from the University of Montana. Though music was always a big part of her life, Dee didn't discover her true calling until after teaching art in a Seattle high school for a year. She then joined a band, resigned her teaching position and the rest is history!

Since that day, Dee has traveled the world with her music including spending five years living in Europe. She has shared the stage with numerous legends of jazz including Sarah Vaughan, Joe Williams, Clark Terry, and Toots Thielemans to mention a few. Her diverse career has seen her on the theater stage, on TV and radio, and performances for royalty. She has also established herself as a jazz vocalist in demand by the classical world, performing her *Great Ladies of Swing*, and *The Soul of Ray: The Music of Ray Charles* symphonic Pops programs with orchestras across the United States and Canada.

A respected vocal clinician, Dee established the Dee Daniels Jazz Vocal Scholarship at Capilano College in North Vancouver, BC in 2001. She has been recognized by organizations in and out of the music industry for her contributions in music, education, fundraising, and community service. One of the most prestigious of those awards was the receipt of the Commemorative Medal for the Golden Jubilee of Her Majesty Queen Elizabeth II in 2003.

Dee has several CD releases. Look for her new DVD release, *Dee Daniels, Live at Biblo*. Visit www.deedaniels.com for further information about this and other releases.



TAMIR HENDELMAN

Tamir Hendelman's passion for Jazz began as a child in Israel. Moving to the U.S. at age 13, he won Yamaha's national keyboard competition as a youth, performing in the Kennedy Center and Japan.

Moving back to Los Angeles, Tamir quickly established himself as pianist, arranger and composer, recording with the Jeff Hamilton Trio and the Clayton-Hamilton Jazz Orchestra and performing with a wide array of musicians including Teddy Edwards, Warren Vache, Houston Person, Rickey Woodard, Bill Holman, Harry Allen, Tierney Sutton, Roberta Gambarini, Patti Austin, Barbara Morrison and John Pizzarelli.

Since 2004, Tamir has added duo-piano concerts to his repertoire, relishing the challenge of creating one-on-one with other artists, from pianists Gerald Clayton, Bill Cunliffe and Mike Garson to his wife, bassist Sherry Luchette.

Arranging and musically directing vocalists' recordings has been another love for Hendelman, who in the last two years has contributed to released recordings by Roberta Gambarini, Kathleen Grace, Bruce Hamada and more and upcoming releases by Kathy Kosins, Cathy Rocco and Ingrid Powell.

As a member of the Clayton-Hamilton Jazz Orchestra, Tamir has participated in several recent recordings featuring celebrated vocalists such as John Pizzarelli (*Dear Mr. Sinatra on Telarc*), Gladys Knight (*Before Me- Verve*) and Diana Krall (*Christmas Songs and From This Moment On*.)



CHRISTOPH LUTY

Bassist Christoph Luty is known for his big, natural sound, melodic bass lines and solos, and articulate arco (bow) playing. His playing has received many accolades. All About Jazz noted that bassist Christoph Luty has a fat sound and an unerring sense of melody. With the Jeff Hamilton Trio Luty 'sang' with a rich sound recalling the sonorous lower register of jazz bass great Ray Brown, as reviewed in *The Capital-Journal*. Reviewing Christoph's CD *It's Good To Be Seen*, *Jazz Player Magazine* noted that Christoph Luty's arco bass playing ability is remarkable...exceptionally in tune with a centered tone.

He is presently a member of the Jeff Hamilton Trio, which performs concerts, club dates and workshops nationally and internationally. As the longtime bassist of the Clayton/Hamilton Jazz Orchestra he has collaborated on concerts with artists like Oscar Peterson, Ray Brown, Diana Krall, Clark Terry, Dave Brubeck, James Moody and Shirley Horn, to name only a few. He has recorded with the likes of Milt Jackson, John Pizzarelli, Diana Krall and many more.

Christoph is also interested in educating young bassists - he teaches jazz in Southern California.



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, Tenn. 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 forerican & 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, Ga., where she performs at various venues and teaches at a performing arts high school.

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Soprano and Tenor Soloists

Moscow Univ Stake Ctr 1, Warbonnet Dr. (near Wal-Mart)

Warm-up: 106/108 Critique: East Relief Society

9:00	Shelbi Thurau	Soprano	Boston College
9:15	Kathryn Radakovich	Soprano	University of Idaho
9:30	Susan Ryan Irvin	Soprano	University of Idaho
10:00	Amanda Schmahl	Soprano	Washington State University
10:15	Courtney Eggert	Soprano	Washington State University
10:30	Emily Dahlgren	Soprano	Washington State University
10:45	John Gronberg	Tenor	Washington State University
11:15	Matt Thayer	Tenor	Boise State University
11:30	Megan Moreau	Soprano	Bellevue Community College
11:45	Mike Cabacungan	Tenor	Bellevue Community College
1:00	Rachelle Bunch	Soprano	Columbia Basin College
1:15	Rachel Herndon	Soprano	Columbia Basin College
1:30	Anjelica Farias	Soprano	Columbia Basin College
2:00	Jamie Collins	Soprano	Central Washington University
2:45	Randy Wilhite	Tenor	Pierce College
3:00	Randy Wilhite	Tenor	Pierce College
3:15	Tyler Todd	Tenor	Pierce College
3:30	Andrea Dilley	Soprano	Pacific Lutheran University

Alto and Bass Soloists

Moscow Univ Stake Ctr 2, Warbonnet Dr. (near Wal-Mart)

Warm-up: 113 Adjudicator: TBA

9:30	Jodi Fisher	Alto	University of Idaho
9:45	Brittany Carlson	Alto	Boise State University
10:00	Cara Campanelli	Alto	Boston College
10:15	Ryan Harris	Bass	Columbia Basin College
10:30	Patrick Douglas	Bass	Columbia Basin College
10:45	Marlena Workman	Alto	Columbia Basin Community College
11:00	Amanda Riggers	Alto	University of Idaho
11:15	Natalie Rose Greenfield	Alto	University of Idaho
11:30	Andrew Landowski	Bass	Washington State University
11:45	Katie Merz	Alto	Washington State University
12:00	Patricia Wichmann	Alto	Washington State University
1:00	Brennan Baglio	Bass	Pierce College
1:15	Robby Swiger	Bass	Pierce College
1:30	Jonah Spool	Bass	Pierce College
1:45	-	Alto	Pierce College
2:00	Carly Page	Alto	Olympic College
4:00	Mia Gonzales	Alto	Bellevue Community College
4:15	Todd Sittig	Bass	Bellevue Community College



Non-Mixed Ensembles and Vocal Combos

LDS Institute, 902 Deakin Street, Campus

Warm-up: 49 Critique: 29 Adjudicators: Christensen, Smith, TBA, TBA

10:00	Saint George's School (Demand)	Combo	Spokane,WA
10:20	Royal High School (Rowley)	Combo	Royal City,WA
10:40	Sandpoint High School III (Brownell)	Non-Mixed	Sandpoint,ID
11:00	Lewiston High School (Pals)	Non-Mixed	Lewiston,ID
11:40	Port Angeles High School (Gailey)	Combo	Port Angeles,WA
1:00	Sandpoint High School II (Brownell)	Non-Mixed	Sandpoint,ID
1:20	H.M. Jackson High School (Gerads)	Combo	Mill Creek,WA
1:40	King's High School (Pumphrey)	Combo	Shoreline,WA
2:00	Asotin High School (Bowman)	Combo	Asotin,WA
2:20	Alberni District Secondary School (Falls)	Combo	Port Alberni,BC
2:40	Edmonds Woodway High School (Bergevin)	Combo	Edmonds,WA

Multi-Mic Vocal Ensembles

Recital Hall, Lionel Hampton School of Music, Campus

Warm-up: 119 Critique: 216 Adjudicators: Cazier, Mancinelli, Scovell, Strawn

9:00	Mennonite Educational Institute II (Wedel)	MM	Abbotsford,BC
9:20	Central Memorial High School (Gardner)	MM	Calgary,Alberta
9:40	Gig Harbor High School (Lackman)	MM	Gig Harbor,WA
10:00	Snohomish High School (Moore)	MM	Snohomish,WA
10:20	Pacific Academy (Moore)	MM	Surrey,BC
10:40	Terry Fox Secondary (Trovato)	MM	Port Coquitlam,BC
11:00	Eastlake High School (Rogers)	MM	Sammamish,WA
11:20	Sammamish High School (Fowler)	MM	Bellevue,WA
11:40	Meadowdale High School (Horenstein)	MM	Lynnwood,WA
1:00	R. M. Mountain Secondary (Mills)	MM	Langley,BC
1:20	Nathan Hale High School (Jackson)	MM	Seattle,WA
1:40	Central Valley High School (Elliott)	MM	Spokane Valley,WA
2:00	Kamiak High School (McKinlay)	MM	Mukilteo,WA
2:20	Sitka High School (DePalatis)	MM	Sitka,AK
2:40	Mount Vernon High School (Lizama)	MM	Mount Vernon,WA
3:00	Skyline High School (Ziebart)	MM	Sammamish,WA
3:20	Roosevelt High School (Brown)	MM	Seattle,WA

AAAA, AAA, and AA Vocal Ensembles (Area Mic)

