Lionel Hampton Jazz Festival 1994

February 23, 24, 25, 26, 1994

Dr. Lynn J. Skinner, Jazz Festival Executive Director
Vicki King, Program Coordinator
Brenda Cain, Program Coordinator
Susan Ehristine, Assistant Coordinator

Concert Producer: Lionel Hampton
assisted by Bill Titone and Dr. Lynn J. Skinner

Presented with the support of the Idaho Commission on the Arts and the National Endowment for the Arts.
We Dedicate this Festival to Lionel Hampton
The Man and His Music-Jazz

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THE TWENTY-SEVENTH LIONEL HAMPTON JAZZ FESTIVAL

Wednesday, February 23, 1994
PEPSI INTERNATIONAL WORLD JAZZ CONCERT

Kibbie Dome, 7:00 P.M.

Lionel Hampton, vibes
Dr. Hampton will be performing on the Hitoshi Maeda Sanukitophone
Ray Brown Trio featuring:
  Ray Brown, bass
  Jeff Hamilton, drums
  Benny Green, piano
  Elvin Jones, drums
  Herb Ellis, guitar
Olive Jones, piano, (Canada)
Brian Bromberg, bass
Lionel Hampton joins Buddy DeFranco, clarinet, to play a musical tribute to Benny Goodman
Lew Soloff, trumpet
Arkady Shilkloper, horn, (Russia)
Alexandre Ouzounoff, bassoon, (France)
Matthew Bruback, cello
David Widelock, guitar
Dee Daniels, vocals, (Canada)
Kitty Margolis, vocals
Hitoshi Maeda, Sanukitophone Inventor, (Japan)
Tomoaki Sakura, percussionist, (Japan)
Mutsuko Fujii, percussion lecturer, (Japan)

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Please remember that NO flash cameras, recording devices, or video equipment will be allowed in the Kibbie Dome.
CONCERT SCHEDULE

Thursday, February 24, 1994
DELTA AIR LINES SPECIAL GUEST CONCERT

Kibbie Dome, 7:00 P.M.
Lionel Hampton, vibes
Della Reese, vocals, and her trio
Paquito D'Rivera, clarinet/saxophone
James Moody, saxophone
Lew Soloff, trumpet
Elvin Jones, drums
Herb Ellis, guitar
Oliver Jones, piano
Brian Bromberg, bass
Greg Abate, saxophone

Friday, February 25, 1994
VOCAL WINNERS CONCERT

Kibbie Dome, 4:45 P.M.
Lionel Hampton School of Music Jazz Choir,
Daniel Bukvich, Director

Guest Artists:
The Primo Kim Quartet, featuring:
Primo Kim, vocals & piano
Jim Day, guitar
Andy Zadrozy, bass
Michael Slivka, drums

Jr. High Vocal Jazz Ensemble
Elementary Vocal Jazz Ensemble
Class AA Vocal Jazz Ensemble
Middle School Vocal Jazz Ensemble
Class A Vocal Jazz Ensemble
Class AAA Vocal Jazz Ensemble
Class AAAA Vocal Jazz Ensemble
Class B Vocal Jazz Ensemble
Class AAA Vocal Jazz Ensemble
Class Non-Mixed Vocal Jazz Ensemble

CONCERT SCHEDULE

Friday, February 25, 1994
ALL-STAR CONCERT

Kibbie Dome, 8:00 P.M.
Lionel Hampton, vibes
Freddie Hubbard, trumpet
Claudio Roditi, trumpet
Wallace Roney, trumpet
Elvin Jones, drums
Herb Ellis, guitar
Oliver Jones, piano
Brian Bromberg, bass
Gene Harris Quartet featuring:
Gene Harris, piano
Ron Escete, guitar
Paul Humphrey, drums
Luther Hughes, bass
Carl Fontana, trombone
Bill Watrous, trombone
Ian McDougall, trombone
Jeff Ussitalo, trombone

New York Voices, featuring:
Peter Eldridge, Caprice Fox, Lauren Kinhan, Darmon Meader, Kim Nazarian - vocals;
Andy Ezrin, piano; Ben Whitman, drums; Randy Landau, bass

