University of Idaho

Explorations of the Heart

February 23 - 26, 2011

www.uidaho.edu/jazzfest
Dear Fellow Jazz Lovers,

It is with great pleasure that Ruthie and I welcome you to the Lionel Hampton Jazz Festival. For more than four decades, this award-winning festival has been an Idaho jewel and has drawn accolades from around the world.

We also are proud to be a leader in international jazz education through this dynamic festival. Thousands of students flock to the University of Idaho each year for the opportunity to learn from jazz masters through the festival’s clinics, workshops and performances – from the vocal to the instrumental arts. Students of all ages, abilities and aspirations have an opportunity to interact with the best artists in the jazz world and are able to hone their own artistry. And, of course, many musicians help us take jazz into classrooms throughout the Pacific Northwest through the Jazz in the Schools program. The educational nature of the jazz festival is distinctive and helped it earn the prestigious National Medal of Arts.

Each festival season is carefully crafted by John Clayton, festival artistic director, to perpetuate and celebrate this truly American art form. The focus this year is on “Explorations of the Heart.” To that end, we are thrilled to feature The Manhattan Transfer this year, along with other seasoned performers such as Jimmy Heath, Ed Shaughnessy, Jeff Hamilton, Renee Rosnes, Bill Charlap and Terell Stafford. We are equally proud to host some rising stars of jazz, including pianist Josh Nelson, and vocalists Nikki Yanofsky and Charenee Wade.

You will find much to explore musically during the four days of this year's 44th annual festival. And much more awaits you in the surrounding Palouse region. On behalf of the entire University of Idaho community and the festival, we again extend a warm welcome to you.

Sincerely,

M. Duane Nellis

M. Duane Nellis
President, University of Idaho
SING THE SONG
FEEL THE RHYTHM

VandalStore
The official store of the University of Idaho
Available at the Main VandalStore (across from the SUB) and at the Commons Bookstore.
For hours and information, visit www.vandalstore.com.
Dear Friends,

It is another year and another chance to be together to share in all of the wonderfulness that happens at each Lionel Hampton Jazz Festival. Thank you for earmarking this time to join in on our events. We will do our very best to see to it that you go away with a wealth of good memories about your time here!

We spend an entire year organizing what we believe is the largest educational jazz festival of its kind, and this year finds us embracing the theme, Explorations of the Heart. This title highlights what you have expressed that you have enjoyed about our festival countless times: “How cool to hear so many artists of all ages play from their hearts!” That is exactly what you will hear and you will hear it every day and evening of the festival.

Let’s take a look at our Heart Explorations events.

Wednesday will include longer student performances and workshops (90 minutes per band!) during the day and in the evening, we will combine world-class professionals with our own University of Idaho faculty and student musicians. The Student Union Building (SUB) will feature Vern Sielert leading the University of Idaho Jazz Band I as the University of Idaho students host NEA Jazz Master Live soloist, Jimmy Heath on tenor sax. Presented by the NEA Jazz Masters Live program, Jimmy Heath will be available all week for workshops and performances like this one. Plus, Terell “Dynamite” Stafford will fill the room with his beautiful and exciting trumpet sound and the awesome young vocalist Charenee Wade will wow this year’s festival attendees with her beautiful and commanding voice. We will finish our first exciting evening with even more music at “Hamp’s Club,” where there will be a student led jam session for the local jazz community at Gambino’s restaurant.

Throughout the rest of the week, we will have more of the jaw-dropping performances from the thousands of students who come to play, learn and listen, including the daily Young Artist Concerts in the Kibbie Event Center at 4:30 on Thursday, Friday and Saturday. These will be immediately followed by student performances on the Hamp’s Club stage, adjacent to the main stage.

Our Thursday evening performances will take place in three venues this year! You can choose to hear one, two or three bands in different settings at the newly remodeled Haddock Performance Hall, the Administration Auditorium, or in the SUB Ballroom.

The musicians that night will include Atsuko Hashimoto, Jeff Hamilton, Renee Rosnes, Bill Charlap and more! Making her festival debut this year will be the jazz teen sensation, Nikki Yanofsky.

Friday’s Kibbie Dome concert is guaranteed to please. We will be presenting two remarkable groups who enthral audiences and sell out houses all over the world: The Manhattan Transfer, and the Victor Wooten band. You’ll want to be with us as these two bands perform sets like you’ve never heard before.

Saturday night brings back the Lionel Hampton NY Big Band. They will provide brilliant support as we feature more of jazz’s top soloists. Drummer Ed Shaughnessy and tenor saxophonist Pete Christlieb, both formerly with The Tonight Show with Johnny Carson, will be joined by vocalist Carmen Bradford from the Count Basie band, and this year’s NEA jazz master and saxophonist, Jimmy Heath. But wait—there is more!

As a special treat and tribute to Lionel Hampton’s world, guest conductor David Zerbe will present his Legacy Percussion Ensemble, all the way from Michigan to give us the unforgettable sounds that illustrate the mallet universe that Hamp lived in.

This year is another unforgettable opportunity to explore jazz together, to make new friends, to reunite with our musician family members, and to learn and laugh together. It’s our year to celebrate Explorations of the Heart, and we’re so glad you are here. Please enjoy.

Your fan,

John Clayton, Artistic Director
John Wood, On the Edge of Clear Meaning

February 21 - April 9, 2011
Receptions: Reflections Gallery, Feb. 22, 6pm
Prichard Art Gallery, Feb. 23, 5-8pm
Center for Arts & History, Feb. 25, 5-8pm

10am–8pm, Tues–Sat
10am–6pm, Sun
414 S. Main Street, Moscow
Across the street from the Breakfast Club

Jazz For The Eyes

Small Town Charming
Moscow, Idaho

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Wineries
Hiking and Biking Trails
Farmers Market
Art Galleries
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The festival has many components: evening concerts, workshops, Hamp’s Club and— most importantly— student performance clinics. We strive to make an impact on you and your students by providing the opportunity for ensembles, combos and soloists to perform for and work with nationally renowned clinicians. Groups receive written and verbal comments as well as a recording of their performance. Performance clinics provide a rewarding, life-changing and educational opportunity for students of all backgrounds, ages and abilities. Set in an enriching environment, student performances are designed to offer a powerful experience that builds confidence and an appreciation for jazz.

This year, we have created an intensive opportunity for a select group of the festival’s instrumental and vocal ensembles, combos and soloists. The participating groups started in November by hosting festival Artistic Director John Clayton in their classroom prior to the festival. John’s visits throughout a three-state region gave him the opportunity to share his knowledge and enthusiasm for jazz and work directly with the groups in preparation for this year’s festival. Those groups then registered to participate in Wednesday’s day long intensive experience.

During Wednesday’s program, student groups will have the opportunity to be on-stage for a 90-minute session with two performance clinicians. These clinicians come from across the United States and bring their knowledge, experience, inspiration and technical skills to the students and directors. These sessions are something the director and the students design as they perform, learning from and rehearsing with the clinicians.

In addition, there are special workshops on-campus that will focus on skills and concepts specially selected for each group. These workshops feature leaders in the industry and cover topics such as “Jazz Culture and Swing Rhythm” for combos, and “Finding Your Own Voice” for vocal groups. Master musicians such as Charenee Wade and NEA Jazz Master Live artist Jimmy Heath also will be presenting special small group workshops specifically for these students.

Wednesday’s students will attend a group lunch with John Clayton and their fellow band mates, allowing them the opportunity to meet and exchange ideas with each other. The workshops and clinics are structured so that each group can also watch their peers participate in their specific performance clinic. Artistic Director John Clayton will wrap up the day with an overview of the day’s progress before sending the students off to enjoy and learn from the artists performing in Wednesday night’s concert in the SUB Ballroom.
2011 CONCERT SCHEDULE

EXPLORATIONS OF THE HEART - LISTEN UP

Wednesday 2/23  8:00 PM
Student Union Ballroom, 2nd Floor
- Lionel Hampton Jazz Festival ALL STAR Rhythm Section including Charenee Wade, vocals; Josh Nelson, piano; Kevin Kanner, drums; Shawn Conley, bass; Graham Dechter, guitar
- NEA Jazz Master Jimmy Heath with the Lionel Hampton School of Music Jazz Band I including special guest Terell Stafford

CLOSE ENCOUNTERS  Presented by Avista Corp.
Thursday 2/24  7:30/8:00/8:30 PM
SUB, Haddock Performance Hall and Admin Auditorium
- 7:30 – 8:30 & 9 – 10 PM Atsuko Hashimoto Trio with Jeff Hamilton, drums and Graham Dechter, guitar (SUB Ballroom)
- 8 – 9 PM & 9:30 – 10:30 PM Nikki Yanofsky and the ALL STAR Rhythm Section; Josh Nelson, piano; Kevin Kanner, drums (Haddock Performance Hall)
- 8:30 – 9:30 PM & 10 – 11 PM Bill Charlap / Renee Rosnes (Admin Auditorium)

SING THE SONG  Presented by Pepsi
Friday 2/25  8:30 PM
ASUI Kibbie Dome
- Victor Wooten Band
- The Manhattan Transfer

FEEL THE RHYTHM  Presented by Alaska Airlines / Horizon Air
Saturday 2/26  8:30 PM
ASUI Kibbie Dome
- Lionel Hampton New York Big Band Featuring Carmen Bradford, vocals; NEA Jazz Master Jimmy Heath, tenor and soprano saxophone; Ed Shaughnessy, drums; and Pete Christlieb, tenor saxophone.
- Legacy Percussion Orchestra, directed by David Zerbe with guest student musicians from the Lionel Hampton School of Music percussion ensemble
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For workshop information, please check pages 60-68
**Workshop Themes**

**Artist Features:** Come and see your favorite artists up close and personal. Listen while they play, sing and share stories. Most allow audience questions, and sometimes students are invited on-stage to play with the world’s finest.

**Director Helps:** These workshops are designed to help directors teach jazz. Directing workshops include: rehearsal techniques, elementary jazz curriculum, teaching improvisation, directing a jazz ensemble, and more!

**Master Classes:** These are workshops designed for specific instruments. Learn about fingering, tone and technique from master teachers.

**Explorations of the Heart:** Visit the theme of the festival, and find greater understanding as you play, listen and participate in the world of jazz.

**Hands On!** This means INTERACTIVE! Bring your instrument and charts, and be ready to play and sing along. Be prepared to learn about improvisation, scat singing and improving your techniques.

**NEW IDEAS!** Come and see what is new with jazz. We want to introduce you to collaborations with other jazz art forms. You won’t want to miss this!

**Dance Workshops:** Join the fun in a variety of “hands- and feet-on” workshops led by university faculty, regional instructors and specialty dance instructors. Grab your dance shoes! Our swing and Latin dance classes will get you ready for the dance floor at the Saturday night concert.

**Building Locations**
(refer to pages 18 & 52 for maps)

**On-Campus**
- KIVA Theatre, College of Education Bldg. (921 Campus Drive)
- Student Union Building (SUB) Ballroom (709 Deakin Ave., 2nd Floor)
- Hartung Theatre
- Administration Building Auditorium
- Nazarene Church Sanctuary
- Student Union Building Borah Theatre (709 Deakin Ave., 2nd Floor)
- PEB - Physical Education Building (1060 Rayburn Street)

**Off-Campus**
- First Methodist Church (322 East 3rd St.)
- NuArt Theatre (516 South Main St.)
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For workshop information, please check pages 60-68
Workshop Themes

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Building Locations
(refer to pages 18 & 52 for maps)

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- PEB - Physical Education Building (1060 Rayburn Street)

**Off-Campus**
- First Methodist Church (322 East 3rd St.)
- NuArt Theatre (516 South Main St.)

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208-883-1555

1104 South Main St. Moscow, Id. 83843

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# Friday, February 25, 2011 Schedule

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Jazz takes a complicated world and makes it simple and approachable...

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Plus, our book just looks cool.

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## Saturday, February 26, 2011 Schedule

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*For workshop information, please check pages 60-68*
**Workshop Themes**

**Artist Features:** Come and see your favorite artists up close and personal. Listen while they play, sing and share stories. Most allow audience questions, and sometimes students are invited on-stage to play with the world’s finest.

**Director Helps:** These workshops are designed to help directors teach jazz. Directing workshops include: rehearsal techniques, elementary jazz curriculum, teaching improvisation, directing a jazz ensemble, and more!

**Master Classes:** These are workshops designed for specific instruments. Learn about fingering, tone and technique from master teachers.

**Explorations of the Heart:** Visit the theme of the festival, and find greater understanding as you play, listen and participate in the world of jazz.

**Hands On!** This means INTERACTIVE! Bring your instrument and charts, and be ready to play and sing along. Be prepared to learn about improvisation, scat singing and improving your techniques.

**NEW IDEAS!** Come and see what is new with jazz. We want to introduce you to collaborations with other jazz art forms. You won’t want to miss this!

**Dance Workshops:** Join the fun in a variety of “hands- and feet-on” workshops led by university faculty, regional instructors and specialty dance instructors. Grab your dance shoes! Our swing and Latin dance classes will get you ready for the dance floor at the Saturday night concert.

**Building Locations**
(refer to pages 18 & 52 for maps)

**On-Campus**
- KIVA Theatre, College of Education Bldg. (921 Campus Drive)
- Student Union Building (SUB) Ballroom (709 Deakin Ave., 2nd Floor)
- Hartung Theatre
- Administration Building Auditorium
- Nazarene Church Sanctuary
- Student Union Building Borah Theatre (709 Deakin Ave., 2nd Floor)
- PEB - Physical Education Building (1060 Rayburn Street)

**Off-Campus**
- First Methodist Church (322 East 3rd St.)
- NuArt Theatre (516 South Main St.)

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**LEGACY PERCUSSION ORCHESTRA**

*Saturday 2/26  8:30 PM - ASUI Kibbie Dome*

The Legacy Percussion Orchestra, directed by Dave Zerbe, formed in May 2010. The group members live in five states, but they all hail from Michigan where the group is in residence at Alma College. Many of the ensemble members have performed together over the last 20 years. The group performs on a myriad of percussion instruments including vibes, marimba, steel drums, ocean drums, crotales, chimes and bells as well as piano and bass. The group performs an eclectic mix of music by artists such as Al Di Meola, Pat Metheny, Buddy Rich and Dave Brubeck as well as some original pieces. They play in various forms from quintets to the full 20-member ensemble. The ensemble combines a wide, often unique, range of instruments with a diverse mix of songs to create a captivating performance.

Dave Zerbe, percussionist, is currently the director of bands and percussion studies at Alma College. He is a founding member of the internationally acclaimed DMP recording group the Robert Hohner Percussion Ensemble.
Lionel Hampton School of Music

Exceed your expectations.

Learn more about us at: http://music.uidaho.edu

The University of Idaho Lionel Hampton School of Music is an accredited institutional member of the National Association of Schools of Music.
As a National Medal of Arts recipient the Lionel Hampton Jazz Festival is following in some very big footsteps — including those of Lionel Hampton who was awarded the medal in 1996. The National Medal of Arts, the nation’s most prestigious arts award, was presented to the festival in November 2007 by President George W. Bush. The University of Idaho is the first public university to receive the award since it was created by Congress in 1984.

The first University of Idaho Jazz Festival took place in 1967 with a dozen student groups and one guest artist: Buddy Brisboe. The festival continued to grow from there, erupting onto the national stage in 1981 when students and spectators packed in to hear Ella Fitzgerald.

In 1984, the festival’s most important relationship took shape when Lionel Hampton joined the excitement in Moscow. Inspired by the enthusiasm of the students, Hamp pledged his support to the festival. This was the beginning of a longstanding partnership between Hampton, Emeritus Executive Director Lynn J. Skinner and the festival. In 1985, the festival took on Hampton’s name and became the first and only jazz festival named for an African-American jazz musician.

Lionel Hampton was one of the most extraordinary musicians of the 20th century, and his artistic achievements symbolize the impact jazz music has had on our culture. Given his first drum lessons by a Dominican nun at the Holy Rosary Academy of Wisconsin, Lionel Hampton evolved into a well-respected and well-developed musician.

In 1930, Hampton was called to a recording session with Louie Armstrong, and during a break Hampton walked over to a vibraphone and started to play. He ended up playing the vibes on a song during the session, and the song became a hit. Hampton had introduced a new voice to jazz, and he soon became the “King of the Vibes.”

Hampton went on to create more than 200 works including the jazz standards “Flying Home,” “Evil Gal Blues” and “Midnight Sun.” He also composed the major symphonic work, “King David Suite.”

Hampton began working with the University of Idaho in the early 1980s to establish his dream for the future of music education. In 1985, the university named its jazz festival after him, and in 1987 the University’s music school was named the Lionel Hampton School of Music.

Over the next 20 years, the University of Idaho developed an unprecedented relationship with Hampton to ensure his vision lives on through the Lionel Hampton Jazz Festival, the school of music and the International Jazz Collections. Each piece of the university’s jazz arrangement has been designed to help teach and preserve the heritage of jazz.

For 44 years, the Lionel Hampton Jazz Festival has been dedicated to enhancing musical opportunities and educational experiences for young artists. It strives toward a bright future by connecting students to professional masters in the music industry. Adjudicated student performances, artist and educator workshops and clinics, online educational opportunities and resources, and the Jazz in the Schools program combine to bring the mission of the festival to life.

The University of Idaho Lionel Hampton Jazz Festival is dedicated to celebrating and maintaining jazz music for future generations. We inspire students, educators, artists and audiences of all ages to enhance their appreciation, understanding and performance of jazz through educational programming and inspirational performances.
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Proud Supporters and Official Piano Movers of the Lionel Hampton Jazz Festival
OUTSTANDING YOUNG ARTIST CONCERTS and HAMP’S CLUB WILL BE WEBCAST LIVE!

Don’t miss an opportunity to see your school perform live during the Outstanding Young Artist Concerts and Hamp’s Club.

Thursday, February 24
Young Artist’s Concert 4:30 p.m.
Hamp’s Club 6:30 p.m.

Friday, February 25
Young Artist’s Concert 4:30 p.m.
Hamp’s Club 7:30 p.m.

Saturday, February 26
Young Artist’s Concert 4:30 p.m.
Hamp’s Club 7:30 p.m.

How do I watch the LIVE WEBCAST?
• Log on to www.uidaho.edu/live

How do I know if my school/student will be performing?
• Outstanding schools are posted throughout the day at www.uidaho.edu/jazzfest
• Log on to www.uidaho.edu to see if your school will be asked to perform on the mainstage

How can I support the Lionel Hampton Jazz Festival?
The Lionel Hampton Jazz Festival hosts almost 10,000 students annually. In these critical times, your support helps us continue the tradition. Your support, no matter how big or small, helps make a difference. For more information or if you want to donate, log on to www.uidaho.edu/jazzfest
Jimmy Heath

Jimmy Heath has long been recognized as a brilliant instrumentalist and a magnificent composer and arranger. Jimmy is the middle brother of the legendary Heath Brothers (Percy Heath/bass and Tootie Heath/drums), and is the father of Mtume. He has performed with nearly all the jazz greats of the last 50 years, from Howard McGhee, Dizzy Gillespie, and Miles Davis to Wynton Marsalis. In 1948 at the age of 21, he performed in the First International Jazz Festival in Paris with McGhee, sharing the stage with Coleman Hawkins, Slam Stewart, and Erroll Garner. One of Heath's earliest big bands (1947-1948) in Philadelphia included John Coltrane, Benny Golson, Specs Wright, Cal Massey, Johnny Coles, Ray Bryant, and Nelson Boyd. Charlie Parker and Max Roach sat in on one occasion.

During his career, Jimmy Heath has performed on more than 100 record albums including seven with The Heath Brothers and twelve as a leader. Jimmy has also written more than 125 compositions, many of which have become jazz standards and have been recorded by other artists including Art Farmer, Cannonball Adderley, Clark Terry, Chet Baker, Miles Davis, James Moody, Milt Jackson, Ahmad Jamal, Ray Charles, Dizzy Gillespie, J J Johnson and Dexter Gordon. After having just concluded eleven years as Professor of Music at the Aaron Copland School of Music at Queens College, Heath maintains an extensive performance schedule and continues to conduct workshops and clinics throughout the United States, Europe, and Canada. He has also taught jazz studies at Jazzmobile, Housatonic College, City College of New York, and The New School for Social Research.

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.

Terell picked up his first trumpet at the age of thirteen, and even though he was drawn to jazz, initially he studied classical music. While pursuing a music education degree at the University of Maryland, Terell played with the school's jazz band. It was during this time he began to immerse himself in jazz, listening to everything that he could get his hands on. He cites as one of his most profound musical includes Clifford Brown's rendition of Cherokee.

Since the mid-1990’s Stafford has performed with groups such as Benny Golson’s Sextet, the Kenny Barron Sextet, the Frank Wess Quintet, the Jimmy Heath Big Band, and the Jon Faddis Orchestra. Currently, he is a member of the Grammy-nominated Vanguard Jazz Orchestra and has recorded with the Clayton Hamilton Jazz Orchestra and currently is touring with the Clayton Brothers Quintet, and is heard on over 80 albums as a sideman.

An educator as well as a performer, Stafford currently holds the positions of Professor of Music and Director of Jazz Studies at Temple University. He has also served as a member of the faculty for the Juilliard Institute for Jazz Studies in New York.

Charenee Wade

Inspired by Sarah Vaughan, Brooklyn native Charenee Wade began singing jazz at the age of 12. Through her 12 years of intense studies in jazz as well as classical music, she has grown to become a notable singer, composer, arranger and educator. She completed her Master’s Degree at Manhattan School of Music. Charenee has been featured in many configurations from jazz trios to Big Band to the conservatory’s 100-piece Jazz Philharmonia Orchestra.

She has received various scholarships, including the ASCAP Foundation Award and Scholarship and the International Women in Jazz Award. She is currently studying with Peter Eldridge, Luciana Souza, and Cecil Bridgewater. She has performed at Festival du Riou, the Montreaux Jazz Festival, and the Ascona New Orleans Jazz Festival, and opened for Herbie Hancock at the Clifford Brown Jazz Festival in 2003. She recently returned from Russia on tour with the Oleg Butman Trio.

She was accepted into Betty Carter’s Jazz Ahead Program and performed her original music at the Kennedy Center in Washington, DC; she returned to the Kennedy Center for the 2004 Thelonious Monk Competition, where she placed fourth in the finals. In 2006, she was 1st Runner-Up in the Jazzmobile Vocal Competition. In the 2007, and 2009 she was selected for the JAS Academy Summer Sessions, directed by Christian McBride. In 2010, she was 1st Runner-up at the Thelonious Monk Competition. Most recently, she served as a judge at the Jazzmobile Vocal Competition alongside Dr. Billy Taylor and Grady Tate.
Kevin Kanner


Josh Nelson

Josh Nelson, born and raised in Southern California, maintains an active and creative schedule as a jazz pianist, composer, teacher, and recording artist. At 30 years old, he has already performed with some of the most respected names in jazz, including Natalie Cole, Anthony Wilson, Jeff Hamilton, Albert “Tootie” Heath, Seamus Blake, Matt Wilson, Sara Gazarek, and Peter Erskine, to name a few. Josh has recorded for countless albums, films, and TV shows, but also makes time for his own projects: Stories (1998), Emergence (2001), The Leadwell Project (2002), and Anticipation (2004) and the critically acclaimed Let it Go (2007), which garnered critical claim and boasts an all-star lineup.

His writing and performance credits include various prime-time and Cable TV shows and films, including “Jack and Bobby”, “The Division”, “Lucky”, and “First Daughter” (directed by Forest Whittaker). He has also worked with film composer Michael Kamen, and actors Eric Idle, Clint Eastwood, and Jon Lovitz.

Josh has earned many awards, scholarships, and accolades over the years, including the Louis Armstrong Award and the John Philip Sousa Award. A semifinalist in the 2006 Thelonious Monk International Jazz Piano Competition, Josh is the musical director for vocal talent Sara Gazarek, for whom he penned the title track, “Yours” on her debut record. Sara’s second studio album, Return to You (2006), also featured Josh’s songwriting talent. Josh is currently on a world tour with Natalie Cole.