University Auditorium, Administration Building, Campus

Warm-up: Basement Critique: Dressing Room

Adjudicators: DeMiero, Krantz, Lambert, Ploeger

9:00	Mead High School (Fennessy)	AAAA	Spokane,WA
9:20	Gonzaga Preparatory School (Sewall)	AA	Spokane,WA
9:40	Bishop Blanchet High School (Schell)	AAA	Seattle,WA
10:00	Bingham High School (Hatch)	AAAA	South Jordan,UT
10:40	Clarkston High School (Legg)	AA	Clarkston,WA
11:00	Coeur d'Alene High School (Monitz)	AAA	Coeur d'Alene ,ID
11:20	West Albany High School (Welsh)	AAA	Albany,OR
11:40	Moscow High School (Kleinert)	AA	Moscow,ID
12:00	Kennewick High School (Henderson)	AAAA	Kennewick ,WA
12:20	Lewiston High School (Gemberling)	AAA	Lewiston,ID
1:20	Lake City High School (Hedahl)	AAAA	Coeur d'Alene,ID
1:40	Mountlake Terrace High School (Sullivan)	AAAA	Mountlake Terrace,WA
2:00	Garfield High School (Burton)	AAAA	Seattle,WA
2:20	Sandpoint High School I (Brownell)	AAA	Sandpoint,ID
2:40	H.M. Jackson High School (Gerads)	AAAA	Mill Creek,WA
3:00	Port Angeles High School (Gailey)	AAA	Port Angeles,WA
3:20	LV Rogers Secondary School (Bullen)	AA	Nelson,BC

A, B, Middle School Vocal Ensembles

Nazarene Church - Site 1, 1400 E. 7th Street, Moscow

Warm-up: Fellowship Hall Critique: TBA Adjudicators: Haskell, Merrill, Miller, Spevacek

9:00	Pullman High School (Mielke)	A	Pullman,WA
9:40	Similkameen Elementary Secondary School (Prest)	B	Keremeos,BC
10:20	Potlatch High School (Richards)	B	Potlatch,ID
10:40	Deary High School (Knerr)	Critique Only	Deary,ID
11:00	International (King)	B	Bellevue,WA
11:20	Bella Ensemble (Wilson)	B	Moscow,ID
11:40	Saint George's School (Demand)	B	Spokane,WA
1:00	Genesee High School (Caldwell)	B	Genesee,ID
1:20	Eckstein Middle School (Moc Escobedo)	Middle School	Seattle,WA
1:40	King's West School (Pearce)	B	Bremerton,WA
2:00	Southridge School (Naso)	B	Surrey,BC
2:20	Grangeville High School (Stefani)	A	Grangeville ,ID
2:40	Mennonite Educational Institute I (Wedel)	A	Abbotsford,BC

Soprano Vocal Soloists

Nazarene Church - Site 2, 1400 E. 7th Street, Moscow

Warm-up: Fireside Room Adjudicator: TBA

8:30	Kyla Campbell	Soprano	Kwalikum Secondary
9:00	Chelsey Caldwell	Soprano	Genesee High School
9:15	Amber Wigfield	Soprano	Port Angeles High School
9:30	Tanya Zickefoose	Soprano	Meadowdale High School
9:45	Emma Postl	Soprano	Kwalikum Secondary
10:00	Megan Roderick	Soprano	Sitka High School
10:30	Hilary Johnson	Soprano	Edmonds Woodway High School
10:45	Sarah Pumphrey	Soprano	King's High School
11:00	Alexas Juretech	Soprano	Mountlake Terrace High School
11:15	Leisha Friberg	Soprano	Alberni District Secondary School
11:30	Elizabeth Ragan	Soprano	Sandpoint High School
11:45	Libby Sommerfeld	Soprano	Sandpoint High School
12:00	Danica Kell	Soprano	Semiahmoo Secondary
12:45	Emily O'Connor	Soprano	Buhl High School
1:00	Mareil Schachtel	Soprano	Roosevelt High School
1:15	Anne Martin	Soprano	Terry Fox Secondary
1:30	Rebecca Friesen	Soprano	Terry Fox Secondary
1:45	Kathryn Conley	Soprano	Pullman High School
2:00	Madeline Shier	Soprano	Pullman High School
2:15	Kate Burns	Soprano	Pullman High School
2:30	Brianna Fischer	Soprano	Pullman High School
2:45	Siri Hammond	Soprano	Pullman High School
3:00	Emily Crandall	Soprano	Coeur d'Alene High School
3:15	Addy Rossiter	Soprano	Lewiston High School
3:30	Sarah Pickering	Soprano	Central Memorial High School
3:45	Amy Bunton	Soprano	Central Memorial High School



Saturday, February 24 continued

Drums & Vibes Soloists

Commons/TLC Room 040 **NEW SITE**, Commons/TLC - 1st Floor, Campus

Warm-up: Commons/TLC 023 Adjudicator: Martin

8:00	Ian Marsanyi	Drums	South Whidbey High School
8:15	Matt Falk	Drums	Kamiak High School
9:00	Jake Brady	Drums	Edmonds Woodway High School
9:15	Ehssan Karimi	Drums	Edmonds Woodway High School
9:30	Walter Gammeter	Drums	Aldergrove Community Secondary
9:45	Zachary Para	Drums	Garfield High School
10:00	Andrew Jacobson	Drums	Mountlake Terrace High School
10:15	Daniel O'Neil	Drums	Auburn Mountainview High School
10:30	Chris Moore	Drums	Sammamish High School
10:45	James Franklin	Vibes	West Albany High School
11:00	Evan Woodle	Drums	Roosevelt High School
11:15	Rob Phillips	Drums	Semiahmoo Secondary
11:45	Ryan Conley	Vibes	Pullman High School
1:00	James Schmehl	Drums	Coeur d'Alene High School
1:45	Paxton Gehling	Vibes	Walla Walla High School
2:00	Shauna Sedola	Drums	Nanaimo District Secondary School
2:15	Jeremy Ueckert	Drums	Walla Walla High School

Trumpet Soloists

Courtroom, Law School, Campus

Warm-up: 103 Adjudicator: McCullough

8:00	Bryce Call	Trumpet	Mountlake Terrace High School
8:15	Paige Anderson	Trumpet	Mountlake Terrace High School
8:30	Josh Gailey	Trumpet	Port Angeles High School
8:45	Tree Palmedo	Trumpet	Pacific Crest Community School
9:00	Joel Luxenberg	Trumpet	Beaverton Arts & Communications
9:15	JJ Kirkpatrick	Trumpet	Beaverton Arts & Communications
9:30	Charlie Fisher	Trumpet	Roosevelt High School
9:45	Ross Eustis	Trumpet	Roosevelt High School
10:00	Michael Davis	Trumpet	Roosevelt High School
10:15	Peter Freeman	Trumpet	Roosevelt High School
10:45	Edward Fulton	Trumpet	Garfield High School
11:00	Ryan Foster	Trumpet	Gonzaga Preparatory
11:15	Kevin Early	Trumpet	Las Vegas Academy
11:30	Jack Joseph Sandberg	Trumpet	Sandberg Homeschool
12:45	Robert Stewart	Trumpet	Kwalikum Secondary
1:00	Christine Hannan	Trumpet	Edmonds Woodway High School
1:15	Hilary Ison	Trumpet	Semiahmoo Secondary
1:30	Cameron Milligan	Trumpet	Semiahmoo Secondary
1:45	Mykkel Mensching	Trumpet	Coeur d'Alene High School
3:00	Catherine Wilkins	Trumpet	Alberni District Secondary School
3:15	Don Myers	Trumpet	Moses Lake High School
3:45	Jakson Gradin	Trumpet	Mead High School
4:00	Kurt Marcum	Trumpet	Mead High School

Low Brass & Baritone Saxophone Soloists

Crest/Horizon Room, Commons - 4th Floor, Campus

Warm-up: Panorama Adjudicator: Crawford

8:00	Lainey Thompson	Baritone Saxophone	Aldergrove Community Secondary
8:15	Katie Harper	Trombone	Aldergrove Community Secondary
8:30	Katie Harper	Euphonium	Aldergrove Community Secondary
8:45	Kevin Hickey	Trombone	Semiahmoo Secondary
9:15	Sherwin Lee	Bass Trombone	Newport High School
9:30	Andrew Zachary	Trombone	Ballard High School
9:45	Javier Nero	Trombone	Pacific Crest Community School
10:00	Devin Riley	Trombone	Beaverton Arts & Communications
10:15	Samantha Dickinson	Baritone Saxophone	Beaverton Arts & Communications
10:30	Waseem Sbait	Trombone	Jackson High School
10:45	Kyla Campbell	Trombone	Kwalikum Secondary
11:00	Derek Ruston	Trombone	Kwalikum Secondary
11:15	Ted Pinkerton	Trombone	Bishop Blanchet High School
11:30	Steven Mann	Trombone	Roosevelt High School
11:45	Colin Pulkabek	Trombone	Roosevelt High School
12:00	Andrew Morrill	Baritone Saxophone	Roosevelt High School
12:15	Hilary Johnson	Baritone Saxophone	Edmonds Woodway High School
12:30	Jesse Anderson	Trombone	Mountlake Terrace High School
1:15	Erik Pryor	Baritone Saxophone	Kamiakin High School
1:30	Nick Rogstad	Trombone	Sammamish High School
1:45	James (Jimmy) Austin	Trombone	Pullman High School
2:00	Kelsey Hepples	Baritone Saxophone	Wellington Secondary School
2:15	Zach Ferguson	Baritone Saxophone	Pacific Crest Community School
3:00	Dora Cohen	Trombone	La Grande High School
3:15	Jacob Auwen	Trombone	Coeur d'Alene High School
3:45	Derek Skirrow	Baritone Saxophone	Alberni District Secondary School
4:00	Blake Strickland	Trombone	Kamiak High School



"We just got back from this one gig we did in Moscow.."