Saturday, February 26, 1994
INSTRUMENTAL WINNERS CONCERT

Kibbie Dome, 4:45 P.M.
Lionel Hampton School of Music Jazz Band I with Claudio Roditi, trumpet
Robert McCurdy, Director

Jr. Secondary Instrumental Jazz Ensemble
Jr. High Instrumental Jazz Ensemble
Class AA (I) Instrumental Jazz Ensemble
Class AAA (I) Instrumental Jazz Ensemble
Elementary Instrumental Jazz Ensemble
Class AA (I) Instrumental Jazz Ensemble
Class AAA (I) Instrumental Jazz Ensemble
Class A (I) Instrumental Jazz Ensemble
Class A (II) Instrumental Jazz Ensemble
Class B Instrumental Jazz Ensemble
Class AAA (II) Instrumental Jazz Ensemble
Middle School Instrumental Jazz Ensemble
Class AAAA Instrumental Jazz Ensemble

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Winning performing groups are chosen from competition during the day. These groups are judged on balance, intonation, phrasing, dynamics, tempo, interpretation, precision, jazz excitement, fresh ideas, programming, and stage etiquette. Each group is chosen as being the best ensemble in its size classification.
CONCERT SCHEDULE

Saturday, February 26, 1994

**Kibbie Dome, 7:30 P.M.**

**Hampton Trombone Factory**
Lionel Hampton School of Music Trombones and Friends
**Jim Christensen, Director**

Saturday, February 26, 1994

**GTE GIANTS OF JAZZ CONCERT**
with a Special Tribute to **Dizzy Gillespie**

**Kibbie Dome, 8:00 P.M.**

Lionel Hampton and his New York Big Band
with Special Giants of Jazz Friends:
**Freddie Hubbard, trumpet**
**Claudio Roditi, trumpet**
**Pete Candoli, trumpet**
**Conce Candoli, trumpet**
**Wallace Roney, trumpet**
**Elvin Jones, drums**
**Herb Ellis, guitar**
**Oliver Jones, piano**
**Brian Bromberg, bass**

**U.S. Air Force Band Trombones, Travis AFB**

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**Lionel Hampton and His New York Big Band**

**LIONEL HAMPTON, VIBES**
Bill Titone, Manager
Bill Bergaacs, Road Manager
Ruben Cox, Valet
"Cappy" Titone, Secretary

**TRUMPETS**
Tony Barrero
Pat Rickman
Gerald Brazel
Barry Reis

**TROMBONES**
Charles Stephens
Jeff Nelson
Steve Armour

**SAXOPHONES**
Adam Brenner, alto
Cleave Guyton, alto
Marshall McDonald, tenor
Lance Bryant, tenor
Ray Franks, baritone

**RHYTHM**
Kuni Mikami, piano
Walter Wallace, bass
Wesley Watson, drums

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**JAZZ CHOIRS I & II**
**Dan Bukvich, Director**

**SOPRANO I**
Christina Amison
Liz Cho
Kristina Collins
Rockelle Collins
Kim Decker
Kyrin Hall
Jennifer Hudson*
Jill Lewis*
Jenny Lutz
Sadie Noah
Katrina Roop*
Theresa Smith
Sara Stimer
Eric Waldon*

**SOPRANO II**
Karla Bollinger
Christina Carlson
Beth Chuass
Patricia Crew*
Sharyne Hayes
Eric Humphrey
Kimberly Johnson

**ALTOS I**
Jillian Kantos
Kathryn Mareesh
Amy Matticks
Angela Mayhugh
Penny McClure*
Gena Merritt
Jennifer Moore
Margie Ney
Jill Pittman
Stephanie Sant
Christa Scharfner
Eric Smith
Monique Wessel

**ALTOS II**
Tracey Albrecht
Amy Anderson
Beverlee Atwood
Karen Berg
Kelly Bridgeman
Josie Cannon
Heather Cooper*
Rhonda Conley
Tina Crepton

**TRUMPETS**
Andy Ray
John Ericks
Jason Mower
Stuart Welch

**TROMBONES**
Brent Purvis
Greg Patton
Travis Brazil
Jason Malloy

**RHYTHM**
Mark Steinke, guitar
Suey Watts, piano
Dave Carver, bass
Amy Nelson, bass
Todd Sperger, drums
Bill Schwartz, drums