Look for his latest album, I Hear a Rhapsody at this year’s festival.

Graham Dechter

Guitarist and Los Angeles native Graham Dechter is one of the most promising young jazz musicians on the scene today. Born into a family of musicians, Graham’s musical journey began at the age of 5 when he started taking violin lessons and composing various orchestral pieces. His talents as both a violinist and a composer led him to the Idyllwild Arts Academy in Idyllwild, CA, one of three prestigious residential arts high schools in the country. It was there that Graham discovered his passion for guitar and began pursuing his life’s calling: jazz.

After his initial forays studying violin and composition, Dechter discovered his passion for guitar and jazz at Idyllwild Arts Academy, the prestigious residential arts high school. Upon graduation, Graham entered the Jazz Studies program at the Eastman School of Music. In 2005, after completing a year at Eastman, Graham moved back to Los Angeles after being invited by Jeff Hamilton to join the Clayton-Hamilton Jazz Orchestra (CHJO). He was 19 at the time and became the youngest member of the acclaimed orchestra. He has toured extensively in the United States and Europe with CHJO and has performed with some of the most respected names in jazz including Bill Charlap, Benny Green, Wynton Marsalis among many others.

His debut album, “Right On Time”, is a collection of both well known and seldom played jazz standards featuring songs written by Duke Ellington, Thad Jones and Antonio Carlos Jobim, among others. Joining Graham for his debut album are jazz luminaries Jeff Hamilton on drums, John Clayton on bass and Tamir Hendelman on piano.

Shawn Conley

Shawn was born in Honolulu, Hawaii. Shawn Conley studied with George Wellington, Sr. for the first five years of his life as a bass player. While still in high school, he won a position with the Honolulu Symphony, as well as both state and southwest divisions of the MTNA Solo String Competition.

He studied at Rice University with Paul Ellison, receiving bachelor and master degrees in performance, and with François Rabbath in Paris on a Wagoner Fellowship, earning performance and teaching diplomas. Shawn was on the faculty of the Hawaii Contrabass Festival in 2006 and 2008, and has attended the Henry Mancini Institute and Domaine Forget Academy. He previously won third prize in the 2007 ISB jazz competition before taking top honors this year. A new resident of Brooklyn, Shawn is making his way in the jazz and classical music scenes in New York. He is currently spending his second summer as a Fellow at the Tanglewood Music Center.
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. 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.”

Born in Richmond, Indiana, Jeff grew up listening to his parent’s big band records and at the age of eight, began playing drums to Oscar Peterson records. He attended Indiana University and later studied with John 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. Jeff was named the #1 mainstream jazz drummer by readers of Modern Drummer magazine in 2004, 2006 and 2007.

Check out the latest Jeff Hamilton Trio CD, Symbiosis and the soon to be released recording with Atsuko Hashimoto and Graham Dechter.

www.hamiltonjazz.com

Atsuko Hashimoto

Born in Osaka, Japan, Atsuko started to play the organ at the age of four.

She began to explore the B3 starting with popular songs and cutting her teeth on such jazz classics as Duke Ellington’s Take the A Train. She studied classical music for several years before choosing to dedicate herself to jazz music and the jazz organ.

In 1992 she fronted her own quartet at the Osaka Jazz Festival and Naniwa Arts Festival. In 1999 she debuted in the US, playing at clubs in New Orleans and Pearl’s club in San Francisco, where she performed with guitarist Bruce Forman’s group. In 2000 she shared the stage with Brother Jack Mc-Duff and his band on tour in Japan, and in September appeared with Dr. Lonnie Smith at Blue Note Osaka. That year she released her first CD, “Jazz Organ Tribute”.

2001 saw Atsuko return to California, playing at the San Jose Jazz Festival and The Baked Potato in Los Angeles, Kuumbwa Jazz Center in Santa Cruz.

At the 40th [Osaka] Naniwa Arts Festival in 2003, Atsuko received several awards for her outstanding achievements in music including the Shoji Nakayama Jazz Award, the Progressive Musician’s Prize, and Awards from the Osaka Governor and Mayor. In 2005, Atsuko released Songs We Love with performances by Yutaka Hashimoto, drummer Juasa Kano, and featuring singers Harvey Thompson, Toni Scruggs and Elijah Levi.

Look for the new CD of the Atsuko Hashimoto organ trio featuring Jeff Hamilton and Graham Dechter at this year’s Festival.

Nikki Yanofsky

Nikki Yanofsky is a 16-year-old musical prodigy. Since her debut at the 2006 Montreal International Jazz Festival, where she won the hearts of the 100,000+ audience, Nikki has never looked back. She was the youngest singer ever on a Verve Records release when she recorded “Airmail Special” for the Ella Fitzgerald tribute album, We All Love Ella: Celebrating the First Lady of Song, alongside such musical luminaries as Etta James, Linda Ronstadt, Diana Krall and Natalie Cole.

She has also recorded the swing-era classic, “Stompin’ at the Savoy” with Grammy Award-winning artists Herbie Hancock and Will.i.am for Kareem Abdul-Jabbar’s audio book, On the Shoulders of Giants. Also, in the realm of popular music, Nikki was asked to record “Gotta Go My Own Way” for Disney’s smash hit High School Musical 2. The song was included in French and English on the Canadian release of the soundtrack, and in the bonus features of the worldwide DVD release. In 2008, Nikki released Ella… of Thee I Swing – a live CD/DVD package recorded in Montreal. Garnering critical acclaim, it earned Nikki two Juno nominations including New Artist of the Year and Vocal Jazz Album of the Year.

Nikki’s first studio album, Nikki, has been released by Decca records. Produced by 15-time Grammy Award-winning producer Phil Ramone, it features new arrangements of classic jazz songs as well as some of Nikki’s first original music. It includes collaborations with fellow Canadian Ron Sexsmith and Grammy Award-winning songwriter Jesse Harris as well as a song written for Nikki by Feist.

Check out the latest Jeff Hamilton Trio CD, Symbiosis and the soon to be released recording with Atsuko Hashimoto and Graham Dechter.

www.hamiltonjazz.com
Bill Charlap

One of the world’s premier jazz pianists, Bill Charlap has performed with many leading artists of our time, ranging from Phil Woods and Tony Bennett to Gerry Mulligan and Wynton Marsalis. He is known for his interpretations of American popular songs and has recorded albums featuring the music of Hoagy Carmichael, Leonard Bernstein and George Gershwin. Time magazine wrote, “Bill Charlap approaches a song the way a lover approaches his beloved...no matter how imaginative or surprising his take on a song is, he invariably zeroes in on its essence.”

In 1997, Charlap formed the Bill Charlap Trio with bassist Peter Washington and drummer Kenny Washington (no relation), now recognized as one of the leading groups in jazz. In 2000, he was signed to Blue Note Records and has since received two Grammy Award nominations for Somewhere: The Songs of Leonard Bernstein and most recently The Bill Charlap Trio: Live at the Village Vanguard. In 2009, Charlap was pianist and musical director for the Blue Note 7, an all-star jazz septet celebrating the legacy of Blue Note Records on its 70th anniversary. The septet performed a 50-city tour and released the CD, Mosaic: A Celebration of Blue Note Records.

In addition to performing and recording, Charlap is the artistic director of New York City’s Jazz in July Festival at the 92nd Street Y, and he has produced concerts for Jazz at Lincoln Center, the JVC Jazz Festival and the Hollywood Bowl.

Charlap is married to renowned jazz pianist Renee Rosnes. The two artists often collaborate in a duo piano setting. In the Spring of 2010, Charlap and Rosnes released Double Portrait on the Blue Note label.

Renee Rosnes

Renee Rosnes is one of the premier jazz pianists and composers of her generation. Canadian born, she began classical studies at age three and began to play jazz during her high school years. Shortly after relocating to New York from Vancouver in 1986, she swiftly established a reputation as a major talent. She toured and recorded with many of the greatest masters, attracting international attention and building a resume that reads like a who’s who of jazz, including stints with Joe Henderson, Wayne Shorter, the Carnegie Hall Jazz Band with Jon Faddis, James Moody, and Bobby Hutcherson.

Rosnes has released a series of twelve diverse recordings, nine of which are on the legendary Blue Note label. Four have garnered Juno Awards, the Canadian equivalent of a Grammy. Her 2008 release Black Narcissus is an album celebrating the music of Joe Henderson with longtime collaborators bassist Peter Washington and drummer Lewis Nash. It was honored with a “Gold Disc Award” from Japan’s Swing Journal magazine.

From its inception in 2004 through 2009, Renee Rosnes held the piano chair for the SFJAZZ Collective, an all-star ensemble that featured many contemporary luminaries including saxophonists Joshua Redman, Joe Lovano, alto saxophonist Miguel Zenon and trumpeter Nicholas Payton among others. During her tenure with the octet, Ms. Rosnes contributed six commissioned works and several original arrangements of music by Thelonious Monk, Wayne Shorter and McCoy Tyner.

In addition to performing with her trio and quartet, Rosnes often collaborates with her husband, pianist Bill Charlap, in a two piano setting. Look for their latest release Double Portrait on Blue Note Records.

Smooth with generous notes of...

There is something special about wine and jazz—we speak of the meeting of friends and family, of different generations coming together, and the harmony of tones both bright and soft, smooth and full. In the end, the result must be more than the sum of the parts that make it up, a cue for memories and feelings.

Our winery supports the Lionel Hampton Jazz Festival’s commitment to a world class musical experience by releasing a limited Jazz Blend wine during the Festival. 10% of the proceeds of the sale of this wine are donated to the Festival to support its ongoing success.

We hope you will take time to visit us during Jazz Festival to try this exciting new release.

The tasting room is currently open Friday and Saturday from 11:00 to 5:00 PM and Sunday from 11:00 to 4:00 PM and is located on the Pullman-Moscow Highway. For more information, please visit us online at wawawaiacanyon.com or visit our Facebook page.

WAWAII CANYON WINERY
Victor Wooten began his musical career early. At age three, his brother Regi taught him to play bass, and at age five he made his stage debut with his four older brothers in the Wootens, playing songs by R&B mainstays like James Brown, Sly & the Family Stone, War, and Curtis Mayfield. After playing regional tours and opening for acts like Mayfield and War, the Wootens recorded an album in 1985. By 1988, Victor Wooten moved to Nashville to join a rock band, and the following year met Béla Fleck, the banjo player for New Grass Revival. As the Flecktones, the group earned numerous accolades, including four Grammy nominations and a number one album on the jazz charts. As the '90s progressed, Wooten added a solo recording career and numerous collaborations to his duties in the Flecktones. Along with solo albums like 1996’s A Show of Hands and the following year’s What Did He Say?, Wooten contributed to albums by friends like David Grier, Paul Brady, and Branford Marsalis’ Buckshot LeFonque. His third solo album, Yin-Yang, which featured appearances by Fleck, Bootsy Collins, and the Wooten Brothers, was released in 1999. Live in America from 2001 documented four years on the road in a double-disc package. After tours with the Flecktones and a 2001 release/tour with the group Bass Extremes, Wooten returned to his solo career in 2005 with the album Soul Circus. Released in 2008, Palmystery included turns by violinist Eric Silver and harmonica player Howard Levy.

Victor Wooten’s Bass/Nature Camp, now in its tenth year, has helped hundreds of musicians of all ages from all corners of the world. The camp’s recent move to its own location Wooten Woods will provide even more opportunities for Wooten and his staff to share their lifelong experiences with others.

Manhattan Transfer

It’s been nearly thirty-five years since Tim Hauser, a former Madison Avenue marketing executive, paid his bills by driving a New York City cab while aspiring to form a harmony vocal quartet sui generis that could be authentically embrace varied musical styles, and still create something wholly unique in the field of American popular song. Originally formed in 1969, the quartet recorded several albums of jazz standards as well as much material closer to R&B/pop. Still, they were easily the most popular jazz vocal group of their era, and the most talented of any since the heyday of Lambert, Hendricks & Ross during the early '60s.

If one is judged by the company they keep, this decade found the group recording with some impressive company indeed – Tony Bennett, Bette Midler, Smokey Robinson, Laura Nyro, Phil Collins, B.B. King, Chaka Khan, James Taylor, and the original Jersey Boy, Frankie Valli.

The Chick Corea Songbook, which marks the quartet’s first new record in five years, was inspired by the classic work of jazz great Chick Corea, and features fresh and exciting vocal interpretations of many of his popular compositions, including "Spain" and "500 Miles High." Corea, who plays on the CD, has also contributed an original composition entitled “Free Samba” especially for this album. This release also features special guest appearances by some of the finest musicians in the industry including Christian McBride, Airto, Alex Acuña, Fred Hersch, Edsel Gomez and Lou Marini, among others.

Sing The Song | Friday Artist
John Clayton

Excitement, inspiration and education — those are the hallmarks of the Lionel Hampton Jazz Festival. Since he was named the Festival’s artistic director in 2008, John Clayton has brought an extraordinary new level of excitement, inspiration and education to the Festival. The legacy of Lionel Hampton and Professor Lynn (Doc) Skinner is something John keeps close to his heart, and their love of jazz and the Festival continue to influence the Festival’s plans, designs and actions.

John is a major force in the jazz world as a bassist, arranger, bandleader, educator, articulate spokesman for the music and as artistic director to festivals and summer campus.

As the Festival’s artistic director, John shapes the vision and themes of the concerts. He reaches into the jazz world to bring the finest groups and musical collaborations to the main stage. His passion and experience shape the educational programming the Festival presents in collaboration with the Lionel Hampton School of Music. His influence is evident in everything, from the website, to the adjudicated student performances and workshops, Young Artist Concerts, Jazz in the Schools program and Hamp’s Club. John spends time with University of Idaho students, faculty and staff to discuss jazz, work with student ensembles and combos, and inspire each individual to become a better player, listener, contributor and fan.

John is co-leader, along with Jeff Hilton and his brother, Jeff Clayton, of the acclaimed Clayton-Hilton Jazz Orchestra. He is a key member of the Clayton Brothers Quintet, is the education director for the Vail Jazz Foundation, director of the Port Townsend Jazz Festival, has been nominated for eight Grammys, and was awarded his first Grammy Award of the Jazz Foundation, director of the Port Townsend Jazz Festival, has been nominated for eight Grammys, and was awarded his first Grammy Award in 2008 for his arrangement of "I’m Going to Live Til I Die" featured on Queen Latifah’s CD entitled Travlin Light. He recently produced recordings for Regina Carter, Sachal Vansandani and Sara Gazarek. He arranges for Michael Buble, Quincy Jones and Natalie Cole, and has recorded and played with Gladys Knight, John Pizzarelli, Diana Krall and many more. He is a past president of the International Society of Bassists and serves as president of the American Society of Music Arrangers and Composers.

Did you know that John Clayton was born in Venice, California in 1952 as the oldest of seven children? John remembers, “My mother played the earliest role in my introduction to music. She played piano and organ for our Baptist church and conducted the choirs.”

He began playing the piano around the age of eight and says his mother inspired both he and his brother, Jeff, to play. When John was 13, he was allowed to choose an art/music elective at junior high school. He chose music and walked into the band room where Mr. Wallace, the band director, asked him what instrument he wanted to play. He first selected a neat, nice and big, complex instrument across the room — the tuba. When leaving the room, he saw four gorgeous brown things standing in a rack. He asked if he could play that instrument instead, so Mr. Wallace crossed off tuba and wrote down John’s destiny...bass.

What about the bass continues to appeal to him?

“The supportive role of the bass fits my personality. Everything is built on what the bass contributes in 95 percent of the situations I can think of. Secondly, it’s the vibrations of the bass that just feel so good.”

In his high school years, John began working with local jazz pianist Eddie Mitchell, and soon took lessons from Ray Brown.

We encourage you to take the time to learn more about this remarkable man, our artistic director, John Clayton.

Lionel Hampton New York Big Band

Saturday 2/26  8:30 PM - ASUI Kibbie Dome

Lionel Hampton was always a lightning rod for exceptional talent. He discovered, nurtured and trained some of the most talented jazz musicians over the last 60 years and employed many of them in the Lionel Hampton Big Band, including Quincy Jones, Wes Montgomery, Clark Terry, Dexter Gordon, Charlie Mingus, Cat Anderson, Ernie Royal, Joe Newman, Dinah Washington, Joe Williams, Fats Navarro and Illinois Jacquet — the soloist on Hamp’s hit song from 1942, “Flying Home.” His protégés included Betty Carter and Aretha Franklin.

To this day, a formidable array of seasoned professional musicians has performed in the Lionel Hampton New York Big Band, led by Cleave Guyton, Jr. on alto saxophone and flute. This year’s line-up includes Lance Bryant on tenor saxophone and “high-note” trumpeter Claudio “Tony” Barrero. The other members include Clarence Banks, Christian Fabian, Ray Gallon, Aaron Johnson, Anibal Martinez, Marshall McDonald, Jon Mark McGowan, Kuni Mikami, Andrae Muchinson, John Simon, and James Stewart.

Sadly, 2010 marks the passing of one of the Lionel Hampton New York Big Band’s most likeable characters, drummer Wally “Gator” Watson. Filling in this year on drums is “Brush Master” Clayton Cameron. Cameron has played or toured with Sammy Davis Jr., Frank Sinatra, and Tony Bennett, George Shearing, Joe Pass, Joe Williams, Billy Joel, Sting, Mariah Carey, the Backstreet Boys, James Taylor, K. D Lang, Elvis Costello, and Ricky Martin...just to name a few.

Adding to this exciting line-up will be drummer Ed Shaugnessy and tenor saxophonist Pete Christlieb from Johnny Carson’s Tonight Show, NEA Jazz Master Live artist Jimmy Heath, and vocalist Carmen Bradford.

44th Annual Lionel Hampton Jazz Festival
Carmen Bradford

Born in Austin, Texas and raised in Altadena, California, Carmen Bradford grew up with music in her home and in her heart. It was only natural that Carmen would follow in the footsteps of her great family legacy being the daughter of legendary trumpeter/composer Bobby Bradford and world renowned vocalist/composer Melba Joyce. Her grandfather Melvin Moore sang with Lucky Millender’s Big Band in the 1940s making Carmen the third generation of incredible musicians. She has carved out a place in music history for herself and is playing an integral role in this uniquely American art form called jazz. Carmen’s 2004 release, “Home With You,” (Azica Records) is a warm and beautiful collection of piano/vocal duets with talented artist Shelly Berg. The album offers her fans a stripped down, intimate portrait of the artist they have grown to love. Carmen Bradford returned to her big band roots with her new release, “Sherrie Maricle & The DIVA Jazz Orchestra,” featured on Live From Jazz At Lincoln Center’s Dizzy’s Club.

At present, Carmen Bradford is doing it all whether it’s a duo concert with Shelly Berg, Big Band with the ladies of DIVA, or her new favorite performing with Symphonic Orchestras around the world. Carmen Bradford’s body of work reflects a vast depth of musical experience and technical brilliance. She is also recognized for the overwhelming passion she brings to the lyric. She has truly contributed to the perpetuation and preservation of this Great American art form called jazz, and continues to do so.

Pete Christlieb

From the 1970s through the 1990s, the sound of Pete’s tenor could be heard on television and motion picture sound tracks and recordings. The son of a famous bassoon player, Don Christlieb, Pete began his musical journey on the violin at age 7. At 12, he was introduced to the sounds of jazz through the recordings of Gerry Mulligan and Chet Baker, Zoot Sims and Al Cohn, Eddie “Lockjaw” Davis and Johnny Griffin, John Coltrane and Cannonball Adderley. The violin was replaced by the tenor sax, but not without opposition. At 17, Pete enrolled in the Greyhound school of music through his association with the bands of Si Zentner, Woody Herman, Louis Bellson and even a short but delightful stint with Count Basie. Pete is also well known for his 20 year stint with Johnny Carson’s Tonight Show Band. Today he can be heard with his wife, Linda Small, in their recently formed 10 piece group, The Tall and Small Band, and their quintet Tall & Small. Pete can also be heard with his own quartet, and with the Bill Holman Orchestra, both live and on CD. Electing to follow in his father’s footsteps as a studio musician, Pete has played in the wind section on the Star Trek shows, and has had featured solos on CDs like Natalie Cole’s “Unforgettable.”

During this long career, Pete has maintained a healthy interest in drag racing and is the proud owner of two national championships for Blown Alcohol Dragsters. Some people will do anything to avoid practicing the clarinet!

Ed Shaughnessy

Ed Shaughnessy was born 29 January 1929, in Jersey City, New Jersey. A self-taught drummer, Shaughnessy came to prominence, mainly in the New York area, in the late ‘40s working with George Shearing, Jack Teagarden, Georgie Auld and especially Charlie Ventura. In the ‘50s he became more widely known owing to engagements with bands led by Benny Goodman and Tommy Dorsey and he also worked with Johnny Richards. In the ‘60s he was with Count Basie and also worked extensively in New York studios, securing a 29-year engagement with The Tonight Show band.

Although best known as a big band drummer, Shaughnessy’s considerable skills spilled over into small group work with Gene Ammons, Roy Eldridge, Billie Holiday, Charles Mingus, Jack Sheldon, Horace Silver and many others. For several years Shaughnessy was a member of the house band at Birdland and other New York clubs. In the early ‘70s he was doing similar work in Los Angeles and is credited with discovering Diana Schuur, whom he introduced at the 1976 Monterey Jazz Festival.

Shaughnessy’s consummate skills have allowed him to become a sought-after teacher, an activity which he pursued through the ‘80s and ‘90s while simultaneously maintaining a busy recording and live performance schedule. His percussion credits have appeared on more than 500 recordings. Come meet this lively, funny and hard swinging drummer as he performs and offers a variety of workshops at this year’s festival.
The International Jazz Collections of the University of Idaho Library was established in 1992 with the donation of historical materials from jazz legend Lionel Hampton. The Collections are a growing repository dedicated to the preservation, promotion, and study of one of the world’s great art forms.

Now the primary historical jazz archive in the Pacific Northwest, the Collections include the papers of jazz critic Leonard Feather, trombonist Al Grey, and trumpeter Conte Candoli. Other jazz performers represented include vocalists Ella Fitzgerald, Joe Williams, and Lee Morse; trumpeters Dizzy Gillespie and Doc Cheatham; pianists Roland Hanna and Jane Jarvis; sax players Gerry Mulligan and Buddy Tate; publisher and collector Neil McCaffrey; and band leader Stan Kenton. The Collections also serve as the official archive of the Lionel Hampton International Jazz Festival.

Access to the International Jazz Collections is through the Special Collections & Archives at the University of Idaho Library. More information is available at www.ijc.uidaho.edu/, or by calling (208) 885-0845. Hours are 9:00 am to 4:00 pm Monday through Friday during the academic year as well as over the summer.
DUKE ELLINGTON
GEORGE GERSHWIN
VLADIMIR HOROWITZ
COLE PORTER • SERGEI RACHMANINOFF • RICHARD RODGERS • IRVING BERLIN
FRANZ LISZT • ARTHUR RUBINSTEIN • IGNACE PADEREWSKI • LANG LANG
HARRY CONNICK, JR. • DIANA KRALL • BILLY JOEL • BRUCE HORNESBY • MICHAEL FEINSTEIN
MICHEL LÉGRAND • PETER NERO
GEORGE WINSTON • RANDY NEWMAN
VLADIMIR ASHKENAZY • ROGER WILLIAMS • AHMAD JAMAL • HELENE GRIKAUD • YEFIM BRONFMAN • JOHN BAYLESS • EMANUEL AX • DAVID BENOIT • KEITH JARRETT • VAN CLIBURN • MAURIZIO POLLINI
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It’s more than a beautiful campus. This is a community of students, faculty and alumni committed to improving the state of Idaho and the state of our world. With more than 150 undergraduate degree programs at the University of Idaho, there are many opportunities for you to push yourself and discover how you can make a difference. Use our online Degree Finder to match your interests with the perfect major. www.uidaho.edu/majors.
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The Jazz Director will receive 1 FREE Photo for each Jazz group photographed.