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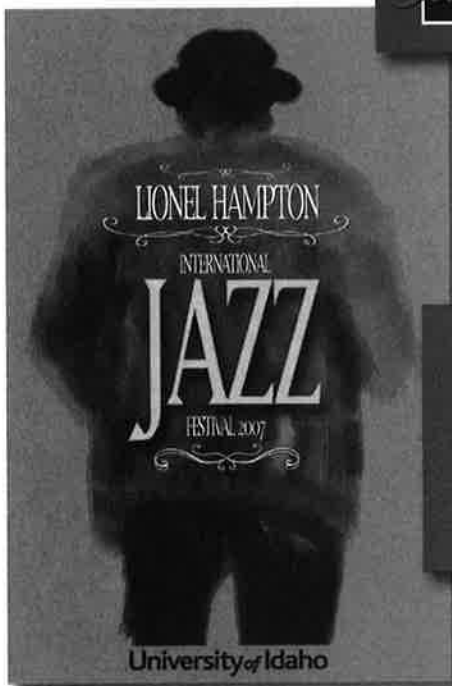
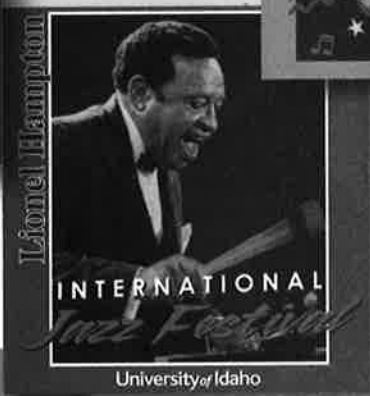


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Doc Skinner

teaching Idaho to Swing

Every now and then, Lynn "Doc" Skinner closes the door to his office, sits down and reaches under his desk. He pulls out a well-worn, dark red case, flips open the latches, assembles the King Super 20 tenor saxophone and begins to play.

"I still play it quite often," says Skinner. "And I can still hold my own," he adds with a laugh.

Skinner and the saxophone have made a lot of music together. He's had it since he was 11 years old and a seventh-grader at Montpelier Junior High School in southeast Idaho.

It cost \$350. His dad sold the farm's best milk cow to pay for it.

"I got the saxophone on Friday and took it home," recalls Skinner. "It had a book in it, 'How to Play the Saxophone.' I followed the directions and learned how the notes went and my mom said, 'You're doing really well with that, let's play some hymns.'"

"Next Monday at school, I told the band director I'd been playing a little bit. He had me play some scales for him and I told him I could play some hymns, too. He looked at me and said, 'You're in the junior high band.'"

Looking back, Skinner admits that the farm kid from Nounan, Idaho, had no idea of the heights his passion for music and dedication to learning could take him.

This year, the University of Idaho honors "Doc" Skinner for his 31 years of leadership of the Lionel Hampton International Jazz Festival. He has been the festival's guiding force. With vision and tenacity, he's help create an internationally recognized jazz festival that still reflects a "down home" Idaho charm.

"Doc is a great human being with a genuine passion for the music and for the artist," said Larry Clothier, manager for jazz artists like Roy Hargrove and Roberta Gambarini. "I wish I could say that about more people in this

business. Doc lives, breathes and cares about the festival and everyone involved."

"Artists have told me the reason this festival is so wonderful is that, in all honesty, it should never have happened," said Skinner. "It should never have happened in Moscow, Idaho. Artists say they feel something here that they don't feel any other place. Something happened here that was meant to be."

And just how did it happen?

When the first University of Idaho jazz festival was staged in spring 1968, the one-day event attracted 12 students groups and featured an afternoon concert with jazz trumpeter Buddy Brisboe.

When Skinner came to the University in 1971, he offered to help Music Professor Rich Werner who was directing the festival.

When Werner left in 1976, he was asked to take over the festival for a year while they found some one else.

"That turned into 31 more years."

Early on, Skinner recognized two concerns about jazz and music education.

"My greatest fear in those early years was that if we didn't expose young people to this music, to jazz, in some special way, it would be lost," said Skinner.

He also realized that the young student musicians didn't really know about the music.

"They were playing the music, but they didn't know the music. They didn't know the history of the music."

Skinner's answer was to bring in jazz legends who would not only perform, but conduct clinics and workshops. It brought a new, stronger focus to the event as an educational jazz festival. Jazz artists bought into the idea.

"The artists knew the festival existed not as a showcase for the artists, it existed because of the young people and the educational impact it could have on their lives," he said.

Vocalist Dee Daniels, who makes her 16th appearance at the festival this year, agrees.

"To be able to share my experiences in jazz and the music industry with young people is such an opportunity," said Daniels. "I didn't have that, so to provide that kind of "light" is wonderful. It's a real pleasure."

The festival took a big leap in 1982. Skinner stunned the campus by featuring legendary jazz singer Ella Fitzgerald.

"I don't think anyone thought much about the festival and its impact. But Ella changed that," said Skinner.

"There was a basketball game the night of the concert," he recalled. "The concert was in Memorial Gym and the basketball team was playing for the Big Sky championship in the Dome. Ella didn't want to go on until the game was over, so we waited until almost 10 o'clock to

start the concert. The game got over, and then people showed up for the concert. Ella didn't know who won the game, so she asked me to let her know so she could scat it into one of her tunes. It was so great. The crowd went crazy."

In the next years, the festival featured Doc Severinsen, Bobby McFerrin, Sarah Vaughn, and Lionel Hampton.

"Lionel came here in 1984," said Skinner, "and after the concert he said, 'It's incredible what's happening here. All these young people at the concerts; it's not happening anywhere else. I play concerts all over and there aren't any young people.'" And then, the fateful words: "I'd like to help."

It was the beginning of a great collaboration and friendship.

"Hamp was a great mentor, a great teacher," said Skinner. "We talked all the time about every artist that was coming to the festival. If he saw someone on the road that he liked, I'd get a phone call at 2:30 in the morning... 'Hey, I just saw someone who'd love to come to the festival next year. Here's his phone number. Give him a call.'"

Dee Daniels marvels at the relationship and what it created.

"Doc and Hamp had a closeness, trust and respect, that worked like a magnet on everyone involved in the festival," said Daniels. "I've never been in a situation where I could say there was such love in the room."

Hampton's connections in the world of music spurred the festival to new heights. The biggest names in jazz showed up to play for, and interact with, a growing numbers of students and fans. The festival became a vibrant showcase for the history of jazz and a place where history was made.

"Many times on stage there would be history in the making," said Skinner. "It happens every

year, where we feature artists who have never played together. So the mixing and changing of artists on stage makes history and gives students a historical perspective of what jazz is about."

More history was made in 1985 when the festival was named for Hampton, and it became the first jazz festival in the world to be named to honor a jazz artist. Then, in 1987, the University named its school of music for Hampton; the Lionel Hampton School of Music.

"I've had artists tell me they perform differently on our stage," said Skinner. "When they step on stage, they give reverence to Hamp, and they give reverence to the festival being named for one of the jazz greats. When they step on stage, the afterburners are on. Hamp said it was happening because of the love. They know they're loved here."

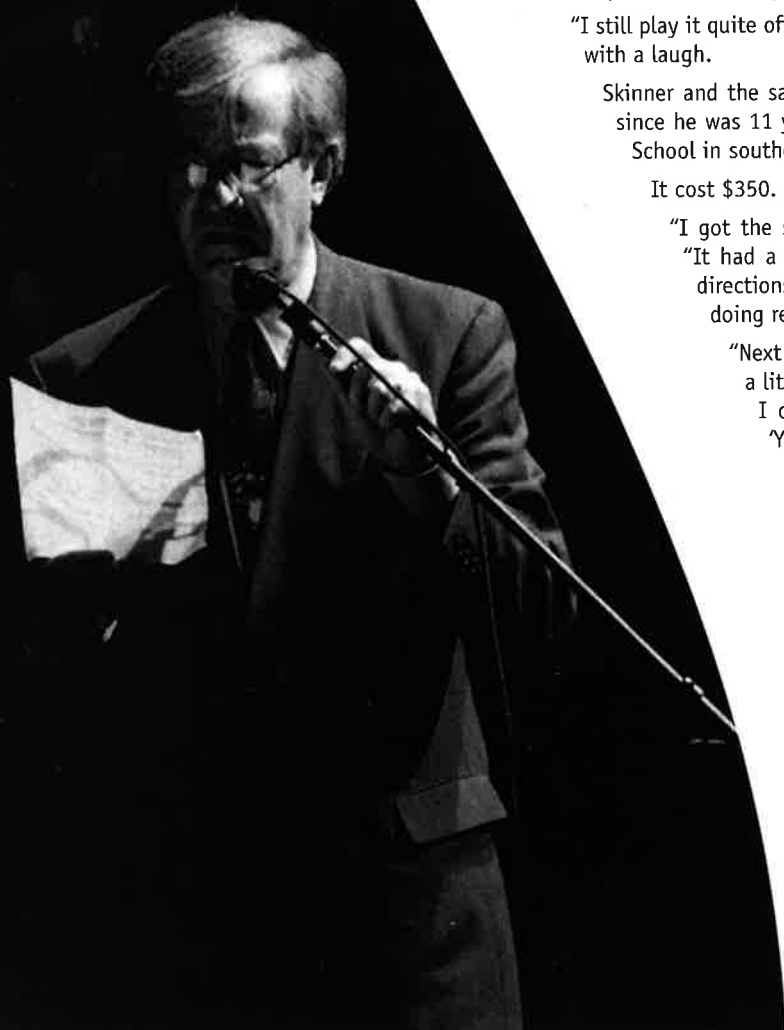
When "Doc" Skinner was a sophomore in high school, he and some friends formed a group to play for school dances.

"We played the standards," said Skinner. Now, they're thought of as jazz standards, but we played them as dance tunes. We played them as swing tunes."

During the summer, the group played at the nearby resorts at Bear Lake.