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**JAZZ BAND II**
**Robert McCurdy, Director**

**SOPRANO**
John Ericks
Jennifer Kooiman
Allison Lindholm
Jennifer McFarland
Karen Nash
Mary Ryan
Feather Stites-Patt
Kimberly Vaselend
Angela Wallace
Amy Willsen

**BARITONE**
Casey Blood
Christopher Bush
Brian Chin
John Ericks*
Todd Greson
Dave Hammond
R. Eric Johnson*
Robert Jones
Eric Julian
Ross Kake*
Hiroshi Ogawa
Ernest Palmer*
Matt Riggs
Chris Rivas*
Vince Roos
Vern Spencer
Matt Stenserek

**BASS**
Josh Bryant*
Mike Campbell

**SAXOPHONES**
Stephanie Lindsey
Bobbi Thompson
Pat Shrook
Rob Lewis
Vanessa Stahl

**TRUMPETS**
Brent Purvis
Greg Patton
Travis Brazil
Jason Malloy

**BARITONE**
Casey Blood
Christopher Bush
Brian Chin
John Ericks*
Todd Greson
Dave Hammond
R. Eric Johnson*
Robert Jones
Eric Julian
Ross Kake*
Hiroshi Ogawa
Ernest Palmer*
Matt Riggs
Chris Rivas*
Vince Roos
Vern Spencer
Matt Stenserek

**BASS**
Josh Bryant*
Mike Campbell

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**JAZZ BAND III**
**Rob Lewis, Director**

**SOPRANO**
Audra Sandmeier
Micheal Carter

**TRUMPETS**
Dawn Sandmeier
Michael Carter

**TROMBONES**
Jason Palmer
Victor Ingham

**RHYTHM**
Jeff Collins, guitar
Joe Weaver, bass
Ryan Digan, drums
Dave Smith, drums

**FLUTE**
Kelly Hildigenn
President's Message for the 1994 Lionel Hampton Jazz Festival

Thank you for joining us for the 27th Annual Lionel Hampton Jazz Festival to "become the music until the music stops" along with the Vibes President, Lionel Hampton. We pay special tribute to Lionel Hampton for his 66 years of devotion to Jazz as he and his Giants of Jazz Trumpet Friends pay tribute to his friend Dizzy Gillespie.

Celebrating its 27th year, the Lionel Hampton Jazz Festival is proud to present jazz artists who are legends throughout the world and who come to Moscow by special invitation to share America's unique art form with us.

During the four days of the festival some twelve thousand young musicians come to the university to learn from the world's finest jazz artists, who offer master classes by day and performances by night. Each evening concert is an experience in jazz at its best.

The jazz festival vividly illustrates the University of Idaho's fulfillment of its mission to educate aspiring musicians and to open the arts to all students and the community, not just in February, but throughout the year.

Music is the voice of the soul; all who participate - musicians, learners and listeners - will be uplifted by the music of the 27th Annual Lionel Hampton Jazz Festival.

Elisabeth Zinser
President
University of Idaho

From the Provost to Jazz Festival Participants

Welcome to the 27th Annual Lionel Hampton Jazz Festival! We are very delighted that you are able to attend this extraordinary event.

The University of Idaho is proud of its legacy of providing a well-balanced education enriched by visiting performers, lecturers, and our own outstanding faculty. Again this year we present performances by the world's greatest jazz artists. Student participants have a unique opportunity to display their musical talents in competitions and enhance their knowledge in workshops conducted by Dr. Lionel Hampton, our "National Treasure," and other renowned guest artists and critics.

We invite all visiting students to consider attending the University of Idaho and to become a part of this rich tradition of excellence.

Thomas O. Bell
Provost
University of Idaho
Fudge. Gift WoodWorks Chimes Area art Fine Area art.

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PRIVATE l0:00.