Parents and participants be sure to visit our order tables at one of our photo areas to place your orders and view sample photographs.

CASH • CHECK • VISA/MC/AMEX

SEE YOU THERE!!!!
The Lionel Hampton Jazz Festival is proud to be a leading provider of jazz music education to thousands of students from across the nation and Canada. Every year the festival offers an array of workshops, student performance clinics and concerts to give students the skills to enhance their knowledge, understanding and appreciation of jazz. In February a multitude of acclaimed master musicians, educators and artist educators from around the world come together to give students and directors a priceless experience in music education.

Workshops
As students gather in Moscow during the week of the festival a host of workshops are offered around town. Each workshop presents one of the festival’s special guest artists, educators or artist educators. Workshop participants have the chance to hear main stage artists play, tell stories and demonstrate the techniques they use every day. At some workshops presenting artists invite audience members to perform on the main stage with them, so be prepared! Bring your music, instrument and voice to take advantage of these rare and exciting moments. Don’t forget your questions. This is your chance to get up-close and personal with the finest musicians jazz has to offer. Educators and artist educators also give workshops. The workshops provide instruction, handouts and resources for you to improve your playing, singing and understanding of jazz. You can learn about jazz history, world jazz influencers, being a better director and how to use music technology. Some of the workshops are held in a master class format allowing you to bring your instrument. In the hands-on workshops, you will be a full participant experiencing instructions and techniques first-hand.

You can engage in the physical side of the music by participating in one of many dance clinics that will prepare you to dance the night away at the Saturday concert. Come see what’s new with the jazz drama workshops.

Student Performance Clinics
What would a jazz festival be without the performances? The festival offers students the opportunity to take to the stage and astound audiences with their talent and enthusiasm. During the day, students perform in ensembles, combos and as soloists. The festival staff has taken care to bring adjudicators with educational backgrounds to hear the future stars of jazz and provide them feedback and tips for improvement.

In the late afternoons, the Young Artist Concerts allow adjudicator-chosen ensembles to perform on the main stage to the accolades of peers and audience members. Thursday will feature the elementary, junior high, middle school and college performers. High school vocalists will show what they’ve got on Friday, and high school instrumentalists will perform on-stage Saturday.

Hamp’s Club
Hamp’s Club is the festival’s newest tradition of honoring the excellence and excitement of our student performers. This new venue gives the day’s solo performers the opportunity to feel like professionals as they take to their very own stage. Hamp’s Club gives students the chance to understand what it’s like to play the clubs. It’s more than just playing music; it’s motivation to pursue a career and stir a drive for a professional lifestyle.

Online Opportunities
The festival’s website is designed to inform and be used as a resource tool. In addition to the concert and clinic/workshop schedules, you can learn about artists and educators as well as explore opportunities at the University of Idaho.

We have online activities to help you prepare for the festival. You can learn about Lionel Hampton, increase your jazz vocabulary or try out an activity worksheet. In the Artist Corner section you will learn about the festival’s visiting artists. While you are at the festival don’t forget to check out the What to do on Campus section.

• You also can share your experiences with classmates by using the Clinic Questionnaire.
• Become an adjudicator, and learn from your peers’ performances with the You be the Judge worksheets.
• Make the most of your festival visit by using the Post Festival Rubric and Goal Setting activities when you get home.

See it all at www.uidaho.edu/jazzfest.
The World is Our Stage
## Wednesday Intensive Schedule

<table>
<thead>
<tr>
<th>TIME</th>
<th>ADMINISTRATION BUILDING</th>
<th>LDS INSTITUTE</th>
<th>SUB BORAH THEATRE</th>
<th>LDS STAKE 1</th>
<th>LDS STAKE 1 - RELIEF SOCIETY ROOM</th>
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<tr>
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<td>10:00 AM</td>
<td>ST. MARY’S/ALL CITY SCHOOL</td>
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<td>Instrumental Ensemble</td>
<td>College Instrumental Combo</td>
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<td>1:30 PM</td>
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<td>CHARENEE WADE WORKSHOP</td>
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<td>TREASURE VALLEY COMMUNITY COLLEGE</td>
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<td>Lincoln Middle School</td>
<td>JB DYAS &amp; RAY BRIGGS</td>
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<td>College Choir</td>
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<td>BOB ATHAYDE &amp; ELI YAMIN</td>
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<td>3:30 PM</td>
<td>MOSCOW CHOIR (RUSSELL PARK)</td>
<td>BRIIGHAM YOUNG UNIVERSITY - IDAHO</td>
<td>JIMMY HEATH WORKSHOP</td>
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<td>Elementary Choir</td>
<td>Robert Sears - Trumpet</td>
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<td>NORTHWEST UNIVERSITY</td>
<td>WORKSHOP COLLEGE BANDS</td>
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<td>MASTER CLASS</td>
<td>COLLEGE INSTRUMENTAL SOLO</td>
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<td>DENNIS WILSON</td>
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Thursday Student Performance Schedule

**VOCAL SOLOS**

**Building Name:** Idaho Commons  
**Room Name:** Commons I, Whitewater/Clearwater  
**Warm Up:** Commons I, Panorama Room  
**PEC:** Frank DeMiero

<table>
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<th>Time</th>
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<td>Lincoln Middle School</td>
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<td>8:30 AM</td>
<td>Jennifer Junior High</td>
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<td>Jennifer Junior High</td>
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<td>Jennifer Junior High</td>
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<td>Jennifer Junior High</td>
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<td>11:30 AM</td>
<td>Moscow Charter School</td>
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<td>Northwest Nazarene University</td>
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<td>12:45 PM</td>
<td>University of Idaho</td>
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<td>1:30 PM</td>
<td>University of Idaho</td>
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<td>2:40 PM</td>
<td>Brigham Young University</td>
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</tbody>
</table>

**COLLEGE AND UNIVERSITY INSTRUMENTAL ENSEMBLES AND COMBOS**

**Room Name:** Gymnasium  
**Building Name:** 11. LDS Institute - University Campus  
**Warm Up Room:** 49  
**Evaluation Room:** Primary Room  
**PECs:** Willie Hill, John Hamurn, Robert Miller, Dennis Wilson

<table>
<thead>
<tr>
<th>Time</th>
<th>Performance</th>
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<tbody>
<tr>
<td>8:00 AM</td>
<td>BYU-Idaho</td>
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<td>8:20 AM</td>
<td>University of Idaho III</td>
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<tr>
<td>9:00 AM</td>
<td>University of Idaho II</td>
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<td>9:20 AM</td>
<td>Ponce College</td>
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<td>9:55 AM</td>
<td>University of Idaho I</td>
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<td>10:15 AM</td>
<td>Whitworth University Ensemble</td>
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<td>Western Oregon University Ensemble</td>
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<td>10:55 AM</td>
<td>Northwest University</td>
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<td>Washington State University</td>
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<td>11:00 AM</td>
<td>Lewis Clark State College - Open Bracket</td>
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<td>12:20 PM</td>
<td>Whitworth University - Combo I</td>
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<td>Whitworth University - Combo II</td>
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<td>Whitworth University - Combo</td>
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<td>BYU-Idaho - Combo</td>
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<td>BYU-Idaho - Combo II</td>
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<td>Northwest Nazarene University - Combo</td>
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<td>BYU - Idaho</td>
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<td>Northwest University</td>
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<td>Northwest Nazarene University</td>
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<td>4:20 PM</td>
<td>Washington State University</td>
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</table>

**A. ELEMENTARY, MIDDLE, JR SECONDARY, JR HIGH INSTRUMENTAL COMBOS AND ENSEMBLES**

**Building Name:** 11. LDS Stake Center 1 - Warbonnet Dr.  
**Room Name:** Gymnasium  
**Warm Up:** Primary Room  
**PECs:** Ray Briggs, Bob McCurdy

<table>
<thead>
<tr>
<th>Time</th>
<th>Performance</th>
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<td>Brigham Young University</td>
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<td>BYU-Idaho</td>
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<td>Northwest Nazarene University</td>
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<td>Whitworth University</td>
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<td>3:00 PM</td>
<td>Meadowdale Middle School</td>
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<td>Whitworth University</td>
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<td>3:45 PM</td>
<td>Whitworth University</td>
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# Thursday Student Performance Schedule

## VOCAL ENSEMBLES AND COMBOS

**Building Name:** 11_LDS Stake Center 2 - Blaine St.  
**Room Name:** Gymnasium  
**Warm Up:** Relief Society South  
**Evaluation Room:** Primary Room  
**PECs:** Heidi Jarvis, Ken Kraintz, Kathleen Mancinelli, Jennifer Scovell-Parker  

<table>
<thead>
<tr>
<th>Time</th>
<th>School/Institution</th>
<th>Director/Teacher</th>
<th>City, State</th>
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<tbody>
<tr>
<td>8:00 AM</td>
<td>Washington State University</td>
<td>Dean Luethi</td>
<td>Pullman, WA</td>
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<td>8:20 AM</td>
<td>Northwest University I</td>
<td>Ken Prettyman</td>
<td>Kirkland, WA</td>
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<td>8:40 AM</td>
<td>Western Oregon University</td>
<td>Keller Ecker</td>
<td>Monmouth, OR</td>
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<tr>
<td>9:00 AM</td>
<td>Tacoma Community College</td>
<td>Kevin Gausepohl</td>
<td>Tacoma, WA</td>
</tr>
<tr>
<td>9:20 AM</td>
<td>Northwest University II</td>
<td>Ken Prettyman</td>
<td>Kirkland, WA</td>
</tr>
<tr>
<td>9:40 AM</td>
<td>Treasure Valley Community College Combo</td>
<td>Rebecca Reploge</td>
<td>Ontario, OR</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Time</th>
<th>School/Institution</th>
<th>Director/Teacher</th>
<th>City, State</th>
</tr>
</thead>
<tbody>
<tr>
<td>10:00 AM</td>
<td>Genesee High School</td>
<td>Kristen McMullin</td>
<td>Genesee, ID</td>
</tr>
<tr>
<td>10:20 AM</td>
<td>Lincoln Middle School Combo</td>
<td>Tricia James</td>
<td>Pullman, WA</td>
</tr>
<tr>
<td>10:40 AM</td>
<td>Moscow Junior High School</td>
<td>Joel Pals</td>
<td>Moscow, ID</td>
</tr>
<tr>
<td>11:00 AM</td>
<td>Genesee High School</td>
<td>Kelly Caldwell</td>
<td>Genesee, ID</td>
</tr>
<tr>
<td>11:20 AM</td>
<td>St. Mary’s/Ab-City</td>
<td>Nikki Crathorne</td>
<td>Moscow, ID</td>
</tr>
<tr>
<td>11:40 AM</td>
<td>McGhee Elementary School</td>
<td>Bob Wicks</td>
<td>Lewiston, ID</td>
</tr>
<tr>
<td>12:00 PM</td>
<td>Franklin Elementary</td>
<td>Theresa Maucham</td>
<td>Pullman, WA</td>
</tr>
<tr>
<td>12:20 PM</td>
<td>McSorley Elementary</td>
<td>Angie O’Brien</td>
<td>Lewiston, ID</td>
</tr>
<tr>
<td>12:40 PM</td>
<td>Prairie Elementary</td>
<td>Laurie Kari</td>
<td>Cottonwood, ID</td>
</tr>
<tr>
<td>1:00 PM</td>
<td>Westminster Elementary</td>
<td>Brent Carlson</td>
<td>Lewiston, ID</td>
</tr>
<tr>
<td>1:20 PM</td>
<td>Russell School</td>
<td>Lisa Steckel</td>
<td>Moscow, ID</td>
</tr>
<tr>
<td>1:40 PM</td>
<td>All Saints Catholic School</td>
<td>Ben Bross</td>
<td>Lewiston, ID</td>
</tr>
<tr>
<td>2:00 PM</td>
<td>Sandpoint Middle School</td>
<td>Jon Brownell</td>
<td>Sandpoint, ID</td>
</tr>
<tr>
<td>2:20 PM</td>
<td>Saint George’s School</td>
<td>David Demand</td>
<td>Spokane, WA</td>
</tr>
<tr>
<td>2:40 PM</td>
<td>Canfield Middle School</td>
<td>Pamela Bright</td>
<td>Hayden, ID</td>
</tr>
</tbody>
</table>

## UNIVERSITY INSTRUMENTAL COMBOS AND ENSEMBLES

**Building Name:** 11_LDS Ward Building - Mtn View/Joseph  
**Room Name:** Gymnasium  
**Warm Up:** Relief Society South  
**Evaluation Room:** Primary Room  
**PECs:** Alan Durst, John Pugh  

<table>
<thead>
<tr>
<th>Time</th>
<th>School/Institution</th>
<th>Director/Teacher</th>
<th>City, State</th>
</tr>
</thead>
<tbody>
<tr>
<td>11:40 AM</td>
<td>University of Idaho - Combo I</td>
<td>Vern Sielert</td>
<td>Moscow, ID</td>
</tr>
<tr>
<td>12:00 PM</td>
<td>University of Idaho - Combo II</td>
<td>Vern Sielert</td>
<td>Moscow, ID</td>
</tr>
<tr>
<td>12:20 PM</td>
<td>University of Idaho - Combo III</td>
<td>Vern Sielert</td>
<td>Moscow, ID</td>
</tr>
<tr>
<td>12:40 PM</td>
<td>University of Idaho - Combo IV</td>
<td>Vanessa Sielert</td>
<td>Moscow, ID</td>
</tr>
<tr>
<td>1:00 PM</td>
<td>Brigham Young University - Combo</td>
<td>Ray Smith</td>
<td>Provo, UT</td>
</tr>
<tr>
<td>1:40 PM</td>
<td>Brigham Young University</td>
<td>Ray Smith</td>
<td>Provo, UT</td>
</tr>
</tbody>
</table>
VOCAL SOLOS

Building Name: Idaho Commons
Room Name: Commons I, Whitewater/Clearwater
Warm Up: Commons I, Panorama Room
PEC: Ken Kraintz

8:00 AM  Roosevelt High School  Hannah Jacobsen  Alto
8:15 AM  Roosevelt High School  Margaret Davis  Alto
8:30 AM  Roosevelt High School  Anna Prestbo  Alto
8:45 AM  Roosevelt High School  Ana Rosoff  Alto
9:00 AM  Roosevelt High School  Josephine Bernard  Alto
9:15 AM  Roosevelt High School  Nadine Philip  Alto
9:30 AM  Roosevelt High School  Zenia Getachew  Alto
9:45 AM  Sammamish High School  Jessica Gongdon  Alto
10:00 AM  Sammamish High School  Emma Smith  Alto
10:15 AM  Sammamish High School  Saphire Jewell  Alto
10:30 AM  Sammamish High School  Malla Lum  Soprano
10:45 AM  Roosevelt High School  Conrad Schmeltz  Bass
11:00 AM  Roosevelt High School  Eric Reaman  Bass
11:15 AM  Roosevelt High School  Ian Baldwin-Madsen  Tenor
1:00 PM  Coeur d'Alene High School  Cody Howerton  Baritone
1:15 PM  Coeur d'Alene High School  Sydney Jensen  Soprano
1:30 PM  Coeur d'Alene High School  Abby Anderson  Soprano
1:45 PM  Coeur d'Alene High School  Laurel Gardner  Alto
2:00 PM  Coeur d'Alene High School  Kyle Gould  Alto
2:15 PM  Coeur d'Alene High School  Sadie Kenow  Alto
2:30 PM  Coeur d'Alene High School  Audrey Turner  Alto
2:45 PM  Arts and Communication Magnet Academy  Megan Moff  Soprano
3:00 PM  Woodlands Secondary School  Emily Blake  Alto
3:15 PM  Edmonds-Woodway High School  Kariana Burnor  Alto
3:30 PM  Edmonds-Woodway High School  Rebecca Hervel  Soprano

VOCAL SOLOS

Building Name: 11, Lionel Hampton School of Music
Room Name: Haddock Hall
Warm Up: Room 216
Evaluation Room: Room 116
PECs: Frank DeMiero, Jeff Haswell, Robert Miller, Jennifer Scovell-Parker

10:20 AM  Arts/West School for the Performing and Visual Arts  Justin Nielsen  Open/Arts Eagle, ID
10:40 AM  Idaho Arts Charter School  Garret Vaughn  B  Nampa, ID
11:00 AM  Merenondo Educational Institute II  Dean Wedel  A  Abbotsford, BC
11:20 AM  Bishop Blanchet High School  Craig Scholl  AA  Seattle, WA
1:00 PM  Roosevelt High School  Scott Brown  AAA  Seattle, WA
1:20 PM  Garfield High School  Carol Burtn  AAA  Seattle, WA
1:40 PM  Moses Lake High School  David Holloway  AAA  Moses Lake, WA
2:00 PM  Snohomish High School  Jarit Cummings  AAA  Snohomish, WA
2:20 PM  Sammamish High School  Sarah Fowler  AAA  Bellevue, WA
2:40 PM  Gonzaga Preparatory School  Seane Kan  AAA  Spokane, WA
3:00 PM  Panorama Ridge Secondary School  Ron Davis Andrea Hough  AAA  Surrey, BC
5:20 PM  Selkirk Secondary School  Sven Heyde  B  Kimberley, BC
6:40 PM  D.W. Graham Secondary School II  Shane Morken/ Janine Webster  B  Chilliwack, BC

AAAA, A, B, ELEMENTARY VOCAL ENSEMBLE (AREA MIC) AND COMBOS

Building Name: 11, LDS Institute - University Campus
Room Name: Gymnasium
Warm Up Room: 49
Evaluation Room: 28
PECs: Ray Briggs, Alan Durst, Dennis Wilson

8:00 AM  Lewiston High School - Non Mixed  Julie Burke  AAA  Lewiston, ID
8:20 AM  Coeur d'Alene High School  Rebekkah Moniz  AAA  Coeur d'Alene, ID
8:40 AM  Lake City High School I  Terry DeGroot  AAA  Coeur d'Alene, ID
9:00 AM  Port Angeles High School  Jolene Dalton Gailey  AAA  Port Angeles, WA
9:20 AM  Alberni District Secondary School  Gregory and Sarah Falls  AAA  Port Alberni, BC
10:00 AM  Ballard High School  Courtney Roley  AAA  Seattle, WA
10:20 AM  Lake City High School II  Terry DeGroot  AAA  Coeur d'Alene, ID
10:40 AM  Moscow High School II  Joel Pals  AAA  Moscow, ID
11:00 AM  G.W. Graham Secondary School - Combo I  Shane Monken/ Janine Webster  B  Chilliwack, BC
11:20 AM  Potlatch Elementary - Combo I  Doug Richards  Elementary  Potlatch, ID
1:00 PM  Wellington Secondary School Combo 1  Steve Jones/ and Carmella Luvissoto  A  Nanaimo, BC
1:20 PM  Wellington Secondary School - Combo II  Steve Jones and Carmella Luvissoto  A  Nanaimo, BC
1:40 PM  Edmonds-Woodway High School - Combo 1  Luke Bergervin  AAA  Edmonds, WA
2:00 PM  Wellington Secondary School - Combo III  Steve Jones and Carmella Luvissoto  A  Nanaimo, BC
2:20 PM  Holy Cross Regional Secondary - Combo  Stan Kazun / Jeff Cabralda  A  Surrey, BC
2:40 PM  Crosspoint Academy - Combo  Melissa Miles  B  Bremerton, WA
3:00 PM  ARTS High at Prospector Arts - Combo  P Faye  B  Park City, UT
3:20 PM  Simms School -Combo  Brittany Lobell  B  Simms, MT
4:00 PM  Saint George's School - Combo  David Demond  B  Spokane, WA
4:00 PM  Alberni District Secondary School - Combo  Gregory and Sarah Falls  AAA  Port Alberni, BC
### Friday Student Performance Schedule

#### AA, A, B, MIDDLE SCHOOL DIVISION (AREA MIC) VOCAL ENSEMBLES

**Building Name: 11_LDS Stake Center 1 - Warbonnet Dr.**

- **Room Name:** Gymnasium
- **Warm Up:** Relief Society East
- **Evaluation Room:** Primary Room
- **PECs:** Dave Cazier, John Harbaugh, Pam Kernin, Kate Skinner

<table>
<thead>
<tr>
<th>Time</th>
<th>School/Ensemble</th>
<th>Performer(s)</th>
<th>Grade</th>
<th>Division</th>
</tr>
</thead>
<tbody>
<tr>
<td>8:20 AM</td>
<td>Kalamalka Secondary School</td>
<td>Brian McMahon</td>
<td>A</td>
<td>Chilliwack, BC</td>
</tr>
<tr>
<td>8:40 AM</td>
<td>G.W. Graham Secondary School I</td>
<td>Leslie Wilson</td>
<td>B</td>
<td>Moscow, ID</td>
</tr>
<tr>
<td>9:00 AM</td>
<td>Saint George's School</td>
<td>David McMullen</td>
<td>B</td>
<td>Spokane, WA</td>
</tr>
<tr>
<td>9:20 AM</td>
<td>G.W. Graham Secondary School I</td>
<td>Kristen McMillin</td>
<td>B</td>
<td>Kelowna, BC</td>
</tr>
<tr>
<td>9:40 AM</td>
<td>G.W. Graham Secondary School I</td>
<td>Shane Monkman/Janine Webster</td>
<td>B</td>
<td>Chilliwack, BC</td>
</tr>
<tr>
<td>9:50 AM</td>
<td>G.W. Graham Secondary School I</td>
<td>Relief Society West</td>
<td></td>
<td></td>
</tr>
<tr>
<td>10:00 AM</td>
<td>Genesee High School</td>
<td>Shaw Bowman</td>
<td>B</td>
<td>Asotin, WA</td>
</tr>
<tr>
<td>10:20 AM</td>
<td>Genesee High School</td>
<td>John Eynon</td>
<td>B</td>
<td>Cottonwood, ID</td>
</tr>
<tr>
<td>12:40 PM</td>
<td>Moscow High School</td>
<td>Joel Pals</td>
<td>AA</td>
<td>Moscow, ID</td>
</tr>
<tr>
<td>1:20 PM</td>
<td>Homedale High School</td>
<td>Jessica Hanna</td>
<td>A</td>
<td>Homedale, ID</td>
</tr>
<tr>
<td>1:40 PM</td>
<td>Pacific Academy</td>
<td>James Casswell</td>
<td>A</td>
<td>Surrey, BC</td>
</tr>
<tr>
<td>2:00 PM</td>
<td>Payette High School</td>
<td>Kara Kachelmer</td>
<td>A</td>
<td>Payette, ID</td>
</tr>
<tr>
<td>2:20 PM</td>
<td>Mennonite Educational Institute</td>
<td>Dean Wedel</td>
<td>A</td>
<td>Abbotsford, BC</td>
</tr>
</tbody>
</table>

#### VOCAL SOLOS

**Building Name: 11_LDS Stake Center 2 - Blaine St.**

- **Room Name:** Gymnasium
- **Warm Up:** Relief Society West
- **PEC:** Heidi Jarvis