"We'd play at Fish Haven but it closed down at midnight," recalled Skinner. "We'd make an announcement, 'Anyone who wants to keep dancing, we're heading to Lakota.'"

Skinner has spent his life helping Idaho learn to swing, to learn about, enjoy and appreciate jazz. While he may be retiring from the jazz festival, his lifelong commitment to teaching isn't about stop. The dance will never stop for Doc and the Lionel Hampton International Jazz Festival.



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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.



GREG ABATE

When you think of the saxophone, think of Greg Abate. Greg is widely considered among jazz writers and aficionados to be one of the "best post hard bop alto players" out there today.

In the early 70s, Greg did a two year stint playing lead alto with the Ray Charles Orchestra. For another two years in the mid 80s, he held the jazz tenor chair in the revived Artie Shaw Orchestra under the direction of Dick Johnson. Now, Greg is doing his thing. Bop.

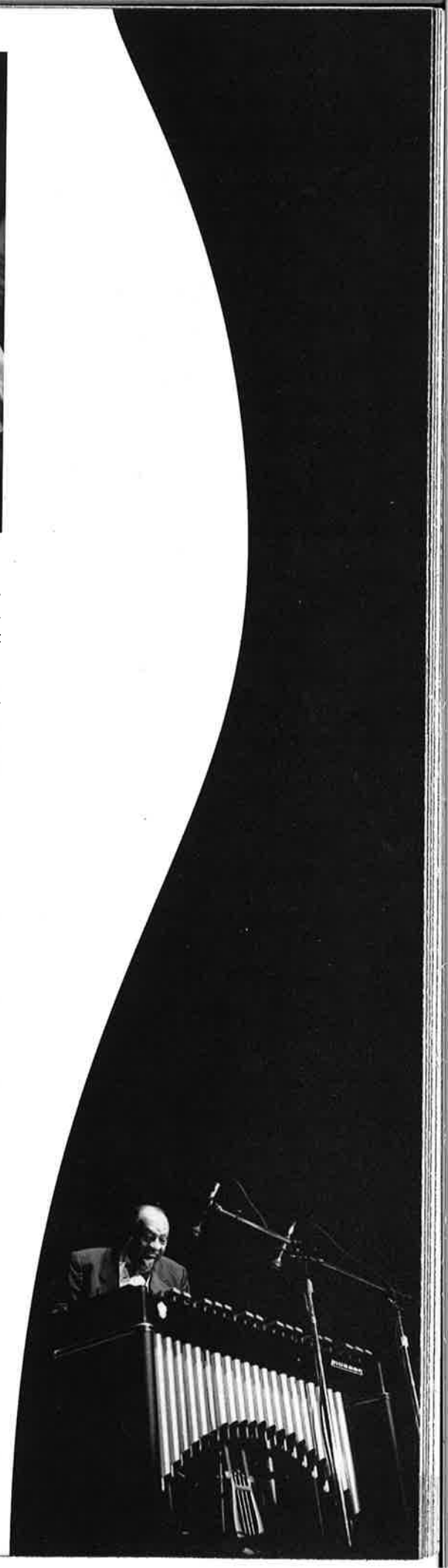
Greg performs throughout the United States, in Canada and Europe. His music receives playtime on radio all over the country. An accomplished composer and arranger, Abate has a very creative notion of where jazz ought to be.

He is a jazz educator. Greg is Adjunct Instructor of Jazz at Rhode Island College in Providence, where he teaches jazz improvisation, jazz theory, and coaches jazz combos. He is a Conn-Selmer Instrument clinician conducting clinics and workshops internationally, working with students from middle schools to colleges.

Having attended the prestigious Berklee College of Music (Boston, Massachusetts) in '71, Greg is listed among the school's prominent alumni. He has 12 albums as a leader to his credit; all critically acclaimed.

Greg is a very emotional player. He plays lyrical and swings hard. In 2005 Greg was on the Grammy nomination ballot in four categories for his CD Evolution featuring James Willaims, Harvie S and Billy Hart.

Abate plays freewheeling and structured, sweet and throaty, bright and blue - with passion.





LEONID VINTSKEVICH

Born in 1949 in the town of Kursk, Leonid has played the piano since the age of seven. As a 20-year-old student of the piano at the Kazan Conservatory, he was able to hear the radio broadcasts direct of Herman Lykhanov (horn, flute-horn) and Igor Brilya (piano). This performance made a strong and serious impression on him, influencing the conceptions of his own compositions of jazz music. He first turned to the classical style of jazz, then later became interested in studying new, avant-garde jazz.

The second strong impression on this style was the folk choir of the Belgrade village of Fostchevatovo, in which he heard the harmony of Stravinsky's music.

After finishing the conservatory, he taught at Kursk musical school. There, he established a stage jazz section and in 1976, he formed a professional jazz ensemble. Leonid later formed a duo with saxophone player Vladimir Konovalchev, which was highly successful. Then Leonid met Lembit. Both found in each other mutual interests and feelings. The duo form of musical improvisation exhibits a strong artistic expression, especially when each musician is tuned to the other and, remaining still himself, is absorbed in his partner.



LEMBIT SAARSALU

Lembit Saarsalu is a leading figure in Estonian jazz, where he is called "The King of the Saxophone." Before the disintegration of the Soviet Union, he was repeatedly voted the best tenor saxophonist in various polls. During the 1980's, Saarsalu led several groups. His duo with Russian pianist Leonid Vintskevich, called Jazz For Two, has successfully existed for 20 years.

Lembit has taken part from many jazz festivals throughout the world, including the North Sea Jazz Festival in Hague in 1986 and is a frequent performer at the Lionel Hampton Jazz Festival. He also has performed at festivals in Moscow, Nagykanizsa, Debrecen, Prague, Berlin, Bratislava, Leipzig and Le Mans.

In 1989, Saarsalu and Vintskevich were the first two artists from the former Soviet Union to visit the United States to perform at the Lionel Hampton Jazz Festival.

For Saarsalu, the Estonian national and professional musical tradition has always remained an inspirational environment, although his ears are open to the whole world of music. He performed in many places over the world, including Africa, the Near East and Eastern Europe, bringing back with him impressions of musical traditions of different nations.

He has performed with Lionel Hampton, Elvin Jones, John Stowell, Lewis Nash, Christian McBride, Kevin Mahogany, Conrad Herwig, Evelyn White, Eve Corneliou. Dr. Lonnie Smith and many others.

In 2003, he served as artistic director to initiate a new international jazz festival in Estonia called Rainbowjazz.

He made many CD recordings and more than 200 recording for Estonian Radio. Lembit also is the subject of two films made by Estonian TV: "Old Melody" in 1981 and "Moonbeams" in 1982.



NIK VINTSKEVICH

A graduate of the Russian Gnesin Academy of Music, Nik is a frequenter of the Russian jazz scene. He is a remarkable new generation jazzman who was heard in America for the first time in 1999. After hearing Nik performance with his father Leonid Vintskevich on the first night of the Lionel Hampton International Jazz Festival, Hamp asked Nik to play with his band on the Saturday Concert. This arousing performance gave Nik an experience of a lifetime because the Jazz Master Hamp has given his formal approval of this outstanding artists.

Nik recorded a CD called V & F Pro Evgenly Dolgik, has been acclaimed as one of Russia's most promising jazz projects.

Nik has a drive for smooth jazz, mild romantic melodies that caress the ear and an incredible love for the power of this music, jazz.

Nik has performed with Lionel Hampton, Lewis Nash, Bill Charlap, Santif Ebrano, Mike Ellis, Daniel Moreno, Lembit Saarsalu, and of course his famous father Leonid Vintskevich.



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Ray Brown

1926-2002



When one thinks of the bass, one immediately thinks of Ray Brown, the master of the instrument. When one thinks of someone who shared his talent graciously and without reservation, one thinks of Ray Brown. And when one thinks of a dedicated jazz educator, mentor and leader, one thinks of Ray Brown. The list of his musical accomplishments is exceeded only by the list of those whose careers he helped to launch and enhance.

And with his death in July of 2002, the world lost one of its finest, the jazz world lost perhaps its greatest and the Lionel Hampton Jazz Festival lost another great friend. Few people gave more to this Festival, and to the education and encourage-

ment of students and emerging artists than Ray. For many years, Ray's trio was the "house trio", accompanying virtually all of the artists each night - and helping the student winners in their concerts. He pushed for expansion of the artist workshops and made sure he led by example - offering several workshops each year.

His talent was not just musical, it was also in how he talked to people, connected on human terms and provided his honest, and sometimes blunt opinion. He said what he thought and meant what he said. It was this honesty that made Ray's words and music so special. He taught a lot of students about music. He taught a lot of people about life.

Thank you!

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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 he 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 also is the CEO of EEMCD, Inc., a non-profit organization bringing artists to schools around the country for clinics and motivational seminars.



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.



OPEN WORLD RUSSIAN ALL STARS

The International Jazz Collections of the University of Idaho and the United States Library of Congress have brought the Open World Russian Jazz All Stars to the United States through a joint effort. The ensemble is made up of rising stars of the Russian jazz scene.

Svyatoslav Tekuchev, alto saxophone. He studied jazz saxophone at the Rostov Conservatory, then moved to Moscow, Russia, three years ago and joined the Muscovite jazz club scene.

Kirill Bubiakin, tenor saxophone, performs with big bands in St. Petersburg and has led his own band since 2003.

Yevgeniy Sokolov, a St. Petersburg-based trumpet player started his jazz career studying at the Novosibirsk Conservatory and performed in Siberia's best jazz big band. He currently plays with Sergey Gusiatskiy's St. Petersburg Big Band and with several Latin jazz and salsa bands.