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1994 LIONEL HAMPTON JAZZ FESTIVAL

Clinics - Guest Artists

Wednesday - February 23, 1994
Special Jazz History Film Collection

Thursday - February 24, 1994
Dee Daniels, vocals
Kitty Margolis, vocals
Ray Brown Trio, featuring: Ray Brown, bass; Jeff Hamilton, drums; Benny Green, piano
Elvin Jones, drums and Brian Bromberg, bass
Paquita D'Rivera, clarinet/saxophone; James Moody, saxophone;
Greg Abate, saxophone
Buddy DeFranco, clarinet; Herb Ellis, guitar
Matthew Brubeck, cellos; David Widelock, guitar
Tomoaki Sakura, percussion (Japan); Mutsuko Fuji, lecturer (Japan)
Lew Soloff, trumpet; Arkady Shilkloper, horn; John Stowell, guitar
America's Band in Blue, U.S. Air Force - Travis AFB, CA

Friday - February 25, 1994
New York Voices, vocals
Kitty Margolis, vocals
Dee Daniels, vocals
Brian Bromberg, bass
Arkady Shilkloper, horn (Russia); John Stowell, guitar
Alexander Ouzounoff, basoon (France)
Primo Kim Quartet, featuring: Primo Kim, vocals & piano;
Jim Day, guitar; Andy Zadrozy, bass; Michael Slivka, drums
Young Chang clinician, Frank Conrad, demonstrates the Kurzweil Mark 150 Full Size Digital Concert Grand Piano

Saturday - February 26, 1994
Carl Fontana, trombone; Bill Watrous, trombone; Ian McDougall, trombone; Jeff Ustatko, trombone
Tomoaki Sakura, percussion (Japan); Mutsuko Fuji, lecturer (Japan)
Freddie Hubbard, trumpet; Claudio Roditi, trumpet;
Wallace Roney, trumpet
Elvin Jones, drums
Herb Ellis, guitar
Oliver Jones, piano
Brian Bromberg, bass
Dee Daniels, vocals; Kitty Margolis, vocalr; John Stowell, guitar
United States Air Force Band Saxophones
Young Chang clinician, Frank Conrad, demonstrates the Kurzweil Mark 150 Full Size Digital Concert Grand Piano
Arkady Shilkloper, horn; Alexander Ouzounoff, basoon;
John Stowell, guitar
Leonard Feather, jazz critic; Ira Gitler, jazz critic;
Chip Deffaa, jazz critic

Sign language interpreters can be made available if given enough notice.
Internationally acclaimed giant of the jazz world, and the undisputed "King of the Vibraphone" for well over half a century, Lionel Hampton began his phenomenal musical career at an early age when a student at the Holy Rosary Academy in Kenosha, Wisconsin, where he studied under the strict supervision of the Dominican Sisters. His first instrument was a set of drums and his idol during these early years was drummer Jimmy Bertrand whose records he treasured. Louis Armstrong soon became a major influence in Hamp's youth. It was in 1930 that Armstrong hired him to appear, on the drums, at a Los Angeles nightclub engagement. Louis was so impressed with Hampton's talents he invited him to join his big band for a recording session. During the session, Armstrong hired young Hampton to a set of vibes and asked if he knew how to play them. Lionel, who was well schooled in his keyboard studies, picked up the mallets and played. The first tune cut that day, "Memories of You," (with Lionel on vibes) became a tremendous hit and has remained a classic throughout the years.

In 1936, Benny Goodman asked Lionel to join his small group, featuring Goodman, Teddy Wilson on piano and Gene Krupa on drums. They immediately became the legendary Benny Goodman Quartet. Musical history was being made, both for their brilliant music produced and because they were the first racially integrated group of jazz musicians. The Swing Era had begun. "Moonglow," "Dinah," and "Vibraphone Blues" were immediate hits and will always remain classics in the jazz annals. Hampton formed his own band in the early 1940's. "Sunny Side of the Street," "Central Avenue Breakdown," his signature tune, "Flying Home," and "Hamp's Boogie-Woogie" all became top-of-the-chart best-sellers upon release and the name Lionel Hampton became world famous overnight.

The Lionel Hampton Orchestra had a phenomenal array of sidemen. Among those who got their start with Hamp were: Quincy Jones, Wes Montgomery, Clark Terry, Cat Anderson, Emile Black, Joe Newman and Fats Navarro. Among Lionel's proteges were singers Dinah Washington, Joe Williams, Betty Carter and Aretha Franklin. Over the years, jazz giant Hampton has received innumerable prestigious awards which keep coming to the distinguished musical master. Among them: The title, American Goodwill Ambassador, bestowed by Presidents Eisenhower and Nixon, The Papal Medal from Pope Paul II, Sixteen Honorary Doctorates, and in
1992 the highly esteemed Kennedy Center Honors Award, in which he shared the musical distinction with Mislav Rostropovich.