<table>
<thead>
<tr>
<th>Time</th>
<th>School/Ensemble</th>
<th>Performer(s)</th>
<th>Grade</th>
<th>Division</th>
</tr>
</thead>
<tbody>
<tr>
<td>8:00 AM</td>
<td>Gonzaga Preparatory School</td>
<td>Brett Baldwin</td>
<td>Tenor</td>
<td></td>
</tr>
<tr>
<td>8:15 AM</td>
<td>Garfield High School</td>
<td>Otieno Stevens-Terry</td>
<td>Tenor</td>
<td></td>
</tr>
<tr>
<td>8:30 AM</td>
<td>Garfield High School</td>
<td>David Gary</td>
<td>Bass</td>
<td></td>
</tr>
<tr>
<td>8:45 AM</td>
<td>Gonzaga Preparatory School</td>
<td>Tanner Hoskins</td>
<td>Bass</td>
<td></td>
</tr>
<tr>
<td>9:00 AM</td>
<td>Garfield High School</td>
<td>Lucie Saether</td>
<td>Soprano</td>
<td></td>
</tr>
<tr>
<td>9:15 AM</td>
<td>Garfield High School</td>
<td>Hanna Engel</td>
<td>Soprano</td>
<td></td>
</tr>
<tr>
<td>9:30 AM</td>
<td>Gonzaga Preparatory School</td>
<td>Rachel Moe</td>
<td>Soprano</td>
<td></td>
</tr>
<tr>
<td>9:45 AM</td>
<td>Gonzaga Preparatory School</td>
<td>Cammyne Sullivan</td>
<td>Soprano</td>
<td></td>
</tr>
<tr>
<td>10:00 AM</td>
<td>Gonzaga Preparatory School</td>
<td>Kiera Irwin</td>
<td>Soprano</td>
<td></td>
</tr>
<tr>
<td>10:15 AM</td>
<td>Gonzaga Preparatory School</td>
<td>Taylor Cline</td>
<td>Alto</td>
<td></td>
</tr>
<tr>
<td>10:30 AM</td>
<td>Garfield High School</td>
<td>Whitney Wood</td>
<td>Alto</td>
<td></td>
</tr>
<tr>
<td>11:00 AM</td>
<td>Port Angeles High School</td>
<td>Jordan Sanders</td>
<td>Tenor</td>
<td></td>
</tr>
<tr>
<td>11:15 AM</td>
<td>Port Angeles High School</td>
<td>Julian Huntable</td>
<td>Tenor</td>
<td></td>
</tr>
<tr>
<td>11:30 AM</td>
<td>Saint George's School</td>
<td>Dani Miller</td>
<td>Alto</td>
<td></td>
</tr>
<tr>
<td>11:45 AM</td>
<td>Port Angeles High School</td>
<td>Cathy Stefani</td>
<td>Soprano</td>
<td></td>
</tr>
<tr>
<td>12:00 PM</td>
<td>Port Angeles High School</td>
<td>Justin Pickard</td>
<td>Bass</td>
<td></td>
</tr>
<tr>
<td>12:15 PM</td>
<td>Port Angeles High School</td>
<td>Sam Hoffman</td>
<td>Bass</td>
<td></td>
</tr>
<tr>
<td>12:30 PM</td>
<td>Port Angeles High School</td>
<td>Ry Glasscock</td>
<td>Bass</td>
<td></td>
</tr>
<tr>
<td>12:45 PM</td>
<td>Port Angeles High School</td>
<td>Patrick Klobuchar</td>
<td>Bass</td>
<td></td>
</tr>
</tbody>
</table>

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44th Annual Lionel Hampton Jazz Festival 41
# Saturday Student Performance Schedule

## BASS / PIANO / VIOLIN SOLOS

<table>
<thead>
<tr>
<th>Time</th>
<th>School</th>
<th>Artist</th>
<th>Location</th>
</tr>
</thead>
<tbody>
<tr>
<td>8:00 AM</td>
<td>Ingraham High School</td>
<td>Nick Bissiri</td>
<td>Bass</td>
</tr>
<tr>
<td>8:15 AM</td>
<td>Bishop Blanchet High School</td>
<td>Peter Haskins</td>
<td>Violin</td>
</tr>
<tr>
<td>8:30 AM</td>
<td>Bishop Blanchet High School</td>
<td>Drew Medale</td>
<td>Piano</td>
</tr>
<tr>
<td>8:45 AM</td>
<td>Arts and Communication Magnet Academy</td>
<td>Colin Bushart</td>
<td>Piano</td>
</tr>
<tr>
<td>9:00 AM</td>
<td>Arts and Communication Magnet Academy</td>
<td>Heidi Christiansen</td>
<td>Bass</td>
</tr>
<tr>
<td>9:15 AM</td>
<td>Ballard High School</td>
<td>Zach Metzger</td>
<td>Bass</td>
</tr>
<tr>
<td>10:00 AM</td>
<td>Potlatch Elementary</td>
<td>Micah Millham</td>
<td>Bass</td>
</tr>
<tr>
<td>10:15 AM</td>
<td>Moses Lake High School</td>
<td>Dylan Adamson</td>
<td>Bass</td>
</tr>
<tr>
<td>10:30 AM</td>
<td>Moses Lake High School</td>
<td>Connor Ross</td>
<td>Piano</td>
</tr>
<tr>
<td>10:45 AM</td>
<td>South Whidbey High School</td>
<td>Joe Henaler</td>
<td>Violin</td>
</tr>
<tr>
<td>11:00 AM</td>
<td>South Whidbey High School</td>
<td>Jack noon</td>
<td>Piano</td>
</tr>
<tr>
<td>11:15 AM</td>
<td>Garfield High School</td>
<td>Ian Zapolsky</td>
<td>Piano</td>
</tr>
<tr>
<td>11:30 AM</td>
<td>Garfield High School</td>
<td>Adam Stansell</td>
<td>Piano</td>
</tr>
<tr>
<td>12:00 PM</td>
<td>Roosevelt High School</td>
<td>Mat Muntz</td>
<td>Bass</td>
</tr>
<tr>
<td>12:15 PM</td>
<td>Roosevelt High School</td>
<td>Kory Sophyrs</td>
<td>Piano</td>
</tr>
<tr>
<td>12:30 PM</td>
<td>Jackson High School</td>
<td>Jordan Aker</td>
<td>Bass</td>
</tr>
<tr>
<td>1:00 PM</td>
<td>Roosevelt High School</td>
<td>Danny Ching</td>
<td>Piano</td>
</tr>
<tr>
<td>1:15 PM</td>
<td>Roosevelt High School</td>
<td>Erika Middleton-Sharp</td>
<td>Bass</td>
</tr>
<tr>
<td>1:30 PM</td>
<td>Hamilton International Middle School</td>
<td>Hamilton Jazz Soloist</td>
<td>Piano</td>
</tr>
<tr>
<td>1:45 PM</td>
<td>Eckstein Middle School</td>
<td>Frances Tapping</td>
<td>Piano</td>
</tr>
<tr>
<td>2:00 PM</td>
<td>Mountlake Terrace High School</td>
<td>Hfigt King</td>
<td>Bass</td>
</tr>
<tr>
<td>2:15 PM</td>
<td>Alberni District Secondary School</td>
<td>Brittany Olsen</td>
<td>Violin</td>
</tr>
<tr>
<td>2:45 PM</td>
<td>Alberni District Secondary School</td>
<td>Taylor Griffin</td>
<td>Piano</td>
</tr>
<tr>
<td>3:00 PM</td>
<td>Wellington Secondary School</td>
<td>Niko Lunny</td>
<td>Piano</td>
</tr>
</tbody>
</table>

## B INSTRUMENTAL ENSEMBLES AND COMBOS

<table>
<thead>
<tr>
<th>Time</th>
<th>School</th>
<th>Artist</th>
<th>Location</th>
</tr>
</thead>
<tbody>
<tr>
<td>8:00 AM</td>
<td>Roosevelt High School II</td>
<td>Stuart McDonald</td>
<td>AAA Seattle,Wa</td>
</tr>
<tr>
<td>8:15 AM</td>
<td>Columbia High School</td>
<td>Paul Minette</td>
<td>AAA Nampa,ID</td>
</tr>
<tr>
<td>8:40 AM</td>
<td>Squalicum High School</td>
<td>Kay Reilly</td>
<td>AAA Bellingham,WA</td>
</tr>
<tr>
<td>8:55 AM</td>
<td>Jackson High School II</td>
<td>Lesley Muffit</td>
<td>AAA Mill Creek,WA</td>
</tr>
<tr>
<td>9:00 AM</td>
<td>Roosevelt High School II</td>
<td>Stuart McDonald</td>
<td>AAA Seattle,Wa</td>
</tr>
<tr>
<td>9:15 AM</td>
<td>Mountlake Terrace High School II</td>
<td>Darrin Paul</td>
<td>AAA Mountlake Terrace,WA</td>
</tr>
<tr>
<td>9:30 AM</td>
<td>Sammamish High School</td>
<td>Mark Wilbert</td>
<td>AAA Bellevue,WA</td>
</tr>
<tr>
<td>9:45 AM</td>
<td>Arts and Communication Magnet Academy</td>
<td>Conte Bennett</td>
<td>Open/Arts Beaverton,OR</td>
</tr>
<tr>
<td>10:00 AM</td>
<td>Port Angeles High School</td>
<td>Douglass Galley</td>
<td>AAA Port Angeles,Wa</td>
</tr>
<tr>
<td>10:15 AM</td>
<td>Lake City High School</td>
<td>Tim Sandford</td>
<td>AAA Coeur d’Alene,ID</td>
</tr>
<tr>
<td>11:00 AM</td>
<td>LV Rogers Secondary School II</td>
<td>Tim Bulen</td>
<td>AAA Nelson,British Columbia</td>
</tr>
<tr>
<td>11:15 AM</td>
<td>Alberni District Secondary School</td>
<td>Gregory and Sarah Falls</td>
<td>Port Alberni,British Columbia</td>
</tr>
<tr>
<td>12:00 PM</td>
<td>Alberni District Secondary School</td>
<td>Gregory and Sarah Falls</td>
<td>Port Alberni,British Columbia</td>
</tr>
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<td>Edmonds-Woodway High School II</td>
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## AAA, AAA, AA INSTRUMENTAL ENSEMBLES

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<tr>
<th>Time</th>
<th>School</th>
<th>Artist</th>
<th>Location</th>
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<td>Roosevelt High School II</td>
<td>Stuart McDonald</td>
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<td>Columbia High School</td>
<td>Paul Minette</td>
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<td>Mountlake Terrace High School II</td>
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<td>Mark Wilbert</td>
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<td>Douglass Galley</td>
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<td>Tim Sandford</td>
<td>AAA Coeur d’Alene,ID</td>
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<td>Tim Bulen</td>
<td>AAA Nelson,British Columbia</td>
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<td>AAA Moses Lake,Wa</td>
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<td>AAA Eugene,OR</td>
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<td>AAA Spokane,Wa</td>
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<td>Edmonds-Woodway High School II</td>
<td>Jake Bergevin</td>
<td>AAA Edmonds,Wa</td>
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Saturday Student Performance Schedule

WOODWIND SOLOS

Building Name: 11_LDS Stake Center 1 - Warbonnet Dr.

Room Name: Relief Society West

Warm Up Room: Primary Room

PECs:TBA

<table>
<thead>
<tr>
<th>Time</th>
<th>School</th>
<th>Student</th>
<th>Instrument</th>
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<tbody>
<tr>
<td>8:00 AM</td>
<td>Jackson High School</td>
<td>Jake Utley</td>
<td>Tenor Saxophone</td>
</tr>
<tr>
<td>8:15 AM</td>
<td>Jackson High School</td>
<td>Gabie Seavello</td>
<td>Flute</td>
</tr>
<tr>
<td>8:30 AM</td>
<td>Mountlake Terrace High School</td>
<td>Forest Jackson</td>
<td>Tenor Saxophone</td>
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<tr>
<td>9:00 AM</td>
<td>Alberti District Secondary School</td>
<td>Lowanda Dussault</td>
<td>Baritone Saxophone</td>
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<tr>
<td>9:15 AM</td>
<td>Garfield High School</td>
<td>Ian Frost</td>
<td>Tenor Saxophone</td>
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<tr>
<td>9:30 AM</td>
<td>Garfield High School</td>
<td>David Wang</td>
<td>Alto Saxophone</td>
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<td>10:00 AM</td>
<td>Garfield High School</td>
<td>Evan Zavada</td>
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<td>Garfield High School</td>
<td>Charlie Phillips</td>
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<tr>
<td>11:00 AM</td>
<td>Roosevelt High School</td>
<td>Adrian Noteboom</td>
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<td>11:15 AM</td>
<td>Roosevelt High School</td>
<td>Xavier DelCastillo</td>
<td>Flute</td>
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<td>11:30 AM</td>
<td>Roosevelt High School</td>
<td>Ian Mengedohdt</td>
<td>Alto Saxophone</td>
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<tr>
<td>11:45 AM</td>
<td>Arts and Communication Magnet Academy</td>
<td>Ryan DeHaven</td>
<td>Tenor Saxophone</td>
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<td>Evan Cutchrer</td>
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<td>South Whidbey High School</td>
<td>Sidney House</td>
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<td>Ingraham High School</td>
<td>Colin Esperson</td>
<td>Tenor Saxophone</td>
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<td>1:45 PM</td>
<td>Kalamalka Secondary School</td>
<td>Carl Ross</td>
<td>Alto Saxophone</td>
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<tr>
<td>2:00 PM</td>
<td>West Albany High School</td>
<td>Mitchell Hamann</td>
<td>Alto Saxophone</td>
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<td>Walla Walla High School</td>
<td>Machado Milgau</td>
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<td>Lake City High School</td>
<td>Kyle Moreen</td>
<td>Alto Saxophone</td>
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<td>Oakesdale School</td>
<td>Michael P. Conlin</td>
<td>Tenor Saxophone</td>
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<td>3:00 PM</td>
<td>Alberti District Secondary School</td>
<td>Deanna Doucette</td>
<td>Flute</td>
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<td>3:15 PM</td>
<td>Wellington Secondary School</td>
<td>Christine Morrison</td>
<td>Baritone Saxophone</td>
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<td>3:30 PM</td>
<td>Wellington Secondary School</td>
<td>Jessica D'oliveira</td>
<td>Flute</td>
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<td>Bishop Blanchet High School</td>
<td>Beth Lidgard</td>
<td>Flute</td>
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<td>4:00 PM</td>
<td>Ballard High School</td>
<td>Will Rafford</td>
<td>Alto Saxophone</td>
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DRUMS, GUITAR, VIBES SOLOS

Building Name: 11_LDS Stake Center 2 - Blaine St.

Room Name: Relief Society Room

Warm Up: Relief Society Room South

PECs: Dave Jarvis, Dave Reid

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<tr>
<th>Time</th>
<th>School</th>
<th>Student</th>
<th>Instrument</th>
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<tr>
<td>8:00 AM</td>
<td>Garfield High School</td>
<td>Emmitt Akeley</td>
<td>Guitar</td>
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<td>8:15 AM</td>
<td>Garfield High School</td>
<td>Jesse White</td>
<td>Guitar</td>
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<tr>
<td>8:45 AM</td>
<td>Pullman High School</td>
<td>Alexandra Radakovitch</td>
<td>Drums</td>
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<tr>
<td>10:00 AM</td>
<td>Alberti District Secondary School</td>
<td>Eric Sasaki</td>
<td>Drums</td>
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<td>10:30 AM</td>
<td>Nanaimo district secondary school</td>
<td>Jesse Marshall</td>
<td>Guitar</td>
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<tr>
<td>10:45 AM</td>
<td>Ballard High School</td>
<td>Michael Eskenazi</td>
<td>Guitar</td>
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<td>11:15 AM</td>
<td>Bishop Blanchet High School</td>
<td>Sean Williams</td>
<td>Drums</td>
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<tr>
<td>11:30 AM</td>
<td>Mountlake Terrace High School</td>
<td>Brett Tomssehl</td>
<td>Guitar</td>
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<td>11:45 AM</td>
<td>Mountlake Terrace High School</td>
<td>Kyle Scherrler</td>
<td>Guitar</td>
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<td>12:00 PM</td>
<td>Moses Lake High School</td>
<td>Drew Miller</td>
<td>Guitar</td>
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<td>Edmonds-Woodway High School</td>
<td>Miles Laven</td>
<td>Drums</td>
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<tr>
<td>1:15 PM</td>
<td>Jackson High School</td>
<td>Jack Sullivan</td>
<td>Guitar</td>
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<td>Jackson High School</td>
<td>Stephen Bartlett</td>
<td>Guitar</td>
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<td>Eckstein Middle School</td>
<td>Will Langley Miltich</td>
<td>Drums</td>
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<td>Luke Woolde</td>
<td>Drums</td>
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<td>Roosevelt High School</td>
<td>Lucas Winter</td>
<td>Guitar</td>
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<td>Squalicum High School</td>
<td>Collin Nuss</td>
<td>Guitar</td>
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<td>Arts and Communication Magnet Academy</td>
<td>Shaly Morris-Doyle</td>
<td>Guitar</td>
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<td>David Kearsns</td>
<td>Vibes</td>
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A INSTRUMENTAL COMBOS AND ENSEMBLES

Building Name: 11_LDS Stake Center 2 - Blaine St.

Room Name: Gymnasium

Warm Up: 46

Evaluation Room: 35 - 37

PECs: TJ Eriksen, John Goforth, Dave Snider

<table>
<thead>
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<th>Time</th>
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<tbody>
<tr>
<td>8:00 AM</td>
<td>Wellington Secondary School Combos I</td>
<td>Steve Jones and Carmella Luvisotto</td>
<td>A Nanaimo,British Columbia</td>
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<td>Steve Jones and Carmella Luvisotto</td>
<td>A Nanaimo,British Columbia</td>
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<td>Wellington Secondary School Combos III</td>
<td>Steve Jones and Carmella Luvisotto</td>
<td>A Nanaimo,British Columbia</td>
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<td>Wellington Secondary School Combos IV</td>
<td>Steve Jones and Carmella Luvisotto</td>
<td>A Nanaimo,British Columbia</td>
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<td>9:20 AM</td>
<td>John Barsby Community School Combo</td>
<td>Russ Der</td>
<td>A Nanaimo,British Columbia</td>
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<td>10:00 AM</td>
<td>Menonite Educational Institute Combo</td>
<td>Chad Joiner</td>
<td>A Abbotsford,British Columbia</td>
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<tr>
<td>10:20 AM</td>
<td>Pacific Academy Combo</td>
<td>James Caswell</td>
<td>A Surrey,British Columbia</td>
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<td>Weiser High School</td>
<td>Michael Hall</td>
<td>A Weiser,ID</td>
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<td>Karia Kachetimer</td>
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<td>Buhl High School</td>
<td>Donald Moore</td>
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<td>Larry Anderson</td>
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<td>A Surrey,British Columbia</td>
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<td>Holy Cross Regional Secondary</td>
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<td>A Surrey,British Columbia</td>
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<td>W.L. Seaton Secondary School I</td>
<td>Geoff Colman</td>
<td>A Vernon,British Columbia</td>
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<td>Cashmere High School</td>
<td>Kent Chalmers</td>
<td>A Cashmere,WA</td>
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A INSTRUMENTAL ENSEMBLES AND COMBOS

Building Name: 11_LDS Ward Building - Mtn View/Joseph

Room Name: Gymnasium

Warm Up: Relief Society Room South

Evaluation Room:

PECs: Andy Beauvoir, Dave Cazier, Pete Crawford, Jennifer Scovell-Parker

<table>
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<th>Time</th>
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<th>Student</th>
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<tbody>
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<td>8:20 AM</td>
<td>Woodlands Secondary School</td>
<td>Rick Becker</td>
<td>High SchoolA</td>
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<td>Revelstoke Secondary School</td>
<td>Tessa Davis</td>
<td>High SchoolA</td>
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<td>9:00 AM</td>
<td>South Whidbey High School</td>
<td>Chris Harshman</td>
<td>High SchoolA</td>
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<td>9:20 AM</td>
<td>Eastside Catholic</td>
<td>Philip Dungey</td>
<td>High SchoolA</td>
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<td>9:40 AM</td>
<td>La Grande High School</td>
<td>Chris Leavitt</td>
<td>High SchoolA</td>
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<tr>
<td>10:00 AM</td>
<td>McLoughlin High School</td>
<td>Mike Agius</td>
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<td>Kalamalka Secondary School I</td>
<td>Brian McMahon</td>
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<td>10:40 AM</td>
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<td>Don Pearce</td>
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<td>Princess Margaret Secondary School</td>
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<td>Pullman High School</td>
<td>Dr Don Grant</td>
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<td>University Prep Combo</td>
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<td>Pullman High School Combo</td>
<td>Jenny DeWitt</td>
<td>A Pullman,WA</td>
</tr>
<tr>
<td>2:20 PM</td>
<td>Pullman High School Combo II</td>
<td>Jenny DeWitt</td>
<td>A Pullman,WA</td>
</tr>
<tr>
<td>2:40 PM</td>
<td>Pullman High School Combo III</td>
<td>Jenny DeWitt</td>
<td>A Pullman,WA</td>
</tr>
<tr>
<td>3:40 PM</td>
<td>South Whidbey High School Combo</td>
<td>Chris Harshman</td>
<td>A Langley,WA</td>
</tr>
</tbody>
</table>
**Saturday Student Performance Schedule**

### A, JR HIGH, JR SECONDARY, MIDDLE SCHOOL INSTRUMENTAL ENSEMBLES

**Building Name:** 11_Moscow Senior High School  
**Room Name:** Auditorium  
**Warm Up:** Room 208  
**Evaluation Room:** Room 200  
**PECs:** Tim Fischer, Susie Jones, Tony Saccamano, Lee Shook

<table>
<thead>
<tr>
<th>Time</th>
<th>School</th>
<th>City</th>
<th>State</th>
</tr>
</thead>
<tbody>
<tr>
<td>8:00 AM</td>
<td>Alberni District Secondary School Combo</td>
<td>Port Alberni</td>
<td>British Columbia</td>
</tr>
<tr>
<td>8:20 AM</td>
<td>Langley Middle School</td>
<td>Langley, WA</td>
<td>WA</td>
</tr>
<tr>
<td>8:40 AM</td>
<td>Lone Star Middle School</td>
<td>Nampa, ID</td>
<td>ID</td>
</tr>
<tr>
<td>9:00 AM</td>
<td>Osoyoos Secondary School II</td>
<td>Seattle, WA</td>
<td>WA</td>
</tr>
<tr>
<td>9:20 AM</td>
<td>Eckstein Middle School</td>
<td>Seattle, WA</td>
<td>WA</td>
</tr>
<tr>
<td>10:00 AM</td>
<td>Osoyoos Secondary School II</td>
<td>Seattle, WA</td>
<td>WA</td>
</tr>
<tr>
<td>10:40 AM</td>
<td>Wellington Secondary School</td>
<td>Seattle, WA</td>
<td>WA</td>
</tr>
<tr>
<td>11:00 AM</td>
<td>Hamilton International Middle School</td>
<td>Seattle, WA</td>
<td>WA</td>
</tr>
<tr>
<td>11:20 AM</td>
<td>Central Middle School</td>
<td>Seattle, WA</td>
<td>WA</td>
</tr>
<tr>
<td>12:00 PM</td>
<td>G.W. Graham Secondary School II</td>
<td>Seattle, WA</td>
<td>WA</td>
</tr>
<tr>
<td>12:40 PM</td>
<td>Osoyoos Secondary School II</td>
<td>Seattle, WA</td>
<td>WA</td>
</tr>
<tr>
<td>1:00 PM</td>
<td>University Prep</td>
<td>Seattle, WA</td>
<td>WA</td>
</tr>
<tr>
<td>1:20 PM</td>
<td>Kalamalka Secondary School II</td>
<td>Seattle, WA</td>
<td>WA</td>
</tr>
</tbody>
</table>

### AAA INSTRUMENTAL COMBOS & ENSEMBLES

**Building Name:** 11_Curch of the Nazarene  
**Room Name:** Sanctuary  
**Warm Up:** Fellowship Hall  
**Evaluation Room:** Rooms 109/110  
**PECs:** Dave Loeb, Willie Hill, Robert McCurdy, Doug Miller

<table>
<thead>
<tr>
<th>Time</th>
<th>School</th>
<th>City</th>
<th>State</th>
</tr>
</thead>
<tbody>
<tr>
<td>9:00 AM</td>
<td>Edmonds-Woodway High School Combo I</td>
<td>Seattle, WA</td>
<td>WA</td>
</tr>
<tr>
<td>9:20 AM</td>
<td>Edmonds-Woodway High School Combo II</td>
<td>Seattle, WA</td>
<td>WA</td>
</tr>
<tr>
<td>9:40 AM</td>
<td>Edmonds-Woodway High School Combo III</td>
<td>Seattle, WA</td>
<td>WA</td>
</tr>
<tr>
<td>10:00 AM</td>
<td>ArtsWest School for the Performing and Visual Arts Combo</td>
<td>Open/Arts Schools</td>
<td>Eagle,ID</td>
</tr>
</tbody>
</table>