Ildar Tugushev, trombone, is a student at the Gnesins Russian Academy of Music. Born in Orenburg, between Siberia and Kazakhstan, he was regarded as the region's most promising young jazz musician, and awarded the special fellowship by the Russian Ministry of Culture. Yevgeniy Sivtsov, piano, is a graduate of the jazz department of Moscow's Oblast Music College, performs with a wide array of groups, from avant-garde trios and straight-ahead jazz combos, to big bands.

Maksim Shibin, guitar, is a self-taught guitar player who earned his degree in engineering. He currently performs regularly in Moscow's jazz scene, most notably in a guitar trio.

Grigoriy Zaytsev, bass, plays both acoustic and electric bass and performs in Moscow with acoustic fusion and jazz rock bands and jazz combos.

Adel Sabiryanov, drums and vibraphone, was born in Kazan to a musical family and graduated from the Moscow Conservatory in 2005. He studied classical percussion and played drums with jazz groups. Adel is pursuing postgraduate studies at the Moscow Conservatory.



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Getting all of our artists – along with their instruments and equipment – around the University of Idaho campus, city of Moscow and to and from the airports requires a lot of support. Thank you to all the volunteer drivers who gave their time to this year's Festival. Our drivers wouldn't be able to be as efficient as they are if it weren't for the generous support of automobile dealerships who donated cars of all shapes and sizes. Without the valuable contributions made by these dealerships the Festival could not be what is today. Thank you!

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JOHN STOWELL

John Stowell began his successful career in the early 1970's with private study with guitarist Linc Chamberland and pianist John Mehegan. Both men were valuable mentors to John, allowing him to play with them as he progressed in his development. Several years later he met bassist David Friese in New York City, and they formed a duo that recorded and toured prolifically for seven years, with performances in the United States, Canada, Europe and Australia. The duo continues to perform thirty years after their first meeting.

In 1983, John and David joined flutist Paul Horn and Paul's son Robin Horn (on drums) for a historic tour of the Soviet Union. This was the first time in forty years that an American jazz group had been invited to play public performances in Russia. In 1993, 1995, and 1998 John returned to Russia, playing in numerous cities. His two sold-out performances in Kursk may have been the first appearances there by an American jazz musician.

John continues to tour, record and teach internationally. He has been Artist-In-Residence at schools in Germany, Indonesia, Argentina, and in the United States and Canada. He served as assistant director and performer in Oregon Public Broadcasting's PDX Jazz Summit in 1991, and since 1995 has been a contributing columnist for a number of magazines, including "Downbeat", "Guitar Player", "Canadian Musician", "Soundcheck" (Germany), and "Guitar Club" (Italy).

Recording/Performance Credits: Milt Jackson, Lionel Hampton, Art Farmer, Conte Condoli, Herb Ellis, Bill Watrous, Mundell Lowe, George Cables, Billy Higgins, Billy Hart, Richie Cole, Paul Horn, Tom Harrell, Don Thompson, Dave Liebman, and many others.



COREY CHRISTIANSEN

Widely heralded as a gifted young player with a passionate sound, jazz-guitarist Corey Christiansen took up the instrument at the age of five under the direction of his father, Mike Christiansen, Chairman of Guitar Studies at Utah State University. Corey earned a bachelor's degree in music from Utah State and a master's degree in jazz performance from the University of South Florida.

Awakening, Corey's first CD as a leader, was the initial release on Mel Bay Records, the entertainment-recording division of Mel Bay Publications. Awakening spent twelve weeks on the JazzWeek chart, reaching number sixteen in March 2005. The title track, an original composition, consistently receives the most airplay from the recording.

His first DVD - Vic Juris & Corey Christiansen: Live at the Smithsonian Jazz Café - was released in July 2006. Jazzwise-reviewer Mike Flynn gave the recording four stars, noting that "...Christiansen is well versed in the guitar's sonic heritage and his judicious sense of phrasing finds him light-fingered even on the densest of changes and positively euphoric on his ballad work."

In November 2006 Mel Bay Records released MB3 / Jazz Hits / Volume One, a guitar-trio CD featuring Corey, Vic, and fellow Mel Bay guitarist Jimmy Bruno, with Danny Gottlieb on drums and Jay Anderson on bass.

Corey has played the Syracuse Jazz Festival, the Lionel Hampton International Jazz Festival, the Festival of the Midnight Sun (Helsinki), the Umbria Jazz Festival, Gerald Veasley's Jazz Base (Reading, PA), Jazz in June (Lincoln, NE), The Northwest Arkansas Summer Jazz Series, the Clearwater Jazz Festival, the St. Louis Jazz Festival, the Daytona Beach Jazz Festival, the Whitaker Music Festival (St. Louis), the Classic American Guitar Show (Long Island, NY). Corey has served as senior editor for Mel Bay Publications since 2001 and has written more than 50 books for the company.



JIM MARTINEZ

Pianist Jim Martinez began his musical career at the age of four and received 18 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. Jim has since performed or recorded with Lionel Hampton, the Stan Kenton Alumni Band, Benny Golson, Harold Jones, the Nelson Riddle Orchestra and Ed Thigpen.

Martinez performs and arranges church hymns as jazz. On his "Jazz Praise" CD's, featured musicians included Lionel Hampton, Bucky Pizzarelli, Dee Daniels, Evelyn White, Carla Cook and many others. His trio has performed at churches nationwide from the Crystal Cathedral in Southern California to St. Peter's Church in New York City.

Jim's company, Invisible Touch Music Software, has produced MIDI files (music on computer disks) for digital and acoustic player pianos since 1989. He recently completed a three-year agreement giving exclusive international distribution rights to Warner Brothers Publications. He also is a recording artist for QRS and PianoDisc.

Jim lives near Sacramento, Calif, and is sponsored at this year's festival by Kawai America.