### A & B, JR HIGH, JR SECONDARY, MIDDLE SCHOOL INSTRUMENTAL COMBOS & ENSEMBLES

**Building Name:** 11_Moscow Senior High School  
**Room Name:** Gymnasium  
**Warm Up:** Room 207  
**Evaluation Room:** Room 201  
**PECs:** John Pugh, Mike Kernin, Denise Snider, Erik Telford

<table>
<thead>
<tr>
<th>Time</th>
<th>School</th>
<th>City</th>
<th>State</th>
</tr>
</thead>
<tbody>
<tr>
<td>8:20 AM</td>
<td>Washington Middle School Combo</td>
<td>Mill Creek, WA</td>
<td>WA</td>
</tr>
<tr>
<td>8:40 AM</td>
<td>Eckstein Middle School Combo I</td>
<td>Seattle, WA</td>
<td>WA</td>
</tr>
<tr>
<td>9:00 AM</td>
<td>Eckstein Middle School Combo II</td>
<td>Seattle, WA</td>
<td>WA</td>
</tr>
<tr>
<td>9:20 AM</td>
<td>Hamilton International Middle School I</td>
<td>Seattle, WA</td>
<td>WA</td>
</tr>
<tr>
<td>9:40 AM</td>
<td>Hamilton International Middle School II</td>
<td>Seattle, WA</td>
<td>WA</td>
</tr>
<tr>
<td>10:00 AM</td>
<td>University Prep</td>
<td>Seattle, WA</td>
<td>WA</td>
</tr>
<tr>
<td>10:20 AM</td>
<td>Langley Middle School</td>
<td>Seattle, WA</td>
<td>WA</td>
</tr>
<tr>
<td>12:00 PM</td>
<td>Cie Elum-Roslyn High School</td>
<td>Cie Elum, WA</td>
<td>WA</td>
</tr>
<tr>
<td>12:40 PM</td>
<td>Genesee High School</td>
<td>Genesee, ID</td>
<td>WA</td>
</tr>
<tr>
<td>1:00 PM</td>
<td>Wellington Secondary School</td>
<td>Seattle, WA</td>
<td>WA</td>
</tr>
<tr>
<td>1:20 PM</td>
<td>Smikumuen High School</td>
<td>Nampa, ID</td>
<td>ID</td>
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<tr>
<td>1:40 PM</td>
<td>Asotin High School</td>
<td>Asotin, WA</td>
<td>WA</td>
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<tr>
<td>2:00 PM</td>
<td>Colville High School</td>
<td>Colville, WA</td>
<td>WA</td>
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<tr>
<td>2:40 PM</td>
<td>Liberty Bell Jr./Sr. High School</td>
<td>Winthrop, WA</td>
<td>WA</td>
</tr>
<tr>
<td>3:20 PM</td>
<td>G.W. Graham Secondary School</td>
<td>Chilliwack, BC</td>
<td>BC</td>
</tr>
</tbody>
</table>

### AAA INSTRUMENTAL ENSEMBLES AND COMBOS

**Building Name:** 11_SUB Student Union Building  
**Room Name:** Ballroom  
**Warm Up:** Appaloosa  
**Evaluation Room:** Chiefs  
**PECs:** Jeff Haskell, Greg Miller, Robert Miller, Jay Thomas

<table>
<thead>
<tr>
<th>Time</th>
<th>School</th>
<th>City</th>
<th>State</th>
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</thead>
<tbody>
<tr>
<td>8:20 AM</td>
<td>Moses Lake High School I</td>
<td>Daniel Beach</td>
<td>WA</td>
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<tr>
<td>8:40 AM</td>
<td>Kentwood High School</td>
<td>Mike Simpson</td>
<td>WA</td>
</tr>
<tr>
<td>9:00 AM</td>
<td>Kamiah High School</td>
<td>Keith Russell</td>
<td>WA</td>
</tr>
<tr>
<td>9:40 AM</td>
<td>Walla Walla High School</td>
<td>Andrew Jackert</td>
<td>WA</td>
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<tr>
<td>10:00 AM</td>
<td>Kettle Ridge High School</td>
<td>Brian Assen</td>
<td>WA</td>
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<tr>
<td>10:20 AM</td>
<td>Skyline High School</td>
<td>David Pilt</td>
<td>WA</td>
</tr>
<tr>
<td>10:40 AM</td>
<td>Ferris High School</td>
<td>Ben Brueggermeier</td>
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<tr>
<td>11:00 AM</td>
<td>Eastlake High School</td>
<td>Judi Rogers</td>
<td>WA</td>
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<tr>
<td>11:20 AM</td>
<td>McMinnville High School</td>
<td>Jeff Hornick</td>
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<tr>
<td>1:00 PM</td>
<td>Moses Lake High School Combo</td>
<td>Daniel Beach</td>
<td>WA</td>
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<tr>
<td>1:40 PM</td>
<td>Kamiah High School combo</td>
<td>Keith Russell</td>
<td>WA</td>
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</tbody>
</table>

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**TRUMPET, TROMBONE, FRENCH HORN SOLOS**

**Building Name:** 11_Church of the Nazarene  
**Room Name:** Nazarene 2 Student Center  
**Warm Up:** Room 111  
**PEC:** Tom Molter

<table>
<thead>
<tr>
<th>Time</th>
<th>School</th>
<th>City</th>
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<td>8:30 AM</td>
<td>Pullman High School</td>
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<td>8:45 AM</td>
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<tr>
<td>9:00 AM</td>
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<td>Spokane, WA</td>
<td>WA</td>
</tr>
<tr>
<td>9:15 AM</td>
<td>Pullman High School</td>
<td>Spokane, WA</td>
<td>WA</td>
</tr>
<tr>
<td>9:30 AM</td>
<td>Pullman High School</td>
<td>Spokane, WA</td>
<td>WA</td>
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<tr>
<td>10:00 AM</td>
<td>West Albany High School</td>
<td>Idaho Falls, ID</td>
<td>ID</td>
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<tr>
<td>10:30 AM</td>
<td>Alberni District Secondary School</td>
<td>Port Alberni</td>
<td>BC</td>
</tr>
<tr>
<td>11:00 AM</td>
<td>Edmonds-Woodway High School</td>
<td>Edmonds, WA</td>
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<tr>
<td>11:30 AM</td>
<td>Ingraham High School</td>
<td>Newport, WA</td>
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<tr>
<td>11:45 AM</td>
<td>Jackson High School</td>
<td>Cranbrook, WA</td>
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<td>12:00 PM</td>
<td>Jackson High School</td>
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<tr>
<td>12:15 PM</td>
<td>Bishop Blanchet High School</td>
<td>Rolla, MO</td>
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<td>Rolla, MO</td>
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<tr>
<td>2:00 PM</td>
<td>South Whidbey High School</td>
<td>Everett, WA</td>
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<tr>
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<td>Garfield High School</td>
<td>Pullman, WA</td>
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<tr>
<td>2:30 PM</td>
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<td>Pullman, WA</td>
<td>WA</td>
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<tr>
<td>2:45 PM</td>
<td>Ballard High School</td>
<td>Pullman, WA</td>
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<tr>
<td>3:00 PM</td>
<td>Nanaimo district secondary school</td>
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<tr>
<td>3:30 PM</td>
<td>Lewiston High School</td>
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</table>

---

**AAA INSTRUMENTAL ENSEMBLES AND COMBOS**

**Building Name:** 11_SUB Student Union Building  
**Room Name:** Ballroom  
**Warm Up:** Appaloosa  
**Evaluation Room:** Chiefs  
**PECs:** Jeff Haskell, Greg Miller, Robert Miller, Jay Thomas

---

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• Family Birth Center
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• Medical Imaging Services
• Medical / Surgical Unit: Pediatric & Adult In-Patient Care
• Occupational Health Services
• Palouse Dialysis Clinic
• Palouse Psychiatry
• Rural Health Clinics
• Same Day Center & Outpatient Clinics
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MOSCOW-PULLMAN
DNews.com
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Jazz in the Schools (JIS) is an energetic, fun and educational outreach program focused on taking jazz into classrooms throughout the Northwest. JIS provides K-12 directors and students with jazz education materials, activities and an interactive presentation with master musicians and educators.

In 2010, the JIS artist educators visited schools in Idaho and Washington where more than 7,000 students in Washington and Idaho participated in the 2010 Jazz in the Schools program.

We will send 10 teams of artists to regional schools Feb. 22-23, 2011 and visit nearly 6,500 students at 32 schools over two days of jazz education and fun.

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Featuring 33 outstanding faculty/performers including: Paquito D’Rivera, Benny Green, Terell Stafford, Stefon Harris, Jeff Hamilton and many more. Daily coaching and 30 performances in beautiful Fort Worden State Park, on the shores of Washington’s Puget Sound.

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Workshop and Festival
July 24 - 31, 2011
www.centrum.org
1-800-733-3608

Pictured: 2010 faculty members Ingrid Jensen (also a JPT alumnus) and Taylor Eigsti Photo: Jim Lavitt
### 2011 Performance Evaluation Clinicians (PECs)

<table>
<thead>
<tr>
<th>Name</th>
<th>Institution/Role</th>
</tr>
</thead>
<tbody>
<tr>
<td>Bob Athayde</td>
<td>Lafayette Middle School, Lafayette Summer Music Workshop</td>
</tr>
<tr>
<td>Corey Christiansen</td>
<td>Professional guitarist, faculty at University of Utah and Indiana State University</td>
</tr>
<tr>
<td>Justin DiCioccio</td>
<td>Director of jazz studies at the Manhattan School of Music</td>
</tr>
<tr>
<td>J.B. Dyas</td>
<td>Vice president for education and curriculum development at the Thelonious Monk Institute</td>
</tr>
<tr>
<td>Eli Yamin</td>
<td>The Jazz Drama Program, Jazz at Lincoln Center Middle School Academy</td>
</tr>
<tr>
<td>Kris Afflerbaum</td>
<td>Professional bassist, educator</td>
</tr>
<tr>
<td>Robynn M Amy</td>
<td>Berklee College of Music, Monterey Jazz Festival traveling clinician</td>
</tr>
<tr>
<td>Andy Beaudoin</td>
<td>Professional drummer/clinician</td>
</tr>
<tr>
<td>Ray Briggs</td>
<td>Assistant director of jazz studies at California State University Long Beach</td>
</tr>
<tr>
<td>Dan Bukvich</td>
<td>Professor of percussion and theory and jazz choir director at the University of Idaho</td>
</tr>
<tr>
<td>Dave Cazier</td>
<td>Vocal jazz, Columbia Basin College</td>
</tr>
<tr>
<td>Pete Crawford</td>
<td>Faculty at Whitman College</td>
</tr>
<tr>
<td>Mike Dana</td>
<td>Fresno State</td>
</tr>
<tr>
<td>Frank DeMiero</td>
<td>Conducts the Seattle Jazz Singers</td>
</tr>
<tr>
<td>Alan Durst</td>
<td>California State University Fresno</td>
</tr>
<tr>
<td>Rosana Eckert</td>
<td>University of North Texas, performer/clinician</td>
</tr>
<tr>
<td>T.J. Erikson</td>
<td>Meridian School District teacher, performer with the Boise Jazz Orchestra and the Treasure Valley Concert Band</td>
</tr>
<tr>
<td>Tim Fischer</td>
<td>Professional guitarist, Monterey Jazz Festival summer camp</td>
</tr>
<tr>
<td>Milton Fletcher</td>
<td>Monterey Jazz Festival piano clinician, professional musician/clinician</td>
</tr>
<tr>
<td>Dave Glenn</td>
<td>Director of jazz studies at Whitman College</td>
</tr>
<tr>
<td>Jon Goforth</td>
<td>Professional sax player</td>
</tr>
<tr>
<td>John Harbaugh</td>
<td>Trumpet professor at Central Washington University</td>
</tr>
<tr>
<td>Jon Harnum</td>
<td>Ph.D. candidate at Northwestern University</td>
</tr>
<tr>
<td>Jeff Haskell</td>
<td>Coordinator of jazz studies at University of Arizona</td>
</tr>
<tr>
<td>Dr. Willie Hill Jr.</td>
<td>Director of the fine arts center at University of Massachusetts Amherst</td>
</tr>
<tr>
<td>Dave Jarvis</td>
<td>Percussion professor at Washington State University</td>
</tr>
<tr>
<td>Heidi Jarvis</td>
<td>Instructor of music at Washington State University</td>
</tr>
<tr>
<td>Susie Jones</td>
<td>Mt Hood Community College</td>
</tr>
<tr>
<td>David Joyner</td>
<td>Pacific Lutheran University</td>
</tr>
<tr>
<td>Dan Keberle</td>
<td>Director of jazz studies at Whitworth University</td>
</tr>
<tr>
<td>Mike Kernin</td>
<td>Blatchley Middle School, Sitka, AK</td>
</tr>
<tr>
<td>Pam Kernin-Stahla</td>
<td>Blatchley Middle School, Sitka, AK</td>
</tr>
<tr>
<td>Ken Kraintz</td>
<td>Assistant director/composer for the Seattle Jazz Singers</td>
</tr>
<tr>
<td>David Loeb</td>
<td>University of Nevada Las Vegas director of jazz</td>
</tr>
<tr>
<td>Sherry Luchette</td>
<td>Elementary/pre-elementary jazz specialist, professional bassist</td>
</tr>
<tr>
<td>Kathy Mancinelli</td>
<td>Columbia Basin College</td>
</tr>
<tr>
<td>Spencer Martin</td>
<td>Percussion studies at Whitman College</td>
</tr>
<tr>
<td>Robert McCurdy</td>
<td>Former director of the University of Idaho jazz bands</td>
</tr>
<tr>
<td>Doug Miller</td>
<td>Freelance musician, clinician</td>
</tr>
<tr>
<td>Gregg Miller</td>
<td>Associate director for Jazz Port Townsend</td>
</tr>
<tr>
<td>Robert Miller</td>
<td>Retired director of the Lionel Hampton School of Music</td>
</tr>
<tr>
<td>Tom Molter</td>
<td>Middle school/high school director</td>
</tr>
<tr>
<td>Jon Pugh</td>
<td>Former junior and senior band director, recording artist</td>
</tr>
<tr>
<td>Doug Reid</td>
<td>Director of instrumental music at Shoreline Community College</td>
</tr>
<tr>
<td>James Reid</td>
<td>Guitar professor at the Lionel Hampton School of Music</td>
</tr>
<tr>
<td>Tony Saccamano</td>
<td>Graduate student at the University of Northern Colorado</td>
</tr>
<tr>
<td>Jennifer Scovell-Parker</td>
<td>Educator, performer</td>
</tr>
<tr>
<td>Lee Shook</td>
<td>Middle school director</td>
</tr>
<tr>
<td>Kate Skinner</td>
<td>Performer, graduate student at the University of Northern Colorado</td>
</tr>
<tr>
<td>Dave Snider</td>
<td>Professor at Washington State University</td>
</tr>
<tr>
<td>Denise Snider</td>
<td>Private instructor, performer</td>
</tr>
<tr>
<td>Ashley Summers</td>
<td>Professional bass player/clinician</td>
</tr>
<tr>
<td>Erik Telford</td>
<td>Professional trumpet player, Monterey Jazz Festival, Jimmy Lyons Scholar</td>
</tr>
<tr>
<td>Ben Thomas</td>
<td>Seattle-area performer, clinician, composer</td>
</tr>
<tr>
<td>Jay Thomas</td>
<td>Performer, clinician</td>
</tr>
<tr>
<td>Dennis Wilson</td>
<td>University of Michigan</td>
</tr>
</tbody>
</table>
2010 Students Invited to Young Artists Stage

College and Open Division
Wednesday, February 24, 2010

Instrumental Ensembles
Guest College: Whitworth University, Spokane, WA
Community College: Pierce College, Lakewood, WA

Instrumental Combo
College: University of Idaho, Combo IV, Moscow, ID

Vocal Ensembles
Multi-Mic: Washington State University, Pullman, WA

Creative Composition
College: Patrick Sheng, Washington State University

Instrumental Soloists
College: Erik Bowen, Piano, University of Idaho
Tanner Brown, Bass, Washington State University
Sarah Lincoln, Tenor Saxophone, Washington State University
Patrick Sheng, Tenor Saxophone, Washington State University
Misha Bigos, Piano, Gonzaga University
Kurt Marcum, Bass, Whitworth University
Noah Peller, Bass, Whitworth University

Vocal Soloists
College: Harris Long, Bass, ArtsWest School
Kyle Gemberling, Bass, University of Idaho
Justin Horn, Tenor, University of Idaho
Kylie Booher, Soprano, Washington State University

Elementary Instrumental and Vocal Divisions
Thursday, February 25, 2010

Instrumental Ensembles
Elementary: St. Mary's/All-City I, Moscow, ID
Junior High: Northwood Junior High School I, Spokane, WA
Middle School: Northwood Middle School II, Spokane, WA
Junior Division Combo: ArtsWest, Eagle, ID

Vocal Ensembles
Elementary: St. Mary's Elementary Choir, Moscow, ID
Potlatch Elementary Choir, Potlatch, ID
Middle School: St. George's Middle School Choir, Spokane, WA

Instrumental Ensembles
Elementary: St. Mary's All City I Band, Moscow, ID
Middle School: Northwood Middle School II Band, Pullman, WA

Soloists
Instrumental Soloists
Middle School: Dean Celli, Trumpet, Edmonds, WA
Thomas Aliquist, Guitar, East, WA
Ellie Shaw, Piano, East, WA
Micah Stevens, Guitar, East, WA
Ellie Shaw, Violin, East, WA

Vocal Soloists
Junior High: Faraiy Sumburu, Alto, East, WA

Vocal Ensembles
Elementary: All Saints Catholic School Choir, Lewiston, ID
Franklin Elementary Choir, Pullman, WA
Middle School: Sandpoint Middle School Choir, Sandpoint, WA

Instrumental Combo
Elementary: St. Mary's School, Moscow, ID

High School Vocal Division
Friday, February 26, 2010

Ensembles and Combs
AAA: Sandpoint High School, Sandpoint, ID
Multi-Mic: ArtsWest High School, Eagle, ID
Moses Lake High School, Moses Lake, WA
Roosevelt High School, Seattle, WA

Middle School: Eckstein Middle School, Seattle, WA
Non-Mixed Women's: Sandpoint High School, Sandpoint, ID
Non-Mixed Men's: Sandpoint High School, Sandpoint, ID
Combo (A): Wellington Secondary School, Nanaimo, B.C.
Combo (B): St. George's High School, Spokane, WA

Soloists
Soprano: LeAnne Robinson, Eagle, ID
Alto: Camille Avery, Eagle, ID
Cari Stevens, Eagle, ID
Courtney Parkin, Seattle, WA
Samantha Hoshin, Seattle, WA
Tenor: Cameron Brownell, Sandpoint, WA
Julian Huxtable, Port Angeles, WA
Eric Reiman, Seattle, WA
Bass: John McHugh, Spokane, WA

Adjudicator Special Commendation
Combo (AAAA): Edmonds Woodway High School, Edmonds, WA

High School Instrumental Division
Saturday, February 27, 2010

Ensembles and Combos
AAA: Mountlake Terrace High School, Mountlake Terrace, WA
Garfield High School, Seattle, WA
Roosevelt High School, Seattle, WA

AAA Combo: Edmonds Woodway High School, Edmonds, WA

AAA: Semiahmoo Secondary School, Surrey, B.C.
Roosevelt High School Band II, Seattle, WA
West Valley High School, Spokane, WA

AAA Combo: Semiahmoo Secondary School, Surrey, B.C.

AA: Cheney High School, Cheney, WA

AA Combo: Kwalikum Secondary School Band II, Qualicum Beach, B.C.
A: Cashmere High School, Cashmere, WA
South Whidbey High School, Langley, WA

A Combo: King's High School, Seattle, WA
B: Wellington Secondary School Band II, Nanaimo, B.C.

B Combo: Liberty Bell Junior/Senior High School, Winthrop, WA

Middle School Combo: Wellington Secondary School Combo V, Nanaimo, B.C.

Combined Combo: Students from Pullman, WA; Oakesdale, WA; Logan, UT

Soloists
Clarinet: Sam Choman, Wenatchee, WA
Alto Saxophone: Evan Shay, Seattle, WA
Tenor Saxophone: Alexandra Sandvoss, Surrey, B.C.
Jack Walters, Mountlake Terrace, WA
Trombone: Andy Clausen, Seattle, WA
Stephanie Lebans, Mill Creek, WA
Trumpet: Corey Dansereau, Seattle, WA
Riley Mulherkar, Seattle, WA
Piano: Niko Lunny, Nanaimo, B.C.

Trombone: Andy Clausen, Seattle, WA
Stephanie Lebans, Mill Creek, WA

Drums: James Squires, Seattle, WA

Vibes: David Kears, Beavertron, OR
Violin: Brittany Olsen, Port Alberni, B.C.
MODERN SOUNDS. INNOVATIVE PLAYERS.

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BILLY KILSON - CHRIS BOTTI

HHX MANHATTAN JAZZ RIDE
(MODERN/DARK)
A subtle but simmering blend of traditional tone in this highly responsive model lets you dig in.

LEGACY 0-ZONE RIDE
(MODERN/DARK)
A unique 5-hole design lightens weight and increases response rate, while adding dark, dirty bite, for a very unique sound.

HHX GROOVE RIDE
(MODERN/DARK)
A funky blend of definition and tone in a cymbal with simmering sound and touch that is all about feel.

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Because Sound Matters
Bob Athayde

Bob Athayde began teaching privately in 1970 and in the public schools in 1976. Since 1986, he has taught full time at Stanley Intermediate School in Lafayette, California. Recognized for his outstanding teaching and musicianship, Mr. Athayde has garnered a number of awards including the California Music Educator’s Don Schmeer Outstanding Band Teacher of California Award. Mr. Athayde has been featured as Guest Artist/ Clinician/Adjudicator on trumpet and piano at the Cal-State Stanislaus Jazz Festival, and has served as an adjudicator in all instrumental music areas for the California Music Educators Association and the University of California at Berkeley Jazz Festival. He also teaches private lesson (trumpet and piano), performs with his own band, Surefire, serves as Director of the Lafayette Summer Music Workshop, and teaches, conducts, and adjudicates for various music festivals around the Bay Area. He has worked with a wide array of musicians including Mic Gillette, Mary Fettig, Raoul Rekow, Paul Welcomer, Victor Goines, Steve Turre, to name but a few.

Justin DiCioccio

Justin DiCioccio is internationally recognized as one of the foremost jazz educators of our time. In January 2001, he was inducted into the Jazz Education Hall of Fame, which took place at the 28th Annual International Association of Jazz Educators (IAJE) conference in New York City. His keen insight into the teaching of conceptual and inventive ideas has earned him the title of “the musician’s teacher.

Mr. DiCioccio was named assistant dean of Manhattan School of Music in June 2002, where he chairs the School’s jazz department, a position that he has held since 1999. Under his leadership, a complete restructuring of the jazz curriculum has taken place, which includes the creation of a new Jazz DMA program. He also directs international summer jazz programs in partnership with Manhattan School of Music that take place in Amsterdam, The Netherlands and at the Brevard Music Festival in North Carolina.

Mr. DiCioccio serves as program director for Carnegie Hall Jazz Education and under his direction in January 2001, the Manhattan School of Music Jazz Orchestra performed at Carnegie Hall as part of its Family Concert Series. He also acts as a consultant to Wynton Marsalis and Jazz at Lincoln Center, with whom he also performs and gives clinics, as well as conductor of the Henry Mancini Summer Institute in Los Angeles, CA.