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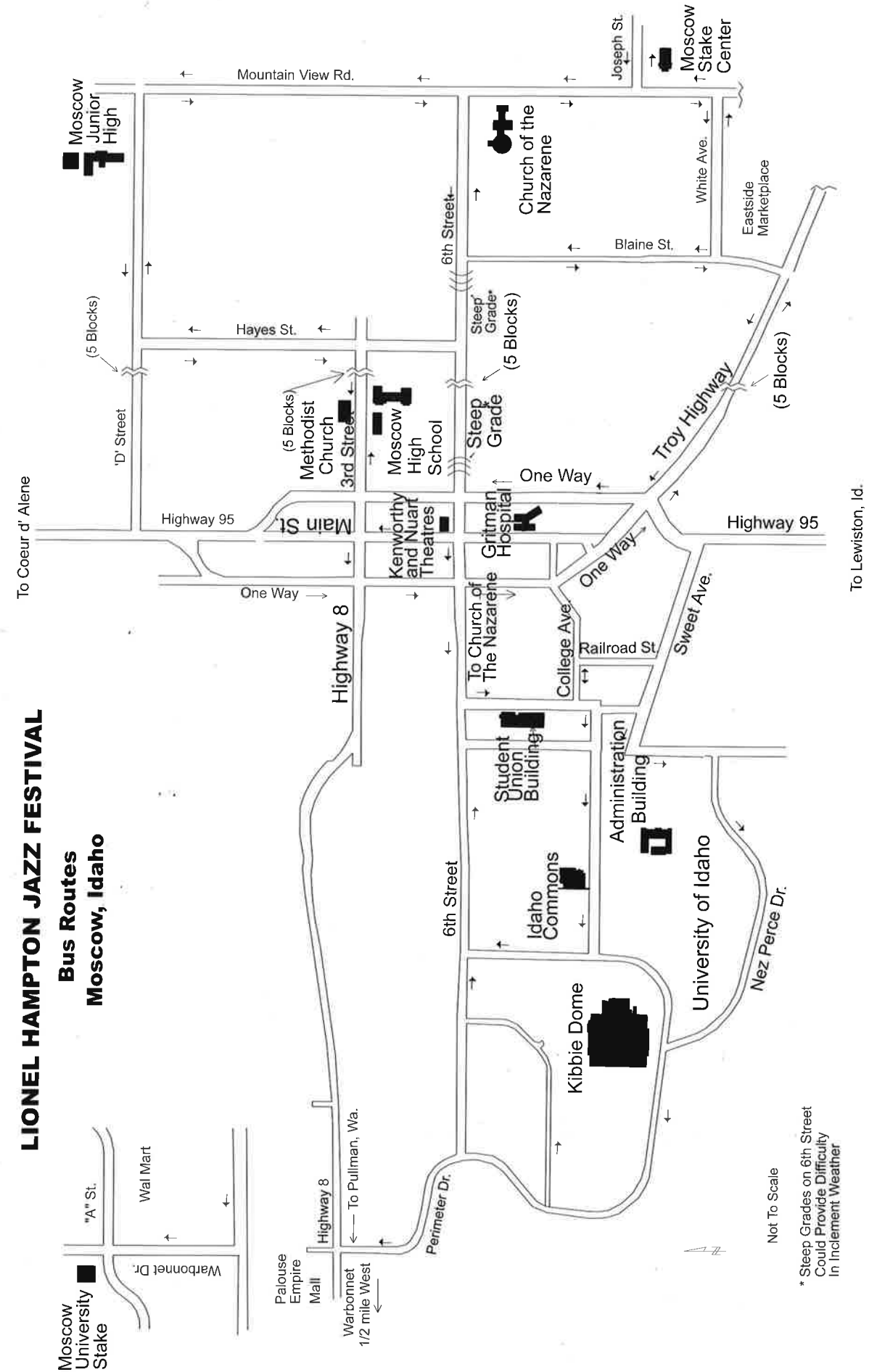
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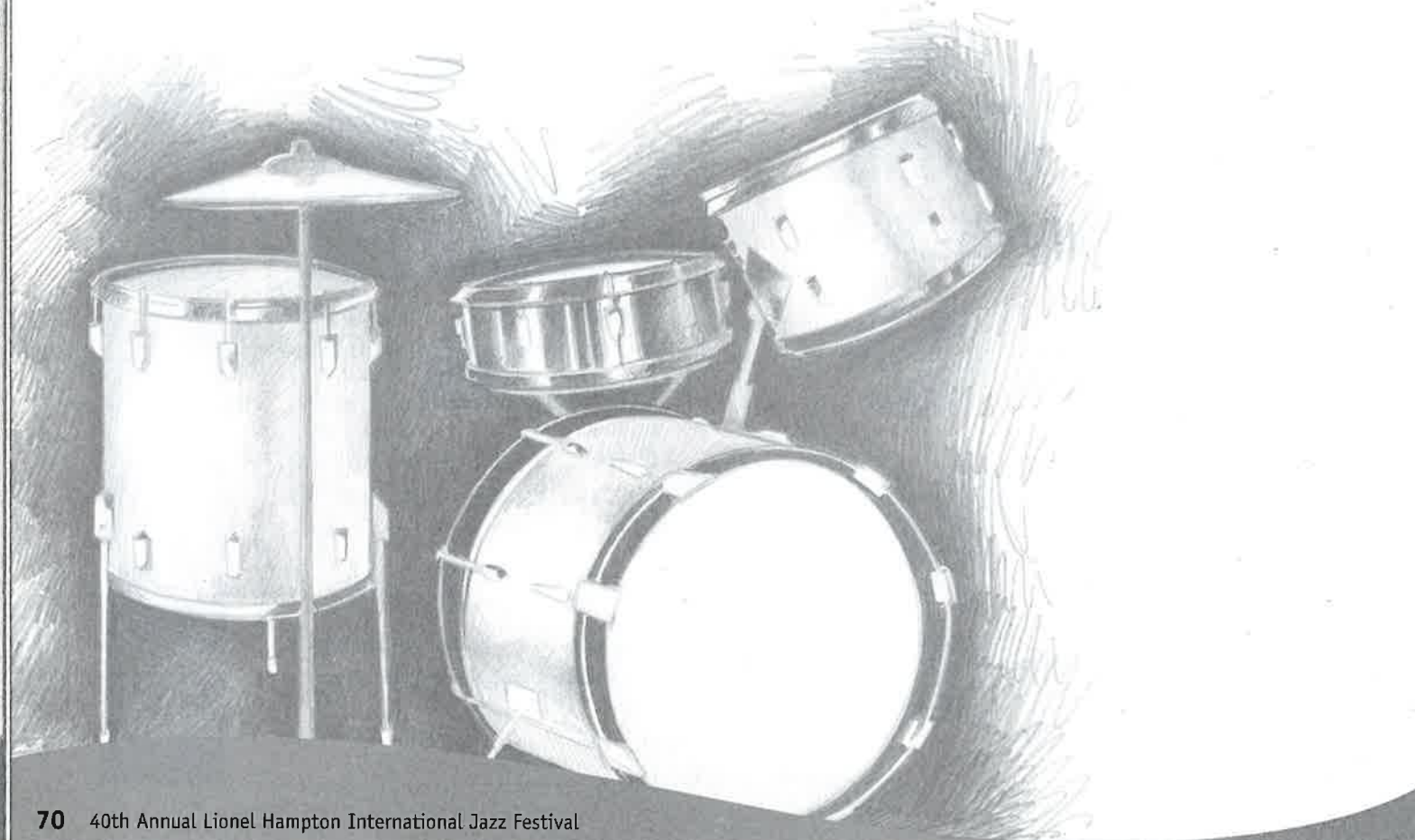
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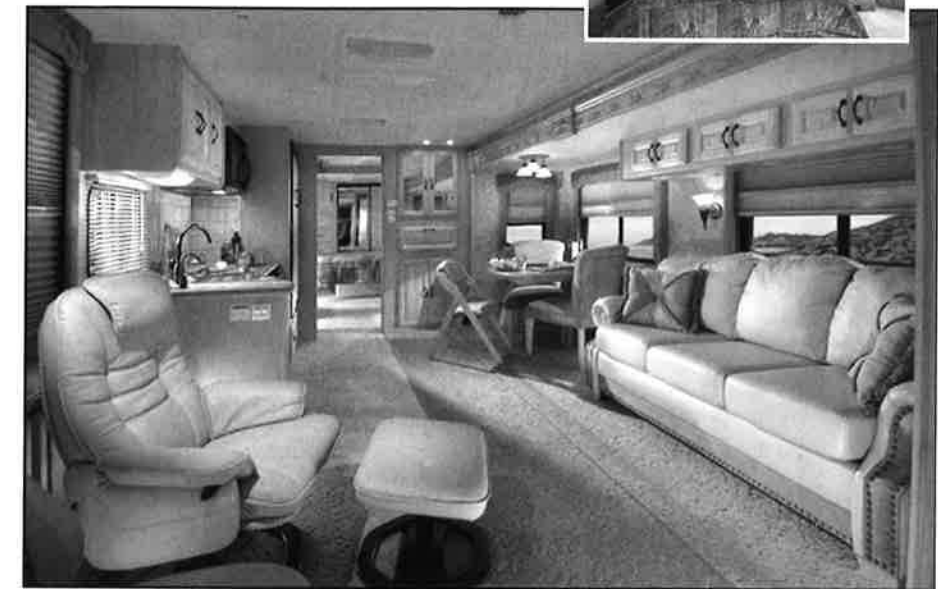


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Saxophones: Alto 1: Erik Blume
Alto 2: Nick Marcum
Tenor 1: Patrick Davis
Tenor 2: Casey Emerson
Baritone: T.J. Eriksen

Flute: Kathryn Radakovich

Trumpets: 1. Andrew Miller
2. Zac Fawcett
3. Christian Litten
4. David Burgess

Trombones: 1. Hilary McCalister
2. Matt Gerhardt
3. Ty Stolp
4. Paul Kleinert

Piano: Kent Queener, Kate Skinner

Guitar: Morgan Wick

Bass: Josh Skinner, Juan Panchi

Drums/Percussion: Tony Saccomanno, Zack Freeman

Jazz Band 2, Director Vanessa Sielert

Saxophones: Alto 1: Phil Morin
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Tenor 1: Ryan Thomas
Tenor 2: Lee Hollingsworth
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Jazz Band 3, Directors Alan Gemberling, T.J. Eriksen

Saxophones: Alto 1: Eric Flolo
Alto 2: Israel Nunez, John Hagen
Tenor 1: Cassie Novak
Tenor 2: Aaron Hart, Sarah Todd
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Trumpets: 1. Alex Miller
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3. Erik Urban
4. Casey Emerson

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Piano: Amanda Riggers, Kim Wester

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Soprano I

Andrea Allen, Rachel Carr, Sarah Collins, Dawn Cooper, Dana Gladish, Jordan Gray, Natalie Greenfield, Ashley Haugen, Joanna Huffaker, Katherine Hunt, Amanda Ketelsen Melina Markland, Jenna Moline, Kristyn Niver, Cassie Novak, Errin Patton, Ashley Powell, Kathryn Radakovich, Erin Radford, Caitlin Rice, Amanda Riggers, Shelby Rogers, Savannah Safsten, Kristin Schmidt, Renae Shrum, Susie Skavdahl, Jessica Striffler, Miranda Taff, Cassie Thompson, Emily Wallace

Soprano II

Rachel Akre, Cathy Blood, Megan DeReu, Alisha Doolittle, Chantal Dougal (Ankenbauer), Jodi Fisher, Kayla Glenn, Alice Graden, Heather Hagen, Rachel Hailey, Laura Hannum Kelsey Hebert, Brenda Hubner, Kristen Huntting, Katherine Isaak, Mary Kienzle, Martha Lovett, Stephanie Lucks, Katy Mack, Jacqueline Martinko, Kyra Mauney, Elise Ownbey, Michelle Ownbey, Danielle Pals, Melissa Patterson, Maria Perez-Barrios, Aileen Rice, Bridget Pitman, Corey Schoenberg, *Katie Scott, Holly Seefeldt, Betsy Wagner, Andrea Woods

Alto I

Jenny Albiston, Annie Beeson, Misty Blyleven, Amy Bradetich, Elisa Briesmeister, Molly Curfman, Diana Duncan, Brianna Fonesbeck, Catie Freeman, *Cecily Gordon, Megan Kimberling, Bronwyn Miles, Meg Pannkuk, Ashley Peel, Breianne Rudeen, Rachel Shuey, Kendra Sproul, Mellisa Stockdill, Rosemary Streatfeild, Barb Vierling, Maryann Watkins, Bertie Weddell, Heather Wells, Debbie Wilson, Lauren Zeck

Alto II

Kayla Bennett, Melissa Davis, Mari Hubbe, Jeri Hudak, Elizabeth Last, Elizabeth Magby, Hilary McAlister, Ashley McDougall, Kristen McMullin, Katie Noble, Renae Pope, Heidi Scheibe, Amanda Thomas, *Sarah Todd, Ann Tripepi, Emily Vanden Bosch, Rebecca Wallis, Tracy Wilken

Tenor

Nick Courtnage, Dylan Crawford, Casey Emerson, T.J. Eriksen, Shad Frazier, Nolan Graves, Joe Higley, Markus Hoyer, Paul Jorritsma, Aaron Karuzas, Christian Litten, Mike Locke-Paddon,

Erik Luvaas, Andrew Mitchell, Kentaro Murai, Israel Nunez, Juan Panchi, Kent Queener, Jay Rigby, Young Rylee, Mike Taylor, Daniel Timeche, *Steev Turner, Graeme Wilson

Baritone

Erik Bowen, David Burgess, Trevor Dougal, Zack Freeman, Russ Graves, Walker Janelle, Carson Kachelmier, Scott McCombie, Jerod Moore, Tendai Muparutsa, Seth Reardon, Nicholas Reyes, Bret Robertson, Andrew Sibulsky, Joseph Steiner, Erik Urban, Matt Whitfield

Bass

Dan Bell, Erik Blume, Bill Cole, Creg Empey, Zac Fawcett, Jon Gaffney, Tristan Hovest, Archie Inonillo, Brendan Johnson, Ben Kirby, Paul Kleinert, David Knerr, Kevin Kovalchik, Levi Larson, Kyle Savikko, Jesse Schattin, Torry Van Slyke, Joshua Witham, Ben Yates



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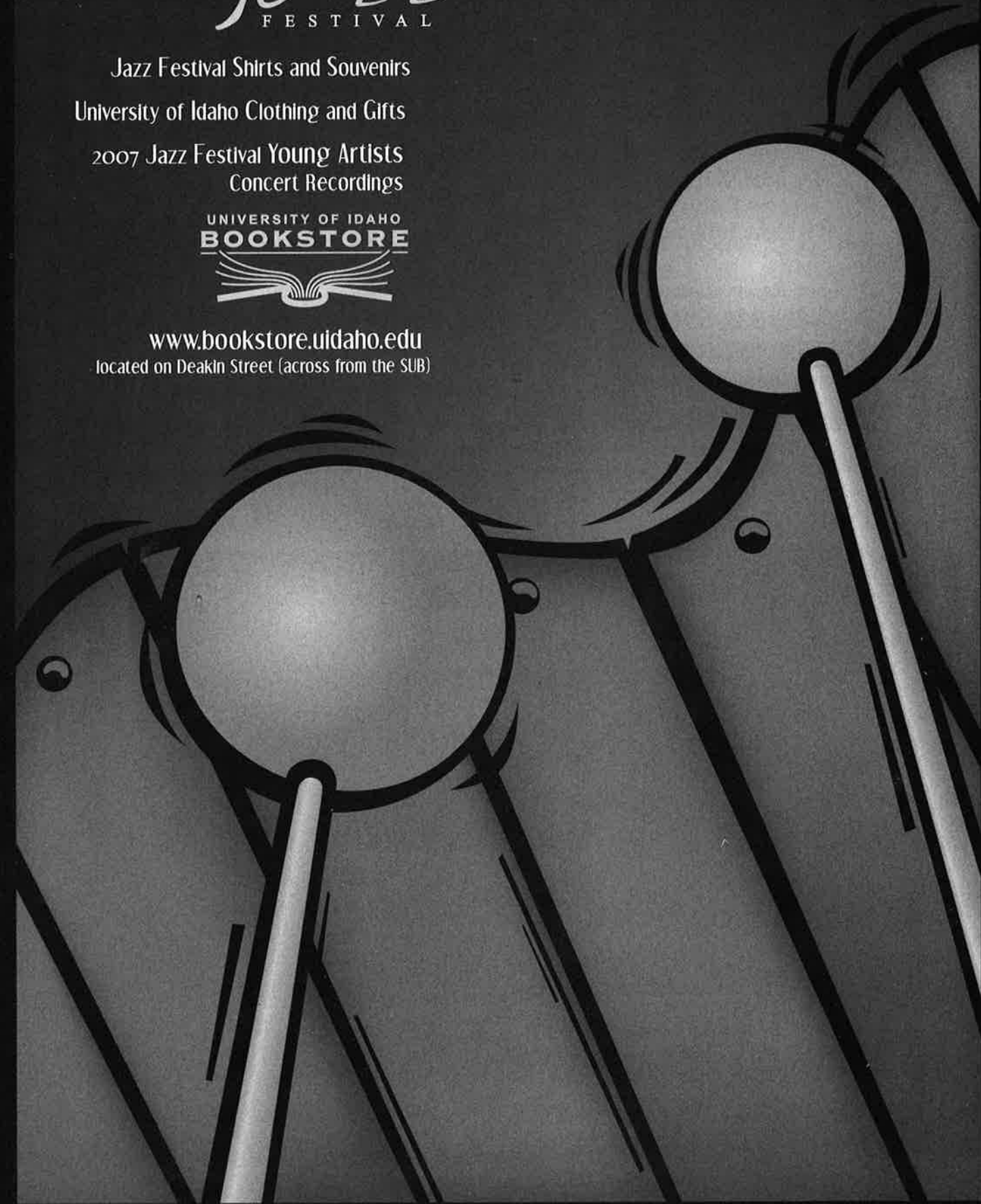
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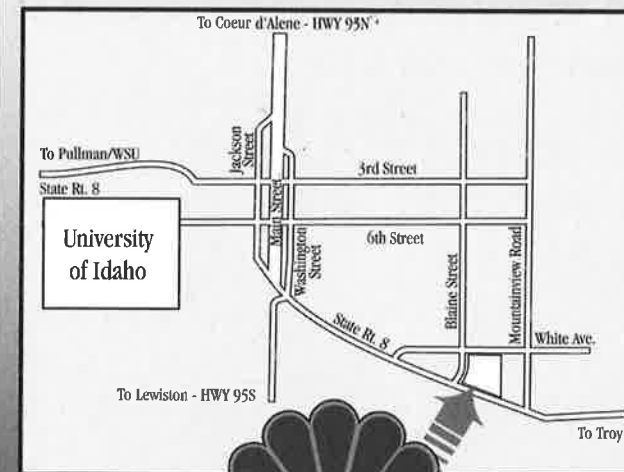
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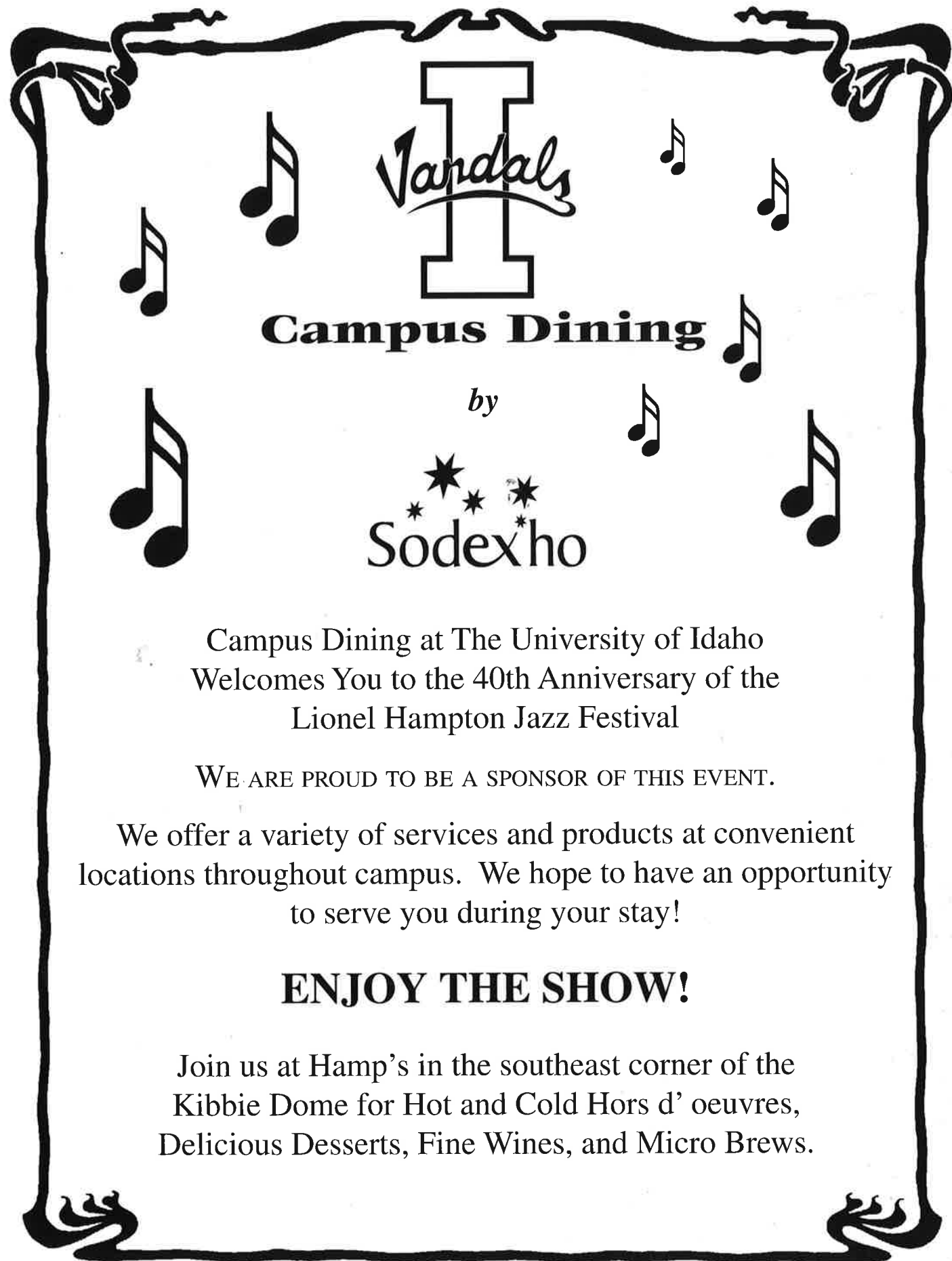
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2006 Outstanding Student Performances