He is a three-time recipient of the Presidential Scholars teaching recognition award in the jazz field by the U.S. Department of Education.

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. 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.

Corey maintains a very active international teaching and playing career. Corey first started coming to the Hampton Festival in 1995 and 1996 when he won back-to-back “Best Jazz Guitar Soloist” and “Best Big Band Guitarist” in 1995.

Corey served as senior editor for Mel Bay Publications from 2000 to 2007 and has written or co-written more than 70 books for the company. As well as maintaining an active international performance and touring schedule he currently teaching full time at Utah State University and is a visiting professor at Indiana University. He has also been an “artist in residence” at the Atlanta Institute of Music since 2007.

Corey Christiansen has a number of publications with Mel Bay and has conducted countless guitar clinics and concerts across the country and beyond. He has also performed and/or recorded with many outstanding jazz artists including Jimmy Bruno, John Pisano, James Moody, Dr. Lonnie Smith, Ralph Bowen, Jamey Aebersold, Pat Harbison, Steve Houghton, Joe Negri, Willie Akins, Chuck Redd, Sid Jacobs, Jack Wilkins, Christian McBride, George Duke, Terri Lyne Carrington, Danny Gottlieb, and many, many others.

www.coreychristiansen.com

J. B. Dyas

Dr. JB Dyas has been a leader in jazz education for the past three decades. Currently Vice President for Education and Curriculum Development at the Thelonious Monk Institute of Jazz, Dyas oversees the Institute’s education and outreach programs including Jazz in America (www.jazzinamerica.org), one of the most significant and wide-reaching jazz education programs in the world.

Throughout his career, Dyas has performed across the country, designed and implemented new jazz curricula, directed large and small ensembles, and taught a wide variety of jazz courses to students at virtually every level of musical development - age seven to seventy, beginner to professional, learning-challenged to prodigy. He has conducted jazz and tune-learning clinics, adjudicated high school and collegiate jazz festivals, and presented seminars at high schools and universities in the United States, Canada, Mexico, and South America. He has also served on the Smithsonian Institution’s Task Force for Jazz Education in America and has presented numerous jazz education events nationwide with such artists as Dave Brubeck and Herbie Hancock.

Dyas received his Master’s degree in Jazz Pedagogy from the University of Miami and PhD in Music Education from Indiana University. A professional bassist, he continually performs in a wide variety of commercial, studio, and jazz settings and has appeared with such artists as Jamey Aebersold, David Baker, Jerry Bergonzi, Gary Campbell, Ellis Marsalis, Bill Prince, Red Rodney, Ira Sullivan, and Bobby Watson.
2011 CLINICIANS AND ARTIST EDUCATORS

Sherry Luchette

Ms. Luchette earned her BM in Music Education from Youngstown State Univ. and her MM in Double Bass from Cleveland State Univ. While maintaining her coursework, ensemble rehearsals, and concerts, Sherry performed for five years in the Downbeat award-winning Jazz Ensemble I. After obtaining her master’s degree in classical bass performance in Cleveland in 1999, Sherry moved to Los Angeles to further her performance career. Her teaching experience includes early childhood education, elementary and middle school general music, as well as music theory and high school jazz combo coaching. For the last eight years, Sherry taught general music in grades K-3 and 6-8 at The Buckley School in Sherman Oaks, Ca. Currently she is teaching privately on both bass and piano, teaching music classes for 3 and 4 year olds at The Sherman Oaks Nursery School, and continues to freelance as a jazz bassist in the Los Angeles area. Sherry has combined her love and expertise as a jazz bassist with her love of introducing jazz music to young students. She continues to be in demand as a clinician for teachers interested in implementing jazz into their general music programs, as well as working with young children in various music camp and residency programs.

Eli Yamin

Eli Yamin is Artistic Director of The Jazz Drama Program and Director of Jazz At Lincoln Center’s Middle School Jazz Academy. He is a jazz pianist, composer, educator, broadcaster, bandleader and Steinway artist. Eli’s joyful and swinging piano playing has led him to perform at top concert halls and festivals in the United States, India, China, Mali, Japan and throughout Europe. Through his touring experiences, Eli is continually blown away by the power of jazz to uplift, inspire and build community all over the world.

As a leading educator passionately committed to expanding the jazz audience, Eli is teaching jazz to business leaders, middle school students, music teachers and college professors. He is a consultant for The Rhythm Road: American Music Abroad, produced with the U.S. State Department, the National Endowment for the Arts, Fordham University Graduate School of Business and WBGO Radio.

Eli’s six jazz musicals for children have been performed for thousands of people by hundreds of young folks. They include Message From Saturn, about the healing power of the blues and Nora’s Ark, a modern retelling of the biblical tale. He has recorded numerous CDs including Suns of Cosmic Consciousness, with the group Solar, and most recently, You Can’t Buy Swing, with the Eli Yamin Quartet. Eli has played, recorded and taught with Barry Harris, Wynton Marsalis, Illinois Jacquet, Walter Perkins, Perry Robinson, Mercedes Ellington, Kate McGarry, Claire Daly and Bob Stewart. Eli holds a Master’s Degree in Music Education from Lehman College, City University of New York and has appeared on CBS Saturday Morning, PBS, Fox News and National Public Radio.

http://elyamin.com

Dr. Willie Hill Jr.

Dr. Willie Hill is director of the fine arts center at the University of Massachusetts-Amherst and a professor in music education. He received his B.S. degree from Grambling State University and earned M.M. and Ph.D. degrees from the University of Colorado-Boulder. Dr. Hill was a professor in music education and the assistant dean at the University of Colorado-Boulder College of Music for 11 years. He was also the director of education for the Thelonious Monk Institute in Los Angeles. Prior to his tenure at the University of Colorado, Hill taught instrumental music for 16 years and served as instrumental music supervisor for four years in the Denver Public Schools (DPS).

He is president of The National Association for Music Education (MENC). He previously served as president of the International Association for Jazz Education (IAJE). He is also a member of the writing team for MENC’s Vision 2020. In January 2001 Dr. Hill was the recipient of the prestigious Lawrence Berk Leadership Award presented by the International Association for Jazz Education. In 1998 he was inducted into the Colorado Music Educators Hall of Fame. He is a national artist/clinician for the Yamaha Musical Instrument Company and an author.


Rosana Eckert

With her smooth sounds, dynamic spontaneity, exciting rhythms and selfless musical sincerity, Rosana Eckert embraces and captivates her listeners, taking them on a musical journey that is often described as joyous, breathtaking and inspiring. Formerly an accomplished French horn player, Rosana was schooled in music at the University of North Texas. She earned a degree in music theory with a minor in French horn performance. Somewhere along the way, she became immersed in the school’s incredible jazz program and transitioned into a solo vocalist. Rosana currently teaches vocal jazz at the University of North Texas both privately and in the classroom. Her original songs and arrangements have been performed worldwide, and she is a published arranger with Hal Leonard Corporation.

She is in demand as a jazz choir conductor and festival clinician/adjudicator. She also performs regularly at clubs, concert venues and jazz festivals around the country. In addition to her teaching and live performing, Rosana works regularly in Dallas as a studio singer and producer. She has sung back-up vocals for various recording artists, and she can be heard on hundreds of jingles and radio IDs around the world.
**2011 CLINICIANS AND ARTIST EDUCATORS**

**Jon Harnum**

Jon Harnum began playing trumpet 30 years ago in Sitka, Alaska. He says it was one of the best decisions he’s ever made. Jon has a bachelor’s degree from the University of Oregon, a master’s degree from Northwestern University and is a Ph.D. candidate at Northwestern University. His interests include high school general music, community music, the effects of deliberate practice and older-adult music education. Jon primarily plays a Monette B flat trumpet and occasionally a Schlick Jeff Tyzik model as well as a LeBlanc flugelhorn.

**Jon Pugh**

Jon Pugh has been a Conn-Selmer Holton/Coronet recording artist and clinician since 1982. He was the trumpet and cornet featured soloist for the legendary saxophonist Don Lanphere for 30 years. Jon and Don recorded more than a dozen albums and CDs together and played worldwide receiving rave reviews. He has also recorded many CDs with his own group.

**Alan Durst**

Dr. Alan Durst is currently on the faculty of California State University, Fresno, where he teaches courses in saxophone and jazz studies while directing the jazz orchestra. He is a member of the Idyllwild Summer Arts faculty and has given clinics and judged festivals throughout the United States and all over the world. As a performer, he has appeared throughout North and Central America, Asia, and Europe. Durst can be heard on radio and television broadcasts such as NPR, WB, BRAVO, CBS and WAO. Alan Durst plays Selmer Saxophones.

**Roger Treece**

Composer, arranger, producer and singer Roger Treece has spent the past several years developing a new kind of choral music that combines traditional classical elements with jazz, gospel and the vocal innovations of his frequent collaborator Bobby McFerrin. Roger has more than 30 albums and hundreds of commissions to his credit as a producer and arranger. He has done commissions for Bobby McFerrin, the Manhattan Transfer, the New York Voices, Barry Manilow and others. He has also done music for film and television in the U.S. and Europe including the Discovery Channel, Disney World, Microsoft, McDonalds, ABC Comedy Network and The United Way. His hard work has earned him five Grammy nominations, 14 Downbeat awards and industry accolades (including a first place at the Hollywood Film Festival) for his music education projects for children. His latest world tour celebrated his 2010 collaboration with Bobby McFerrin: VOCAbuLarieS. The album earned Roger three Grammy Award nominations. Roger tours worldwide as a vocal soloist and a member of Bobby McFerrin’s 12-piece vocal ensemble, Voicestra. He also travels the U.S. and Europe as a clinician and guest teacher. His clinics cover a wide range of topics including: improvisation and creativity, harmony and arranging, rhythm and groove, and solo vocal technique. Roger’s compositions and arrangements for choir, orchestra, jazz band, jazz choir and combos are published through UNC Jazz Press, Lindalamama Music and Edition Ferrimontana.

**Ray Briggs**

Ray Briggs is assistant director of jazz studies at California State University, Long Beach, where he coordinates the jazz combo program and teaches courses in jazz history and ethnomusicology. Dr. Briggs hold a Ph.D. and M.A. degree in Ethnomusicology from the University of California, Los Angeles, a M.M. in Music Performance (Woodwind Doubling) from the University of Redlands and a B.M. in Music Education from the University of Memphis. He has worked with John Clayton, Jeff Clayton, Rufus Reid and Benny Green. He is currently completing a manuscript on the history of the jazz tradition in Memphis, Tennessee (forthcoming via University of Michigan Press). With a passion for the triumvirate disciplines of jazz studies— performance, research and pedagogy— Briggs seeks to utilize the synergy of a unique and combinative approach to the music.

**Doc Skinner**

Dr. Lynn “Doc” Skinner has been part of the jazz festival since he arrived in Moscow. Doc moved from his native Montpelier, Idaho, to Moscow to teach music at the University of Idaho. Doc offered to help music professor and festival director Rich Werner in 1972, and he’s been involved ever since. When the jazz festival needed a new director in 1976 Doc was asked to take over. He served as executive director until 2007. Doc worked with concert and jazz bands as a judge and clinician, so festival clinics and workshops were important to him. He worked hard to make the festival an educational and enjoyable experience. In 2010 Doc received one of the 2010 Governor’s Awards in the Arts for Support of Arts Education from Gov. C.L. “Butch” Otter.

He is also a musician and composer. The Lionel Hampton New York Big Band has performed some of his compositions.

Doc brought some of the biggest jazz artists to Moscow including Ella Fitzgerald, Dizzy Gillespie and Sarah Vaughan. It was Doc who brought Lionel Hampton to the festival in 1984. Doc and Hamp’s friendship was a major and inspiring part of the festival.

Doc is a well-loved figure in the festival, and his work will continue through the students, directors, artists and audiences he has inspired.
The Lionel Hampton School of Music (LHSOM) at the University of Idaho offers undergraduate and graduate programs that include music performance, education, musical theatre, composition and pedagogy. LHSOM delivers a well-rounded educational experience that is comprehensive, nationally competitive and utilizes a faculty of visionary educators, scholars and musicians. The Jazz Festival features several LHSOM jazz faculty in concert and in clinics and they appear regularly throughout the Pacific Northwest. For more information on the degrees offered, performing ensembles and educational opportunities, please visit us on the Web at http://music.uidaho.edu or e-mail us at music@uidaho.edu.

Al Gemberling

Alan Gemberling is an associate professor of music at the Lionel Hampton School of Music and is in his 18th year as professor of trombone. His conducting responsibilities include the Wind Ensemble, Jazz Band IV and the Hampton Trombone Ensemble. Gemberling is active throughout the Northwest and Canada as an adjudicator, clinician, performer and guest conductor. He has performed with the Dizzy Gillespie Tribute Big Band, Cab Calloway Orchestra, Gene Krupa Orchestra, Lou Rawls, Jon Hendricks, Bob Newhart, The Supremes, The Temptations, Dee Daniels, Jim Nabors, Bill Watrous and Al Grey.

Vanessa Sielert

Vanessa Sielert is assistant professor of saxophone at the Lionel Hampton School of Music at the University of Idaho. She has served as professor of saxophone on the faculties of Pacific Lutheran University, Seattle Pacific University and the University of Southern Illinois. Vanessa has performed with a wide range of performing groups including the Emerald City Jazz Orchestra, the Tacoma Symphony Orchestra, the Federal Way Symphony, Orchestra Seattle and the Civic Orchestra of Chicago.

Dan Bukvich

Daniel Bukvich has been a member of the faculty of the Lionel Hampton School of Music since 1978. His compositions and arrangements are performed world wide by symphonic bands, wind ensembles, orchestral winds, choirs, jazz bands, symphony orchestras and marching bands. He is professor of music at the Hampton School of Music at the University of Idaho. He teaches percussion, freshman music theory and ear training, composition and jazz choirs.

Vern Sielert

Vern Sielert is assistant professor of trumpet and jazz studies at the University of Idaho. From 2001-06 he was director of jazz ensembles at the University of Washington and he also has served on the faculties of Baylor University, Illinois State University and Millikin University. Sielert has directed jazz ensembles at Normal Community West High School in Normal, Ill. He has performed with artists such as Rosemary Clooney, Freddie Hubbard, Bobby Shew, Don Lanphere, Gerald Wilson and Ralph Carmichael, and in such diverse settings as the Illinois Symphony Orchestra, the Illinois Chamber Orchestra, the Jimmy Dorsey Orchestra and Walt Disney World. Vern was also a member of the University of North Texas One O’Clock Band, which has recorded several of his compositions and arrangements.
Greg Halloran
Greg Halloran is associate professor and coordinator of dance at the University of Idaho. He taught at Northern Illinois University and Kenyon College. He choreographed and directed the touring musical theatre company Louisville's Next Generation. Greg is a leading director in Labanotation, the written language of movement. He recently staged Sophie Maslow’s Folksay for CityDance Ensemble in Washington, D.C. Greg received funding from the National Endowment for the Arts and the Idaho Commission for the Arts. He was the 2005 Idaho Association for Health, Physical Education, Recreation and Dance (IAHPERD) Educator of the Year and the 2006 Northwest AHPERD Dance Educator of the Year.

Mary Heller
Mary Heller is a full-time faculty instructor in dance at the University of Idaho. She is from Chicago and holds a master of fine arts degree in dance from Florida State University. Mary was the original director, co-director and instructor of the Buffalo Grove Dance Center in Buffalo Grove, IL, where she taught for eight years. Mary has taught in studios, academies, K-12 public and private schools and higher education. She was dance director of West Port High School’s Marion County Center for the Arts Dance Program in Ocala, FL, from 2005 to 2006. Mary is a certified BeMoved® instructor.

Diane Walker
Diane Walker, cofounder, with Dan Bukvich, of Dancers Drummers Dreamers - the University of Idaho’s unique music/dance collaboration – has had a lifelong interest in the relationship between movement and music. With a Bachelor of Fine Arts degree from the Boston Conservatory and a Masters degree from Colorado State University she worked her way west to Idaho. As teacher, choreographer and the former head of the University of Idaho dance program she works closely with musicians in a variety of venues. Her goal is to blend music and movement into a seamless whole.

Sadie Champlin
Sadie Champlin has been dancing for as long as she can remember. What started as just basic training in ballet, tap and jazz grew into a huge love for all genres of dance from hula to swing! Sadie teaches beginning hip-hop at the University of Idaho and has thoroughly enjoyed every minute of it. She is a choreographer and performer as well as a teacher. Sadie plans on graduating with her B.S. in dance in May. She hopes to, one day, have her own dance studio where she can share her love and passion for dance with others.

Kayla Williams
Kayla Williams’ love for dance began at an early age. She started her dance experience with jazz and branched into ballet, hip-hop and tap. Kayla attended the University of Idaho and received her B.S. in dance in the fall of 2010. She has been teaching for 6 years ranging from combo classes with 3-year-olds to hip-hop and jazz classes at the University of Idaho. Kayla loves teaching because she gets to see her students learn to enjoy dance and express themselves and their personality through movement.

Betsy Hamill
Betsy Hamill began her West African dance journey 12 years ago. She studied Ewe drumming and dance at the California Institute of the Arts under Alfred Ladzekpo. She received her BFA in world music with a focus on Ewe drumming. She has studied under master dancers from Ghana, Mali and Guinea and performed with two dance troupes: Logo Ligi and Kuma Tunya. Her love of West African music and dance propelled her into teaching African dance.

Shelly Werner
Shelly Werner loves making music with her feet. She received a bachelor’s degree in dance from the University of Idaho and is completing her master’s degree with a dance pedagogy emphasis. She has owned her art and dance studio for more than 16 years. She also teaches at the University of Idaho, the Festival Dance Academy and Moscow Charter School. She is a big fan of rhythm tap and hoofing, finding inspiration from Stomp, Tap Dogs, and tap dance masters such as Savion Glover and Gregory Hines but not forgetting the elegance and style of Gene Kelly and Fred Astaire.
Patrick Barnes
Patrick Barnes has been Latin dancing for five years and teaching group lessons for two years at Washington State University and the University of Idaho. He also gives private lessons to students and faculty. He has studied under Jami Josephson, Jose DeCamps, Carlos Cinta and Sheryl Bentz-Sipe and has studied at various workshops and programs across the country. He loves Latin dancing and sharing his knowledge—especially helping people learn to dance. This is his second year teaching at the Lionel Hampton Jazz Festival.

Julie Strobel
Julie Strobel is a dancer, educator, performer and choreographer with 20 years experience. She has taught many dance genres and specializes in hip-hop and break’n. She earned her bachelor’s degree in corporate fitness in Minot, ND. During this time she owned and directed a dance company and taught for numerous dance organizations. Julie received a master’s in dance pedagogy at the University of Idaho. Her goals are to instill a lifetime commitment to dance and have FUN!

The Swing Devils
The Swing Devils are a group of swing dance enthusiasts in Moscow who meet weekly to celebrate the invention of swing music by dancing. For more than 12 years the Swing Devils have been promoting jazz dance and music by hosting dances, teaching lessons and supporting jazz musicians. This merry band of social dancers welcome those with two left feet as they have extra right ones to spare.

DANCE TO YOUR HEART’S CONTENT!
Lionel Hampton, Benny Goodman, Tommy Dorsey, Glen Miller and Count Basie all knew how to throw a party. They put the best musicians in the world on the bandstand and turned them loose to swing hard and long. This year, the Lionel Hampton Jazz Festival invites you to pick up your feet and dance! On Saturday night, the evening’s attendees are invited to dance the night away to the sounds and rhythms of the Lionel Hampton New York Big Band featuring Ed Shaugnessy and Pete Christlieb from Johnny Carson’s Tonight Show, NEA Jazz Masters Live artist Jimmy Heath, and vocalist extraordinaire Carmen Bradford. All ticket holders for Saturday night will be allowed to bust a move on the Kibbie Dome’s dance floors: Special space has been added allocated on either side of the stage for you to dance! Approximately 100 people will be allowed on each floor at a time with rotations made every two songs. Due to the high demand for dancing in past years, guided lines will allow orderly entrance into the dance area. If you are interested in touching up your footwork, be sure and check out the free lessons offered during the day by the University’s Center for Dance. These dance clinics are held on each day of the festival in the Physical Education Building. See the workshop and clinic schedule on page 68-69 for full details. Come out and “bust a move” this year at the Lionel Hampton Jazz Festival. Dance programs and floor space supported by Gritman Medical Center.
Welcome to the 2011 Workshops

Designed to entertain, inspire, educate and inform, the 2011 workshops feature artists and educators from around the globe. Workshops are themed to help you focus on your educational goals while attending the festival. Many workshops provide handouts and the chance to play and sing with artists and educators. Please note: schedules are subject to change. Any changes will be indicated on the door of the workshop venues.

Workshop Themes

**Artist Features:** Come and see your favorite artists up close and personal. Listen while they play, sing and share stories. Most allow audience questions, and sometimes students are invited on-stage to play with the world’s finest.

**Director Helps:** These workshops are designed to help directors teach jazz. Directing workshops include: rehearsal techniques, elementary jazz curriculum, teaching improvisation, directing a jazz ensemble, and more!

**Master Classes:** These are workshops designed for specific instruments. Learn about fingering, tone and technique from master teachers.

**Explorations of the Heart:** Visit the theme of the festival, and find greater understanding as you play, listen and participate in the world of jazz.

**Hands On!** This means INTERACTIVE! Bring your instrument and charts, and be ready to play and sing along. Be prepared to learn about improvisation, scat singing and improving your techniques.

**NEW IDEAS!** Come, and see what is new with jazz. We want to introduce you to collaborations with other jazz art forms. You won’t want to miss this!

Dance Workshops: Join the fun in a variety of “hands-and-feet-on” workshops led by university faculty, regional instructors and specialty dance instructors. Grab your dance shoes! Our swing and Latin dance classes will get you ready for the dance floor at the Saturday night concert.

Building Locations (refer to pages 18 & 52 for maps)

**On-Campus**
- KIVA Theatre, College of Education Bldg. (921 Campus Drive)
- Student Union Building (SUB) Ballroom (709 Deakin Ave., 2nd Floor)
- Hartung Theatre
- Administration Building Auditorium
- Nazarene Church Sanctuary
- Student Union Building (SUB) Borah Theatre (709 Deakin Ave., 2nd Floor)

**Off-Campus**
- First Methodist Church (322 East 3rd St.)
- NuArt Theatre (516 South Main St.)

ARTIST FEATURES

**Terell Stafford**
**All That Jazz!**
**Thursday 10 a.m. NuArt Theatre**
Terell is the director of jazz studies at Temple University. He has been hailed as “one of the great players of our time, a fabulous trumpet player” by piano legend McCoy Tyner. Terell is known for being a gifted and versatile player with a voice all his own. You’ll learn techniques, habits and behaviors that will help you to become a gifted musician. Listen and learn with this festival favorite as he shares his knowledge, stories and insights into the beauty, passion and dedication found in jazz music.

**The Manhattan Transfer**
**Celebrate Vocal Jazz at its Finest!**
**Friday 11 a.m. SUB Ballroom**
It’s been more than 40 years since Tim Hauser, a former Madison Avenue marketing executive and New York City cabbie, aspired to form a harmony vocal quartet sui generis that would authentically embrace many varied musical styles, yet still create something wholly unique in the field of American popular song.

Originally formed in 1969, the Manhattan Transfer recorded several albums covering jazz standards, R&B and pop. They were easily the most popular jazz vocal group of their era and the most talented of any since the heyday of Lambert, Hendricks and Ross during the early ‘60s.

During the ’70s through the ’90s the group recorded with Tony Bennett, Bette Midler, Smokey Robinson, Laura Nyro, Phil Collins, B.B. King, Chaka Khan, James Taylor and the original Jersey Boy, Frankie Vallie, to name a few.

The Manhattan Transfer is a group of Grammy-winning musicians, featuring classics as well as surprisingly adventurous musical selections, presented in a must-see show that never fails to delight newcomers and satisfy their legions of fans.