Junior Division • Wednesday, February 22, 2006

Instrumental Ensembles

Overall	Northwood Middle School I, Spokane, WA
Elementary	St. Mary's All-City II, Moscow, ID
Junior High	Northwood Middle School I, Spokane, WA
Middle School	Tyee Middle School, Bellevue, WA
Junior Division Combo	Lincoln Middle School, Pullman, WA

Vocal Ensembles

Overall	King's Junior High School, Shoreline, WA
Elementary	McSorley Elementary, Lewiston, ID
Junior High	King's Junior High School, Shoreline, WA
Middle School	Sandpoint Middle School, Sandpoint, ID

Instrumental Soloists

Brass	Jack Joseph Sandberg, home schooled
Woodwind	Justin Wagner, Jenifer Junior High School
Rhythm	Keelan Dumick, Rivendell Music Academy

Vocal Soloists

Alto	Nicki Lee, Moscow Junior High School
Soprano	Lacey Hendrickson, Garfield-Palouse Middle School
Male Voice	Sean Brugger, King's Junior High School

College and Open Division • Thursday, February 23, 2006

Instrumental Ensembles

Community College	Pierce College, Lakewood, WA
Guest College	Washington State University, Pullman, WA
Open	Lewis-Clark State College, Lewiston, ID

Instrumental Combos

Community College	Yakima Valley Community College, Yakima, WA
College	Washington State University, Pullman, WA

Instrumental Soloists

Alto Saxophone	Paul Flores, University of Idaho
Tenor Saxophone	Curtis Woodbury, Brigham Young University
Baritone Saxophone	Matt Walsh, Whitworth College
Drums	Mike Miller, Cheney, WA
Bass	Matt Grimes, Washington State University
Guitar	Kristen Bromley, Brigham Young University
Piano	Kyle Elligers, Boston College
Flute	Skylar Garcia, Washington State University
Trombone	Brian Mueller, Eastern Washington University
Trumpet	John Gronberg, Washington State University
Violin	Curtis Woodbury, Brigham Young University

Compositions

Instrumental	Regan Brough, Brigham Young University
Vocal	Joey Walbaum, Olympic College

Vocal Ensembles

Multi-Mic	Bellevue Community College, Bellevue, WA
Open	Olympic College, Bremerton, WA

Vocal Soloists

Soprano	Kari Thompson, Columbia Basin College
Alto	Emily Usher, Olympic College
Tenor	Garin Fuhrman, Brigham Young University
Bass	Zach Tranoum, Bellevue Community College

High School Vocal Division • Friday, February 24, 2006

Ensembles and Combos

Overall	Roosevelt High School, Seattle, WA
AAAA	Garfield High School, Seattle, WA
AAA	Coeur d'Alene High School I, Coeur d'Alene, ID
AA	Gonzaga Preparatory School, Spokane, WA
A	King's High School, Shoreline, WA
B	Buhl High School, Buhl, ID
B	St. George's School, Spokane, WA
Multi-Mic	Roosevelt High School, Seattle, WA
Non-Mixed	Sandpoint High School I, Sandpoint, ID
Vocal Combo	St. George's School, Spokane, WA
Rhythm Combo	Edmonds-Woodway High School, Edmonds, WA

Soloists

Soprano	Tasha Koontz, St. George's School
Soprano	Ashley Haugen, Coeur d'Alene High School
Alto	Merrily Scruggs-James, Garfield High School
Alto	Hilary Ison, Semiahmoo Secondary School
Tenor	Davey Friedman, Roosevelt High School
Bass	Mike Gullo, Roosevelt High School

High School Instrumental Division • Saturday, February 25, 2006

Ensembles and Combos

Overall	Garfield High School, Seattle, WA
AAAA	Garfield High School, Seattle, WA
AAAA	Edmonds-Woodway High School, Edmonds, WA
AAAA Combo	Walla Walla High School, Walla Walla, WA
AAA	Newport High School I, Bellevue, WA
AAA	Mt. Spokane High School I, Mead, WA
AAA Combo	Mt. Spokane High School, Mead, WA
AA	Black Hills High School, Olympia, WA
AA	West Valley High School II, Yakima, WA
AA Combo	Elgin Park Secondary School, Surrey, BC
A	South Whidbey High School, Langley, WA
A Combo	King's High School, Shoreline, WA
B	Vanier Catholic Secondary School, Whitehorse, YK
B Combo	Mt. Sentinel Secondary School, South Slovan, BC
Arts & Magnet	Arts and Comm Magnet Academy I, Beaverton, OR
Arts & Magnet Combo	Arts and Comm Magnet Academy, Beaverton, OR
Jr Division	Eckstein Middle School, Seattle, WA
Jr Division Combo	Washington Middle School, Seattle, WA
Jr Secondary	Semiahmoo Secondary School, Surrey, BC

Soloists

Alto Saxophone	Logan Strosahl, Roosevelt High School
Tenor Saxophone	Daniel Wager, Jackson High School
Baritone Saxophone	Nathaniel Irby, Mountlake Terrace High School
Bass	Jeff Picker, Beaverton Arts & Comm Magnet Academy
Clarinet	Patrick Courtin, Wellington Secondary School
Drum	Brian Greggs, Roosevelt High School
Euphonium	Katie Harper, Aldergrove Community Secondary
Flute	Anh Phung, Sardis Secondary School
Guitar	Stephan Connolly, Omak High School
Piano	Scotty Bemis, Roosevelt High School
Trombone	Sam Schlosser, Garfield High School
Trumpet	Dylan Smith, Edmonds-Woodway High School
Vibes	Robert Langgslet, Beaverton Arts & Comm Magnet
Violin	Sarah Parenteau, Wellington Secondary School



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Saturday's Young Instrumentalists Concert

Featuring the day's outstanding high school and secondary school instrumental ensembles

In case you missed them, last year's DVDs are still available!

Dear Jazz Fans

Welcome to another breathtaking season of jazz at the University of Idaho!

The Lionel Hampton International Jazz Festival is thrilled that you've chosen to join us this year to celebrate our 40th anniversary. We are extremely proud of what the festival has achieved over these exceptional years, and expect nothing less than excellence for our future. Please join us in honoring Lynn "Doc" Skinner for his devotion to the fantastic art form that is jazz and welcome new Artistic Director John Clayton.

While you enjoy the various clinics, adjudicated student performances and world-renowned professional concerts, please take a moment to reflect on how the festival has grown into the grand entity that it is now. From its humble roots to its current international status, the Lionel Hampton International Jazz Festival could never have become what it is today without support from patrons like you!

We ask at this time that you consider donating to ensure that the joy of jazz endures at the University of Idaho, for all to appreciate. No donation is minor; from out-of-pocket, to a long term commitment, rest assured that all funds will be used to promote, champion, entertain and educate young and old on America's original music. To make donating simple, just take a look at the following pages for instructions. It's that easy!

Help keep the music alive!

Warmly,

*The Lionel Hampton International
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We hope you will join us in ushering in new donor giving levels designed to help the Festival continue its long-standing tradition of excellence. Each and every dollar helps bring in renowned artists, supports youth in their pursuit of jazz education, and ensures the Festival's continued success and growth. Please consider giving today.



Donor Giving Levels

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- Opportunity to buy tickets before the general public (up to 2 tickets per night).
- Recognition in the 2008 Lionel Hampton International Jazz Festival program

Performer: \$500 - \$999

- Opportunity to buy tickets before the general public (up to 4 tickets per night).
- Invitation to join guest artists and other Festival friends at the After Hours Receptions
- Festival guest artists poster
- Recognition in the 2008 Lionel Hampton International Jazz Festival program

Big Band Member: \$1,000 - \$2,499

- All of the above amenities and...
- Opportunity to buy tickets before the general public (up to 6 tickets per night).
 - The opportunity to sit in the "Big Band" preferential seating block
 - Membership in the UI President's Circle and an invitation to attend the Red Carnation Reception
 - Backstage Passes (2)
 - Assistance in acquiring lodging
 - Access to sound checks in the Kibbie Dome
 - Limited-edition poster signed and numbered by the artist

Big Band Star: \$2,500 - \$4,999

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- Opportunity to buy tickets before the general public (up to 8 tickets per night).
 - The opportunity to sit in the "Big Band" preferential seating block
 - Access to sound checks in the Kibbie Dome

Big Band Leader: \$5,000-\$9,999

- All of the above amenities and...
- Opportunity to buy tickets before the general public (up to 10 tickets per night).
 - Seating in the Artistic Director preferential seating block where you will enjoy special padded seats designed to allow you to watch the concert in complete comfort

Artistic Director (Platinum Level): \$10,000 +

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- Opportunity to buy tickets before the general public (up to 10 tickets per night).
 - Seating in the Artistic Director preferential seating block where you will enjoy special padded seats designed to allow you to watch the concert in complete comfort
 - Invitation for two to an exclusive dinner with the Artistic Director and other artists of his choice, and University of Idaho President, followed by a concert.

* All gifts are tax deductible as allowed by federal and state law.

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The Festival is pleased to offer an installment plan for donors. Installments on your donation or series tickets can be made over the course of the University of Idaho's fiscal year (July 1 - June 30). Simply mark the appropriate box on the registration form and you will be sent a reminder prompting you about your pledge.

- 1st installment: Due with registration form or at time of donation
 2nd installment: Due: February 15, 2008
 3rd installment: Due: April 15, 2008
 4th Installment: Due: June 15, 2008

Get in on the Action!



The Lionel Hampton International Jazz Festival keeps the magic, music and spirit of jazz alive for generations to come by inspiring students, teachers and artists of all ages and abilities to excel in their appreciation, understanding and performance of jazz.

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Donations must be received by January 2, 2008, to be recognized in the 2008 Lionel Hampton International Jazz Festival program.

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