**Carmen Bradford**
**Sing and Swing with Carmen Bradford**
**Friday 10:30 a.m.—12:30 p.m. KIVA Theatre**
**Saturday 2:30—4 p.m. SUB Borah Theatre**
Bring your song (and accompanist), and sing for Carmen Bradford. Carmen will work with student soloists on stage. Listen to the emerging and talented young voices at the festival, and watch the transformation of their songs and skills as Carmen Bradford works with them on the stage. This is exciting for students and audiences alike!
Jeff Hamilton and Ed Shaughnessy

Drumming through the Years!
Thursday 2:30 p.m. NuArt Theatre

The festival’s powerhouse drummer, Jeff Hamilton, interviews drum legend Ed Shaughnessy. Ed will talk about his life and career including his 29 years in the Tonight Show’s orchestra. Ed shares stories of his work in big bands and combos that help us to better understand, enjoy and learn about jazz.

Josh Nelson

The Music of Pianist/Composer Michel Petrucciani
Saturday 1:30 p.m. Administration Auditorium

Acclaimed jazz pianist, composer, arranger, and teacher Josh Nelson will share his experience in an interactive solo piano workshop. Josh continues his look at recent influential jazz pianists in this performance- and discussion-centered workshop. He will discuss the music of Michel Petrucciani.

Petrucciani is a brilliant pianist with a debilitating physical handicap who beat the odds to become one of the most important French jazz pianists of his generation or any other.

Josh Nelson

Solo Piano Vocalist Accompaniment Techniques
Friday 3 p.m. Nazarene Church

Josh works with some of the finest vocalists today including Sarah Gazarek and Erin Bode. He currently is touring with Natalie Cole! Josh will discuss and demonstrate the concepts and techniques he utilizes in his accompaniment playing that makes him one of the most sought after pianists for vocalists. This will help accompanists and directors.

Jimmy Heath

Life Stories, Techniques and Peace
Thursday 1 p.m. NuArt Theatre

Jimmy Heath has long been recognized as a brilliant instrumentalist and a magnificent composer and arranger. Jimmy is the middle brother of the legendary Heath Brothers (Percy Heath: bass, Tootie Heath: drums), and is the father of Mtume. He has performed with nearly all the jazz greats of the last 50 years, from Howard McGhee, Dizzy Gillespie, and Miles Davis to Wynton Marsalis. During his career, Jimmy Heath has performed on more than 100 record albums including seven with The Heath Brothers and twelve as a leader. Jimmy has also written more than 125 compositions, many of which have become jazz standards and have been recorded by other artists. Come and visit with this NEA Jazz Master.

Jimmy Heath—Interviewed by Bob Athayde

I Walked with Giants
Saturday 3 p.m. NuArt Theatre

NEA Jazz Master Jimmy Heath shares his new autobiography I Walked with Giants. Festival favorite workshop presenter, Bob Athayde, interviews and visits with our master musician of the 2011 festival. Composer of more than 100 jazz pieces, three-time Grammy nominee, and performer on more than 125 albums, saxophonist Jimmy Heath has earned a place of honor in jazz history. During his long career, Heath knew many jazz giants, such as Charlie Parker, and played with other innovators, including John Coltrane, Miles Davis and Dizzy Gillespie. Along the way, Heath won both their respect and their friendship.

In this extraordinary autobiography, the legendary Heath creates a "dialogue" with musicians and family members. As in jazz, where improvisation by one performer prompts another to riff on the same theme, I Walked with Giants juxtaposes Heath’s account of his life and career with recollections from jazz giants about life on the road and making music on the world’s stages.

Bill Charlap/Renee Rosnes

Preview of Double Portrait
Thursday 11:30 a.m. Administration Auditorium

Bill Charlap and Renee Rosnes were already powerhouse pianists when they were married three years ago in the Jazz Club at Lincoln Center in New York. Now, the couple has released a new album of duets titled Double Portrait.

The record draws from the American songbook, as well as some less-covered jazz standards, including pieces by Wayne Shorter, Gerry Mulligan and Joe Henderson. Also included is “Double Rainbow” by Brazilian composer Antonio Carlos Jobim. “There's something about the lyricism, romanticism and beautiful rhythmic energy of Brazilian music that really speaks to us,” Charlap said.

Come listen to this duo before they perform on the Administration Auditorium stage Thursday night. Feel the magic, and enjoy the music this dynamic duo brings to Idaho.

Ed Shaughnessy

Basic Indian Rhythms for Jazz Players and Singers
Friday 3:30 p.m. KIVA Theatre

Ed Shaughnessy is a master musician and celebrated workshop presenter. Learn about Indian rhythms and how you can apply them to your playing and singing. This is fun, informative and will propel your playing/singing to the next level. Be prepared to play and sing!

Ed Shaughnessy

Jazz Drumming Basics
Saturday 3 p.m. First Methodist Church

This master class is another great opportunity for anyone interested in learning more about jazz drumming. Ed continues to share his love of jazz and playing with beginners and advanced musicians. Bring your sticks and brushes, and be prepared to participate. This is a great opportunity for directors to learn more about jazz drumming, too.

Pete Christlieb

Saxophone Techniques
Saturday 1:30 p.m. First Methodist Church

Tenor saxophonist Pete Christlieb has been a driving force in West Coast jazz for more than 30 years. For 20 years he was a member of
Victor Wooten Band
Amazing Brothers, Amazing Musicians
Friday 2 p.m. SUB Ballroom
Victor Wooten is the youngest of the five amazing Wooten brothers: Regi, Roy, Rudy and Joseph. Victor grew up in a military family where his older brothers all played and sang. Realizing that the family band would be complete if they had a bass player, 10-year-old Regi began showing 2-year-old Victor how to play. By the time he was 3, Victor was performing neighborhood concerts with his brothers in the front yard of their home in Hawaii. At age six, he was touring with his brothers as the opening band for soul legend Curtis Mayfield. After living in Sacramento, Calif., for a few years, the family moved east where the Wooten Brothers continued to hone their skills playing countless clubs and concerts along the East Coast. This is upbeat, high intensity fun and an opportunity no one should miss!

Victor Wooten
Solo Bass/ The Music Lesson
Saturday 10:30 a.m. Administration Auditorium
Bring your bass! Victor is an innovator, composer, arranger, lecturer, producer, vocalist and multi-instrumentalist. He is a skilled naturalist and teacher, published author, magician, husband, father of four and five-time Grammy award winner. Come learn about the bass and Victor’s latest book The Music Lesson.

In this parable, life lessons are broken down into 10 major elements of music: notes, articulation, technique, emotion, dynamics, rhythm, tone, phrasing, space (rests), and listening. Each element gets its own chapter and becomes a piece of the “big picture” of life. Written with insight and humor, The Music Lesson demonstrates an appealing, Zen-like approach to making music – and changing lives.

We encourage you to purchase the book and be prepared before you come to the workshop. Copies can be ordered at: http://www.victorwooten.com/learnmusic.html

Bob Athayde
How to Edit Your Middle School Piano Player’s Chords
Thursday 11:30 a.m. First Methodist Church
Bring your favorite piano part and 10 copies. We'll learn how to edit piano parts so that they make sense musically for your middle school, high school and college pianist. Learn how to handle intros, endings and hot spots in the charts.

Jonathan Harnum
The Practice of Practice
Friday 9 a.m. First Methodist Church
Talent is a myth. Practice is everything. A bold statement perhaps, but rigorous research has begun to show us that “talent” is essentially accumulated practice. But, practice isn’t just amassing hours. Practice is not crop-dusting, going over and over the same passage until your time is up. As education researchers begin to discover what successful musicians actually do when they practice, this information can help both teachers and students gain a deeper understanding of the most effective practice techniques. What exactly is practice anyway? Does time of day matter? Does length of practice time matter? How about starting age, context, self-concepts or competition? How about goals? What role does motivation play in practice? How about naps? The answer to these questions and more will be presented in this presentation, and all information will be drawn from actual research on practice. Extensive reading list provided.

Josh Nelson/Graham Dechter
Playing Duet and Comping Alongside a Guitarist
Friday 10:30 a.m. Administration Auditorium
Learn how to make the most of this difficult but rewarding relationship with your students. It isn’t as hard as you might think.

Josh and Graham will discuss ways to enjoy playing together in small combos and large groups. You’ll receive helpful insight on how to teach your students to succeed as they play together.

Sherry Luchette
Elementary Jazz Curriculum— “HELP! I don’t know what to do!”
Thursday 11:30 a.m. NuArt Theatre
Friday 9 a.m. KIVA Theatre
This session is for music band directors, general music teachers, student teachers and elementary music students alike. With budget cuts, music directors are finding themselves teaching elementary music K-5 along with their own middle and high school programs. Come learn simple ways to infuse jazz into your elementary music program so your kids will be ready for your future instrumental and vocal programs. The key is age-appropriate activities that work with younger students. Learn how to use body movement and games with jazz repertoire. Join us in creating a jazz music story that will introduce jazz style while utilizing classroom percussion. Classroom management techniques will be shared using music activities to keep younger children on-task. Other concepts that will be covered through activities include echoing jazz phrases, emphasizing beats 2 and 4, feeling syncopated swing rhythms, using the blues form and identifying instruments in a jazz context.

Bob Florence, Bill Holman and Louie Bellson. He shares his saxophone expertise with students of all ability levels.

Doc Severinsen’s Tonight Show Band, where he played roaring solos during the station breaks. Christlieb also played in big bands led by Bob Florence, Bill Holman and Louie Bellson. He shares his saxophone expertise with students of all ability levels.

What is Jazz? Why is it Important to America?
Thursday 10 a.m.–12 p.m. SUB Borah Theatre
Friday 12:30–2:30 p.m. Nazarene Church
Saturday 10 a.m.–12 p.m. KIVA Theatre
Participants will get a detailed description of the five essential elements of jazz, an overview of the music’s history and its importance in American history and culture. They will also learn effective ways to teach the subject matter to middle school and high school music students.

Eli Yamin
Free Improvisation: A Great Place to Start
Thursday 10 a.m. First Methodist Church
How can you use free improvisation to free your voice and project your energy through your horn? This workshop helps musicians at any skill or experience level to experience the flow of masterful and meaningful improvisation in real time. Bring your HORNS!
this book will introduce the unique rhythmic feel of jazz to young music students using fun games, simple percussion instruments and scat words. Fun, child-friendly lyrics are used to teach classic jazz melodies and provide opportunities for singing, playing and improvising simple melodies and phrases.

J.B. Dyas
Tune Learning
Thursday 1-3 p.m. First Methodist Church  
Saturday 2-4 p.m. KIVA Theatre
This hands-on demonstration/lecture will help you memorize and retain jazz's must-know standard repertoire. This includes instruction in "instant memorization," tune categorization, ear learning, and instant transposition. Tune learning and review schedule check-off sheets and definitive recording list are provided to all participants.

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Ray Briggs
Keepin' It Real, Part I: Developing a Pedagogy Rooted in the Methods of the Masters
Friday 12 p.m. First Methodist Church
This workshop will present ideas on how jazz educators can invigorate their teaching methods with the full richness jazz tradition has to offer. Through the unification of jazz history and pedagogy, limitless possibilities exist for new ways to teach. Come learn how to draw gems of wisdom from the memoirs of master musicians.

Justin DiCioccio
How to Swing and Groove!
Friday 12 p.m. SUB Borah Theatre  
Saturday 1:30 p.m. Hartung Theatre
Justin DiCioccio will explain and demonstrate the roles of individual instruments in the jazz rhythm section. This workshop will focus on jazz swing feel, style and interplay in combo and big band settings. Participants will learn that rhythm is key, and everyone is a drummer.

Eli Yamin
Jazz Culture and Swing Rhythm
Thursday 1 p.m. KIVA Theatre
The missing link in jazz education today is an emphasis on culture and rhythm. Everybody knows jazz grew out of African American experiences, but what does that mean to us in 2010? How do we translate culture into an educational experience, regardless of our own ethnicity and/or that of students we work with? Singing the spiritual is the doorway to the soul of the music, and it also connects us with the roots of music in its most universally human and elemental form: rhythm, call-and-response, protect, and healing through communal emotional expression. We'll find the foundation in swing rhythm, taught in the historical context of spirituals and the blues. We'll provide the renewable energy needed for a rich, exciting discovery of the miraculous, infinite, and magical world of jazz.

J.B. Dyas
Directing the Big Band
Friday 9:30–11:30 a.m. Nazarene Church
Using the University of Idaho Lionel Hampton School of Music jazz band as exemplars, Dr. J.B. Dyas demonstrates effective methods for directing a big band including the teaching of improvisation as an integral component.

Willie Hill
A User-Friendly Approach to Learning How to Improvise — You Can Do It!
Friday 3 p.m. SUB Borah Theatre
This clinic is an innovative approach to learning jazz improvisation for all students. It is centered on developing jazz vocabulary and aural skills. Audience participation is encouraged, so bring your horns or voice! Handouts will be available.

Corey Christiansen
The Role of the Guitar in the Jazz Band and Small Combo
Thursday 10 a.m. KIVA Theatre
Corey Christiansen will present a clinic for band directors and students on the role of the guitar in jazz groups. What does the guitarist do in the big band or combo? What are its limitations? What are its strengths? How can it work with a piano? Corey will also present numerous voicings and concepts for the guitarist to help younger players break out of sounding like a “rock guitarist” in a jazz setting.

Justin DiCioccio
Directing a Jazz Ensemble
Friday 3 p.m. NuArt Theatre  
Saturday 11:30 a.m. Borah Theatre
Participants will learn the skills and techniques necessary to rehearse and conduct jazz ensembles. The clinic will emphasize: jazz swing feel, style, phrasing, articulation, dynamics, balance, note duration and up-beat/down-beat relationships.

Ray Briggs
Keepin' It Real, Part II: From Principles to Practice
Friday 2:15 p.m. KIVA Theatre
This workshop will explore ways to apply conceptual knowledge offered through jazz history to present-day contexts of jazz education. Participants will learn how to effectively implement teaching tools that transmit the musical integrity of the past while inspiring students to develop their own creative voices.
Dan Bukvich  
Jazz Choir I Open Rehearsal  
Friday 3:30 p.m. Kibbie Dome  
Watch and learn as Dan rehearses Jazz Choir I. You’ll learn new warm-ups, staging and find some great music. Open to the general public, directors and students.

MASTER CLASSES

Terell Stafford  
All That Jazz!  
Thursday 10 a.m. NuArt Theatre  
Terell is the director of jazz studies at Temple University. He has been hailed as “one of the great players of our time, a fabulous trumpet player” by piano legend McCoy Tyner. Terell is known for being a gifted and versatile player with a voice all his own. You’ll learn techniques, habits and behaviors that will help you to become a gifted musician. Listen and learn with this festival favorite as he shares his knowledge, stories and insights into the beauty, passion and dedication found in jazz music.

Josh Nelson  
The Music of Pianist/Composer Michel Petrucciani  
Saturday 1:30 p.m. Administration Auditorium  
Acclaimed jazz pianist, composer, arranger, and teacher Josh Nelson will share his experience in an interactive solo piano workshop. Josh continues his look at recent influential jazz pianists in this performance- and discussion-centered workshop. He will discuss the music of Michel Petrucciani.

Petrucciani is a brilliant pianist with a debilitating physical handicap who beat the odds to become one of the most important French jazz pianists of his generation or any other.

Josh Nelson  
Solo Piano Vocalist Accompaniment Techniques  
Friday 3 p.m. Nazarene Church  
Josh works with some of the finest vocalists today including Sarah Gazarek and Erin Bode. He currently is touring with Natalie Cole! Josh will discuss and demonstrate the concepts and techniques he utilizes in his accompaniment playing that makes him one of the most sought after pianists for vocalists. This will help accompanists and directors.

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Sesitshaya Marimba Band  
Zimbabwean Marimba Music  
Saturday 9 a.m. First Methodist Church  
This is a local favorite. Learn about the instruments and listen to what they sound like. You’ll really enjoy this group as they share some of the most fascinating instruments at the festival.

Jonathan Harnum  
Make Your Trumpet Talk: Trumpet Sound Effects  
Friday 1:30 p.m. First Methodist Church  
In this hands-on workshop (bring your horn and maybe some earplugs) you’ll learn techniques that are essential to jazz trumpet playing. We’ll cover: vibrato; half-valve techniques such as the fall, the doit, and the scoop; flutter-tonguing; the growl; the rip; the flip; alternate fingerings; and the shake (also known as a lip trill). Listen to any good jazz trumpet player, and you’ll hear all these techniques. The good news is that most of them are pretty easy to do. These techniques will help your playing sound more interesting and allow you to create voice-like inflections with your music. If you want to just listen and not play that’s cool, too. Music teachers who need to teach these techniques to their trumpet players are encouraged to attend.

Corey Christiansen  
Patterns for Improvisation: Do a Lot With a Little  
Thursday 12:30 p.m. SUB Borah Theatre  
Corey will discuss how simple patterns can be used to create great improvisations. Geared toward the student who understands the basics of improvisation, this clinic will try to demystify the art of
improvisation in a way that is clear and easy to understand. Simple chord substitutions and ideas for motivic improvisation will be covered.

Corey Christiansen
Practice! Practice! Practice!
Saturday 10:30 a.m. Hartung Theatre
Corey will share practice techniques that will help you and your students get the most out of practice time. Learn how to get organized, build technique and retain what you’ve learned in the past plus other important insights.

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Vanessa Sielert
Saxophone Fundamentals— Middle School and Junior High Students!
Thursday 1:45 p.m. SUB Borah Theatre
Saxophonists: bring your instruments, and participate! Learn how fundamental practice can take your saxophone playing to the next level— no matter what your level may be. We will focus concepts such as jazz tone production, jazz articulation, time and melodic practice. We’ll also look at creative ways to change up your practice time to keep it interesting.

Vern Sielert
Trumpet Techniques and Jazz Improvisation
Saturday 9:00 a.m. SUB Borah Theatre
Saxophonists: bring your instruments, and participate! Learn how fundamental practice can take your saxophone playing to the next level— no matter what your level may be. We will focus concepts such as jazz tone production, jazz articulation, time and melodic practice. We’ll also look at creative ways to change up your practice time to keep it interesting.

EXPLORATIONS OF THE HEART

Doc Skinner
I Remember Hamp: His Life and Music
Friday 3:30 p.m. SUB Ballroom
Festival director extraordinaire “Doc” Skinner tells the story of his dearest friend and partner, Lionel Hampton. Hear about the remarkable friendship between Doc and Hamp and how they made the magic happen. Doc will share stories of music, love and learning from Lionel’s world tours to his dearest love: the Lionel Hampton International Jazz Festival. Help us celebrate the legacy of Lionel Hampton!

J.B. Dyas
What is Jazz? Why is it Important to America?
Thursday 10 a.m.–12 p.m. SUB Borah Theatre
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In this extraordinary autobiography, the legendary Heath creates a “dialogue” with musicians and family members. As in jazz, where improvisation by one performer prompts another to riff on the same theme, I Walked with Giants juxtaposes Heath’s account of his life and career with recollections from Heath’s bands and family. Attendees will hear about Heath’s relationships with jazz giants about life on the road and making music on the world’s stages.

Wally “Gator”: The Man with the Soul for Today’s Young People
Doc Skinner with guests Christian Fabian and Kuni Mikami
Saturday 11 p.m. NuArt Theatre
The man who was the Lionel Hampton International Jazz Festival director for nearly 40 years remembers drummer Wally “Gator” Watson. Doc and Lionel Hampton Big Band Rhythm Section members Kuni Mikami and Christian Fabian will discuss and remember this well-loved festival musician. Attendees will hear about the remarkable friendship between Wally and the students he visited here in Idaho.

Wally spent his life focusing on the young musicians and their needs. He provided truth, reality and support for them as they grew musically and in their personal lives. Come spend time remembering this festival friend and mentor.
**HANDS ON!**

**Carmen Bradford**

**Sing and Swing with Carmen Bradford**  
**Friday 10:30 a.m.–12:30 p.m. KIVA Theatre**  
**Saturday 2–4 p.m. SUB Borah Theatre**  
Bring your song (and accompanist), and sing for Carmen Bradford. Carmen will work with student soloists on stage. Listen to the talented young voices at the festival, and watch the transformation of their songs and skills as Carmen Bradford works with them on the stage. This is exciting for students and audiences alike!

**Ed Shaughnessy**

**Basic Indian rhythms for Jazz Players and Singers**  
**Friday 3:30 p.m. KIVA Theatre**  
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**Eli Yamin**

**Free Improvisation: A Great Place to Start**  
**Thursday 10 a.m. First Methodist Church**  
How can you use free improvisation to free your voice and project your energy through your horn? This workshop helps musicians at any skill or experience level to experience the flow of masterful and meaningful improvisation in real time. Bring your HORNs!

**Roger Treece**

**Circlesongs**  
**Thursday 11:30 a.m. and 2:30 p.m. KIVA Theatre**  
**Friday 12:30 p.m. SUB Ballroom and 3 p.m. Administration Auditorium**  
**Saturday 12 p.m. and 3 p.m. Administration Auditorium**  
A Circlesong is a spontaneously composed choral piece. This technique for group vocal improvisation was invented by Bobby McFerrin to harness the individuality, broad stylistic range, spirit and community of his touring ensemble Voicestra. Roger has toured with this group and Bobby for many years and has emerged as the primary teacher of this technique. Circlesongs require careful listening and a willingness to take risks. The practice builds basic musical skills: intonation, blend, balance, articulation and responsiveness. At a Circlesong workshop profound learning takes place in an atmosphere of play. The process is simple and flexible, using the assembled choir as an instrument. Roger will design exercises to include each member of the circle and challenge singers of all levels.

**Rosana Eckert**

**Vocal Improvisation: Letting Rhythm Lead the Way**  
**Friday 1:30 p.m. Administration Building Auditorium**  
Whether you are an experienced improviser or just beginning the journey, putting rhythm at the front of your focus can unlock your creativity, improve your delivery, and help you compose a more musical solo. In this workshop, we will discuss practice techniques for strengthening your inner sense of time, communicating rhythms cleanly through effective scat syllables, developing rhythmic motives and telling a story through rhythm.

**Rosana Eckert**

**The Best Musical Advice I Was Ever Given**  
**Saturday 1 p.m. SUB Borah Theatre**  
This is a workshop that highlights the four pieces of musical advice that affected me most and has stayed with me throughout my career. The people from whom I learned these concepts are Dianne Reeves, Michele Weir, John Clayton, and Paris Rutherford. The four points concern vocal technique, sincere phrasing of a lyric, focus and selflessness in performance, effective visual presentation and connection with an audience.

**Rosana Eckert**

**Finding Your Voice**  
**Friday 10:30 a.m. First Methodist Church**  
Who do I want to be as an artist, and what do I want to say with my music? Jazz offers a tremendous amount of musical freedom, and sometimes it is difficult to know what to do with that freedom. From listening techniques to transcription to thoughtful repertoire to vocal exploration and technique, this workshop is about the steady path toward musical self-discovery.

**Palouse Jazz Project**

**Putting Together a Combo**  
**Saturday 10:15 a.m. SUB Borah Theatre**  
Get your combo started today! The Palouse Jazz Project will perform and illustrate how to turn a lead sheet into an interactive work of art. Bring your instrument and participate. Come and get to know the University of Idaho Lionel Hampton School of Music professors.

**Jon Pugh**

**Elements for Giving a Great Performance**  
**Friday 9 a.m. NuArt Theatre and 1:30 p.m. SUB Borah Theatre**  
Do you ever wonder what great musicians do to be prepared mentally, physically, technically and emotionally? In this popular session Jonathan Pugh will discuss personal thoughts and experiences that deal with these four topics and how they relate to producing a great performance every time you play. All ability levels and instruments are welcome. There will be live demonstrations and discussions about each area. Jonathan Pugh is a Conn-Selmer Corner/Trumpet artist.

**Jonathan Harnum**

**The Practice of Practice**  
**Friday 9 a.m. First Methodist Church**  
Talent is a myth. Practice is everything. A bold statement perhaps, but rigorous research has begun to show us that “talent” is essentially accumulated practice. But, practice isn’t just amassing hours. Practice is not crop-dusting, going over and over the same passage until your time is up. As education researchers begin to discover what successful musicians actually do when they practice, this information can help both teachers and students gain a deeper understanding of the most effective practice techniques. What exactly is practice anyway? Does time of day matter? Does length of practice time matter? How about starting age, context, self-concepts or competition? How about goals? What role does motivation play in practice? How about naps? The answer to these questions and more will be presented in this presentation, and all information will be drawn from actual research on practice. Extensive reading list provided.
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Willie Hill
A User-Friendly Approach to Learning How to Improvise — You Can Do It!
Friday 3 p.m. SUB Borah Theatre
This clinic is an innovative approach to learning jazz improvisation for all students. It is centered on developing jazz vocabulary and aural skills. Audience participation is encouraged, so bring your horns or voice! Handouts will be available.

Corey Christiansen
The Role of the Guitar in the Jazz Band and Small Combo
Thursday 10 a.m. KIVA Theatre
Corey Christiansen will present a clinic for band directors and students on the role of the guitar in jazz groups. What does the guitarist do in the big band or combo? What are its limitations? What are its strengths? How can it work with a piano? Corey will also present numerous voicings and concepts for the guitarist to help younger players break out of sounding like a “rock guitarist” in a jazz setting.

Justin DiCioccio
How to Swing and Groove!
Friday 12 p.m. SUB Borah Theatre
Saturday 1:30 p.m. Hartung Theatre
Justin DiCioccio will explain and demonstrate the roles of individual instruments in the jazz rhythm section. This workshop will focus on jazz swing feel, style and interplay in combo and big band settings. Participants will learn that rhythm is key, and everyone is a drummer.

Alan Durst
Every Scale is a Chord and Every Chord is a Scale
Saturday 12 p.m. Hartung Theatre
This workshop will take a close look at chord changes and how to interpret them. This will help take some of the confusion out of reading chord changes and bridge the gap between these symbols and improvised solos. This workshop will focus on not only the what, but also the how and why. Asymmetric and symmetric scales, modes, melodic development and harmonic generalization will be examined. Additionally, participants will design practical approaches to organizing practice sessions to include scales and chords. This workshop is hands-on, so bring your horn or voice.
Alan Durst
It’s All About the Rhythm—Developing Stronger Improvised Solos
Saturday 3 p.m. Hartung Theatre
Duke Ellington said it best: “It don’t mean a thing if it ain’t got that swing.” It’s All About the Rhythm examines the use of rhythm in improvised solos combined with voice leading and melodic development. A strong rhythmic sense is one of the most challenging aspects to develop for improvisers. It plays a huge role in the development of solos and their melodic content. This workshop will examine strategies to improve rhythm within improvised solos. It will also include voice leading and melodic development approaches—essential skills for any improviser. Combining these two skills makes learning tunes fun. This workshop is hands-on so, be sure to bring your horn.

Bob Athayde
Anyone Can Improvise
Friday 9 a.m. Borah Theater
Hands On! workshops are designed to get YOU involved! Bring your instrument or your voice, and experience the fun that improvisation can be with Bob Athayde’s Anyone Can Improvise. You’ll learn a bit about where jazz improvisation comes from, how to overcome your fear of soloing, what to practice to improve your improvisations and, best of all, that Anyone Can Improvise!

Bob Athayde
Student Ensembles on Stage
Thursday 3 p.m. Borah Theater
Saturday 12 p.m. First Methodist Church
Master Class workshops bring YOU into the rehearsal to watch as student ensembles are taught and rehearsed by our outstanding festival clinicians. Be ready to take notes as renowned educator Bob Athayde works with our very special guest performers to provide you with proven techniques for improving any ensemble (guest ensembles TBA).

Bob Athayde
Making a Solo Out of One Note
Friday 3 p.m. First Methodist Church
Learn how many of the great jazz improvisers used a little material and a lot of space to produce some of the greatest solos.

Vanessa Sielert
Saxophone Fundamentals—
Middle School and Junior High Students
Thursday 1:45 p.m. SUB Borah Theatre
Saxophonists: bring your instruments, and participate! Learn how fundamental practice can take your saxophone playing to the next level—no matter what your level may be. We will focus concepts such as jazz tone production, jazz articulation, time and melodic practice. We’ll also look at creative ways to change up your practice time to keep it interesting.

NEW IDEAS!

Eli Yamin with Charenee Wade—NEW IDEAS!
Challenging, Inspiring and Motivating Today’s Youth Through Jazz and Storytelling
Rehearsal Friday 10:30 a.m.–2:30 p.m. NuArt Theatre
Presentation Saturday 12:30–2:30 p.m. NuArt Theatre
The combination of jazz and storytelling will be explored in this hands-on workshop. What opportunities does the language of jazz bring to telling stories? How can telling stories with jazz make blues, bebop and swing useful, positive and essential lifelong tools for self and group expression for today’s youth? After a sequence of activities involving all participants, a student group will perform live excerpts from Nora’s Ark, the jazz musical by Eli Yamin and Clifford Carlson.

Since their meeting in the mid-1990s Yamin and Carlson, a teacher at the Louis Armstrong Middle School in Queens, NY, have created five jazz musicals. The Jazz Drama Program creates, records and licenses original jazz musicals for children to perform for their peers. So far, Yamin and Carlson’s musicals have seen 18 full productions across the nation. In 2010, the Jazz Drama Program produced the CD recording of Nora’s Ark featuring the Eli Yamin Quintet and members of the Grammy Award-winning Brooklyn Youth Chorus.

DANCE WORKSHOPS

Supported by Gritman Medical Center
Mary Heller
BeMoved® Wellness Dance Classes
Wednesday 12–1:20 p.m. and 4–5:20 p.m.
Gritman Medical Center
Jeff and Becky Martin Wellness Center, 510 W. Palouse River Drive
BeMoved® is the new inspirational dance fitness experience for adults of all ages and skill levels. Classes focus on different musical genres such as Jazz, Latin, swing, disco, gospel, pop and Bollywood. Participants begin with easy-to-follow therapeutic movements that integrate the upper and lower body. The warm-up flows into fun and engaging dance combinations. No experience necessary!
Mary Heller is a member of the University of Idaho dance faculty and a certified BeMoved® instructor. For more information, check out: bemoved-dance.com

Mary Heller
Steppin’!
Thursday 9:30 a.m. Physical Education Building (Studio 212)
Friday 9:30 a.m. Physical Education Building (Studio 212)
Learn a current street dancing style. We’ll start with a basic syncopated step dance with all the sound coming from our feet, body sounds of hitting our legs and hands, and using our voices. You’ll learn some history of this African American dance form and step out a simple challenge at the end. Come ready to have fun!

Julie Strobel/ Sadie Champlin
Hip-Hop
Thursday 10 a.m. (Julie) 1 p.m. (Sadie) Physical Education Building (Studio 110)
Friday 10 a.m. (Julie) and 1 p.m. (Sadie) Physical Education Building (Studio 110)
Get the rhythm in your body. Hip-hop dance is cool! Don’t miss this workshop. We'll get the music going, learn some steps and start dancing.

Diane Walker
Move It! Body Percussion Plus
Thursday 10:30 a.m. Physical Education Building (Studio 212)
Friday 10:30 a.m. Physical Education Building (Studio 212)
Be your own instrument as you improvise with body percussion and body “scales,” uneven rhythms and syncopation. Then, we’ll “stage it” to make the blues form both visible and audible. No experience needed. Come ready to move and have fun.

Swing Devils
Swing Dance
Thursday 11 a.m. and 2 p.m. Physical Education Building (Studio 212)
Friday 11 a.m. and 2 p.m. Physical Education Building (Studio 212)
Saturday 11 a.m. Physical Education Building (Studio 110)
Swing is still here! Have the time of your life learning to swing dance. You’ll see why the ’30s swing bands survived as you move to the rhythms. This is your chance to groove to the beat and develop some flair in your steps.

Greg Halloran
Broadway Jazz
Thursday 11:30 a.m. Physical Education Building (Studio 212)
Friday 11:30 a.m. Physical Education Building (Studio 212)
Learn basic movements and dances from such Broadway favorites as “A Chorus Line” and “Cats.”

Mary Heller
Bollywood BeMoved®
Thursday 12 p.m. Physical Education Building (Studio 110)
Friday 12 p.m. Physical Education Building (Studio 110)
Slumdog Millionaire leads the way! Join the hottest new dance craze out of Mumbai. Immerse yourself in the catchy songs of Bollywood films with a mix of classical Indian dance and Western pop styles. There’s something here for everyone!

Swing Devils
Roots of Swing
Thursday 12:30 p.m. Physical Education Building (Studio 212)
Friday 12:30 p.m. Physical Education Building (Studio 212)
Saturday 10 a.m. Physical Education Building (Studio 210)
Have fun with historical swing steps. Discover dances such as the Charleston, the Black Bottom, the Shim Shammy and Truckin’, and put it all to the music. No partner necessary.

Shelly Werner
Rhythm Tap
Thursday 1:30 p.m. Physical Education Building (Studio 212)
Friday 1:30 p.m. Physical Education Building (Studio 212)
Find the rhythm in your feet, and become a “hoof er.” Find out how to make a hard-hitting tap sound. This is a great way to be a percussive musician. You can even dance a cappella. Any shoes will do.

Kayla Williams
And All That Jazz…
Thursday 2:30 p.m. Physical Education Building (Studio 212)
Friday 2:30 p.m. Physical Education Building (Studio 212)
Explore the classic styles of jazz dance greats such as “Chicago” choreographer Bob Fosse and “Gentlemen Prefer Blondes” choreographer Jack Cole. This workshop will be a fun integration of music history, and dance. Come join the fun!

Betsy Hamill
West African Dance
Saturday 11 a.m. and 12 p.m. Physical Education Building (Studio 212)
Students will learn traditional dance from Ghana and Guinea West Africa in this all-levels dance class. You’ll gain an understanding of the dances and learn the songs. This will be a well-rounded fun class. No dance experience necessary!

Patrick Barnes
Latin Dance: Have Some Salsa Fun
Saturday 12 p.m. Physical Education Building (Studio 110)
Learn the basics of social salsa dancing including step patterns, leading and following and, of course, Latin hip action. Come solo or with a partner. Just be ready to shake your hips and dance!

Patrick Barnes
Latin Dance: Merengue
Saturday 1:00 p.m. Physical Education Building (Studio 110)
Merengue is Spanish for meringue (whipped egg whites and sugar). Maybe the footwork reminds us of egg beater action. The rhythmic Merengue is the national music and dance style of the Dominican Republic. Give it a try! No partner or experience required.
Tucked away in southeastern Washington and north central Idaho lies a majestic region of rolling fields and forestland that continues for as far as the eye can see. To the visitor, this is an undiscovered paradise, offering an abundance of outdoor recreational opportunities, theater and arts, and sportsmanship at its finest.

The Palouse region is defined as the fertile hills and prairies north of the Snake and Clearwater rivers, centered on the Palouse River. The beautiful rolling hills are composed of soft silt that was blown in from glacial outwash during the last ice age. This deep loess soil has created some of the most fertile ground in the United States and is perfect for dryland production of wheat, barley, dry peas, lentils and canola.

Many communities lie within the Palouse region. Pullman, Wash. and Moscow, Idaho, are the main hub cities, with many smaller surrounding towns nestled among wheat, lentil and dry pea fields, and natural forestlands. The University of Idaho was designed by the same landscape architect that also designed the Capital grounds in Washington, D.C. The picturesque setting and refreshing climate provide the perfect atmosphere for a region filled with exuberant life.

The Palouse communities annually open their doors and embrace the sounds and sights of the Lionel Hampton Jazz Festival. Help us to thank the region for its hospitality and support!
Lionel Hampton School of Music

Jazz Bands – Spring 2011

Jazz Band 1: Vern Sielert, director

Saxophones:
Alto 1: Shad Frazier
Alto 2: Jasmine Hankey
Tenor 1: Andy Rayborn
Tenor 2: Martha McAlister
Baritone: Phil Morin

Trumpets:
Baritone: Phil Morin
Tenor 2: Martha
Tenor 1: Andy Rayborn
Alto 2: Jasmine Hankey
Alto 1: Shad Frazier

Saxophones:
Jamie Karlson
Sarah Hyde
Jessica Herring
SOPRANO II
Emma Wall

Jazz Band 2: Vanessa Sielert, director

Saxophones:
Alto 1: Chris Leslie
Alto 2: Sarah Dramstad
Tenor 1: Keila Dubois
Tenor 2: Eric Molina
Baritone: Sam Sturza

Trumpets:
Charlotte McKell
Jenny Kellogg
Derek Kuntz
Nick Ness

Saxophones:
Peter Lee- Directors
UI Jazz Band 3: alan Gemberling,

BarITOne
Kyle Thomas
Thomas P. Saylor IV
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Trumpets:
Baritone:  Sam Sturza
Tenor 2: Eric Molina
Tenor 1: Keila Dubois
Alto 2: Sarah Dramstad
Alto 1: Chris Leslie

Saxophones
Peter Lee- Directors

SOPRANO I
* Caitlin Blankenship
* Catherine Cleveland
* Sarah Collins
Amanda Henrichs
Talitha Jensen
Stephanie Merritt
Sydney Penner
Diana Schable
* Renae Shrum
Susie Skavdahl
* Sophia Tsai
Emma Wall

SOPRANO II
Holly Bambolo
Adrianna Baumgartner
* Chelsey Caldwell
Chloe Cavender
Amanda Cox
Alyssa Dillon
Tianna Drew
Casie Dunleavy
Camille Gomez
Erica Griffiths
* Heather Hagen
Anne Hanes
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The first University of Idaho Jazz Festival took place in 1967, with a dozen student groups and one guest artist, Buddy Brisboe. The Festival continued to grow from there – erupting onto the national stage in 1981 when students and spectators packed into Memorial Gym to hear Ella Fitzgerald. Just a year later, the Festival’s most important relationship took shape when Lionel Hampton joined in the excitement in Moscow. Taken aback by the enthusiasm of the students Lionel pledged his support to the Festival that very year.

As we move into the fifth decade of education and performance, the Festival is teaming up with the Lionel Hampton School of Music to enhance the educational materials and reach of the year-round Jazz in the Schools outreach program. The Jazz in the Schools program takes visiting artists into schools throughout Washington and Idaho to give students the chance to experience the unique world of jazz up close.

A look back at the 2010 Festival

★ In 2010, there were 101 workshops and clinics staged on the University of Idaho campus and in the Moscow community.

★ Nearly 8,900 students from 293 schools participated in four days of student performances.

★ 56 adjudicators/educators brought their skills and experience to the 2010 festival and its 807 performance sessions.

★ Nearly 7,000 festival guests attended the Young Artists Concerts.

★ More than 600 parents, grandparents and jazz enthusiasts unable to attend the Young Artist Concerts watched the performances via live webcast.

★ The Wednesday evening concert was moved to the newly-renovated SUB Ballroom where enthusiasts were treated to an intimate night of jazz by inspiring, new musicians.

★ More than 700 volunteers managed 51 performance and clinic venues.

★ 46 world-class artists performed during the four-day festival.

★ More than 7,000 students in Washington and Idaho participated in the 2010 Jazz in the Schools program.
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Artistic Director

Steven D. Remington
Executive Director

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Just $5.95 + tax per person

11:30am to 2:00pm and 4:00pm to 7:00pm

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The Lionel Hampton Jazz Festival takes this opportunity to thank and recognize our sponsors. The generous donations by these organizations allow the Festival to continue in its mission of jazz education and inspiration.

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- Moscow Church of the Nazarene
- Howard Hughes Appliance
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- Walmart

**Participating Automobile Dealerships**
Every year we bring in hundreds of artists and educators into the Spokane, Lewiston and Pullman/Moscow airport that are then transported to their respective hotels. During the four days of festival, they are taxied by our volunteer and staff drivers to the various concerts, workshops and clinics. This effort requires more than 40 drivers and an equal number of vehicles to keep everything flowing smoothly. Without the assistance of the following dealer contributions (as of 2/8/11), we could not manage the festival’s transportation needs.

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Wade Crismon Woolery ’99
Brian Scott ’88 and Nancy Kathleen Zachristie

† Deceased
Welcome, Wally—we’re so grateful for this time to be able to visit with you.

Thank you, I’m happy to be here.

BH

Like so many of our readers, you began playing music when you very young and it has been a part of your life ever since. I wonder if you wouldn’t mind telling us the story of how you got your start.

WG

Well, my father was a drummer. He worked with Dinah Washington, and Jimmie Lunceford—a bunch of folks, and he used to drive me around to rehearsals, though at the time I really didn’t want to be a musician. My brother and I were into airplanes, and so that’s what I wanted to do. But my father made me play drums until I was about eight, when he and my mother split up and I went with her and was able to pursue my dream of becoming a pilot. As it turned out, up the street from where we lived there was a band that needed a drummer. And though I hadn’t played in years, my mother contacted my father and got me a snare drum and a big 22” ride cymbal and that launched me back into music. One thing led to another, and since I had had some formal training I was the best in the neighborhood. We were asked to play a retirement party and got paid $5 each (which equaled my entire weekly allowance at the time), and I thought: “This is great—I can do this!” Eventually we started playing gigs around New York. I made a record with The Five Stair Steps called ‘Moon Child’, moved on to join Wilson Picket, and the rest is history.

BH

Who were your idols through those years—the people you looked up to or admired?

WG

Most of the drummers I heard growing up were local drummers that most people have never heard of. But once I got up into the upper levels of the business there were great drummers everywhere. I do remember this drum shop in New York where we used to go and look at the new gear, and this short older gentleman was there and walked up to me and said, “Hi there—I’m Philly Jo Jones.” But at that time I didn’t know who he was! ‘Truth is, I met a lot of great people in those days, but I never bothered to seek their wisdom—which probably would have put me on a different level. I was a drummer then because I could play drums; I wasn’t pursuing the idea of becoming some great drummer. I just took what came along. I do remember going into a club where Steve Gadd’s band was playing, and by the middle of the first song I started thinking: it was time to look for a new job ‘cause these guys were killin’ me! I had thought I was pretty good, but I’m like, “Whoa.” Later on I remember a gig where Steve walked in and pulled out a piece of rumpled-up notebook paper that he had written all of these notes on, and he began to play. For the first time I really began to analyze how he approached a song that he’s never played before, and builds it up. He came over after that gig and recognized me, and we’ve been friends ever since. He is such a down-to-earth, humble guy, and has been an incredible influence on me.

BH

And yet you have built a successful career over all of these years. What do you believe was the quality that kept them coming back to you—that you see as the real strength of your playing?

WG

Well, through those early years I had no real respect for what I could do. I didn’t over-analyze things; I just put it out there. And I have maintained that approach to this day. I play from my heart, and use my ears and eyes to keep me where I need to be. And, I recognize that I play a supportive role. If I never get a drum solo, it never bothers me (which is part of why I worked so well with Lionel Hampton, ‘cause Lionel seldom gave out solos, and that was fine with me)—though when I do solo, people love it. Ultimately I’d say I just play from the heart.

BH

You have performed with some of the finest musicians in the world and played some really incredible gigs, Wally. Which were your favorites, and why?

WG

That list is pretty long, and it’s really a matter of who respects me. I respect every artist I work with for who they are, and what achievements they’ve made—until they take that respect away. There are some artists who will talk down to you, and want to make you think you’re less than them. I don’t have time for that. I’ll fire an artist in a heart-beat, and have actually told artists: “You’re fired—I’m outa here.” It’s all a matter of respect. I used to tour with an artist named Carrie Flynn, and the first time I worked with her we went to North Carolina. We walked into the hotel and the hotel clerk said, “Miss Smith, we’re glad to have you,” and he handed her three keys—one for her and two for the rest of us. Now, there were four members of the band and each of us was supposed to have our own room. Carrie asked, “Where are the rest of the keys?” My contract says that my band gets what I get, so I’m going to need four more suites.” He refused, so she told him to get the car back as we needed to head back to the airport. The next thing we knew, we had four suites! A similar thing happened on tour with Benny King in Japan. A lot of artists won’t do that, but they did. It’s not a matter of ego to me—it’s a matter of respect. Now, The Five Stair Steps came before the Jackson Five, and were a famous group at that time. As a kid it was very exciting for me to work with them. And I enjoyed the opportunity to work with Wilson Picket and the exposure that came from that gig. But Lionel Hampton was the biggest legend I’ve ever worked for. Lionel really took me under his wing and became the grandfather I never had. We became great friends.

BH

Tell me, Wally—what’s something about Lionel that folks may not know that they should know; something you really appreciated?

WG

Well first of all, Lionel was a very religious man. He often read the bible several times a day on the bus, and did not go anywhere without it. And second, Lionel really loved kids. I think the reason he put so much into the festival in Moscow is because of what they do for kids there. I don’t know many festivals that have that kind programming for the kids. And you know, Lionel was really a sweetheart of a guy—a really phenomenal guy.

BH

I wonder if you could say a few words about the kids, Wally—you have such an ability to connect with them and to inspire them.

WG

Well, when I look at kids, I see myself ‘cause I really enjoyed being a kid, and I guess in a way I’m still just a big kid. I love the innocence in children, and look at the older kids as having the opportunity to go through life and make something positive happen. So many kids today don’t think they count, they don’t believe that what they do makes a difference in the world. But it won’t make a difference if they don’t MAKE it make a difference. So if there’s something I can say to even one young person that will help them to make that difference, then I feel like I have really accomplished something. I also feel like a small part of my spirit lives on in any child I talk to, just as a small part of Lionel’s spirit is living on in me. It’s a legacy.

BH

Wonderful, Wally. We’re so grateful for your time. Any last words you’d like to leave us with?

WG

I guess the last thing I’d like to say is that kids have to remember that they count—that they have the power to change the world; that no matter how bad you think your situation is, there are those around that have it worse than you and that in a moment, it can all change. You’re gonna have your fun in life, but fun can wait. Work hard and then you can play hard. Buckle down and get your education. There are things you can do in music if that’s what you want to do, but whatever you do, you’ve gotta find that passion—talent, desire, and passion. Put them in line and you’ll have success.
Daytime festival transportation is available Wednesday, Thursday and Friday (no service on Saturday) by using Moscow Valley Transit’s public transportation system. Fixed routes offer service every 30 minutes and leave the University of Idaho Railroad Street bus stop (west of Sweet Ave. parking lot) at 10 and 40 minutes after each hour beginning at 6:40 a.m. and ending at 6:00 p.m. There are two routes to choose from, a west loop and an east loop. Service is provided at no charge to the rider.

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  Use this stop for activities in the Idaho Commons
- Wallace Complex (1080 W 6th Street)
  Use this stop for activities in the Law School Courtroom, KIVA, PEB, and Kibbie Dome
- Winco Supermarket (1700 W Pullman Road)
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  - ‘A’ Street, west of Baker
  - ‘A’ Street, west of Peterson
  - ‘A’ Street at Cherry
  - Almon at ‘E’ Street
  - ‘E’ Street at Main
- Friendship Square (Downtown Moscow)
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- Main Street at Gritman Medical Center
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- Friendship Square (Downtown Moscow)
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- Moscow High School/1912 Bldg (402 E 5th Street)
  Use this stop for MHS and first Methodist Church
- 3rd Street at East City Park
- ‘F’ Street at Mountain View
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- 6th at Mountain View
  Use this stop for events at the Nazarene Church
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{and that's just the music}

Music and the performing arts transport us to places we can only imagine. Places of beauty and serenity. Potlatch is pleased to support the student musicians and the Lionel Hampton Jazz Festival.
A very special thank you to the 600 volunteers who gave their time, energy and talent to the 2011 Festival. These volunteers, comprised of students, parents, community members, businesses and churches from all over the area, are the heroes that help make the Lionel Hampton Jazz Festival a success! Thank you!

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