Reminiscing recently about his lifetime of honors and recognitions, Hampton held that the highlight of his career took place when the Music School of the University of Idaho was named the Lionel Hampton School of Music in 1987, becoming the first university music school to be named in honor of a jazz musician.

Also a celebrated composer, Hamp's original ballad, "Midnight Sun" (with Johnny Mercer and Sonny Burke) has become a beloved classic in American Jazz and popular music. His talent in the symphonic field is highly respected. Two major symphonic works, "King David Suite" and "Buenos Aires Suite" have been performed often by leading orchestras throughout the world. Now, at age 85, Lionel Hampton continues to keep an astonishing professional schedule. The energetic Hampton completely belies his venerable age. Despite the rigors of his hectic calendar, Hampton continues to amaze those in the music business with the care and time he devotes to many public service projects. A "dream" of his would be to aid in the creation of a university in Uptown New York "...where young Black kids can learn to be Doctors, Lawyers, IBM technicians, and, maybe even musicians."

Hampton divides his appearances between his exciting 17-piece orchestra (considered by critics to be the best big band of its kind in the world) and his 8-piece group of celebrated jazz artists. His long-time record label, Glad Hamp records, has released many dozens of recordings. Lionel's latest 1993 discs on the Telarc label are "Dedicated to Diz" and on the TelArchive label, "Vintage Hampton." Hamp will tell you that late February is his happiest time of the year when the University of Idaho presents THE LIONEL HAMPTON JAZZ FESTIVAL now in its twenty-seventh year. The Festival is proud to present jazz artists from around the world who come to Moscow by special invitation. What's on Lionel's agenda following the Festival? There are a series of concerts, nightclub engagements, overseas tours, and, at Lionel's insistence, some time set aside for him to concentrate on the musical compositions he's now working on. Several TV specials are upcoming and a highly anticipated series of concerts in China are in the making for late 1994 or early 1995. Lionel Hampton would like you to know, "These octogenarian years of mine are my best years yet!"
Lionel Hampton with the Benny Goodman Sextet, late 1930's

Lionel Hampton and band members rehearsing, 1940's

Lionel Hampton at the Paramount Theatre, New York, 1937

Lionel Hampton in Los Angeles at the beginning of his bandleading career, c. 1935

Lionel Hampton at the Olympia Theatre, Paris France, c. 1959

Lionel Hampton, 1950's
Della began singing in church when she was six years old and throughout her formative years she was involved in gospel singing. At thirteen, Della was hired by the late Mahalia Jackson to sing with her group. Later, while attending Wayne State University, she formed her own female gospel group, "The Meditation Singers," which is listed in Who's Who of Gospel Music. Her real break came when she was hostessing and singing at Detroit's famed "Flame Showbar," where she was exposed to the talents and styles of such music greats as Ella Fitzgerald, Billy Eckstine, Dinah Washington, Sarah Vaughan, Billie Holiday and others. Della, in turn, developed an individual style that was her springboard to national prominence. She moved to New York City and became a vocalist with the Erskine Hawkins Orchestra and signed a recording contract with Jubilee Records. After her first major hit, she was voted "The Most Promising Singer" by Billboard, Cashbox, and Variety. Della signed on with RCA records and subsequently enjoyed her biggest hit "Don't You Know," which led to performing for the next nine years on the Las Vegas Strip. In the thirty years that followed she has continued her string of recordings and she was nominated for a Grammy as "The Best Female Soloist in Gospel". Della Reese has appeared on television shows too numerous to list, and many that are now considered classics. Her recent has been as co-star in the CBS comedy series "The Royal Family." She still performs in concert halls, nightclubs, and music festivals, in between tapings of television shows, with unanimous acclaim from critics and audiences alike. Her unique blend of jazz-blues-gospel textures and phrases makes for a sound that is unmistakably Della Reese.
GUEST ARTIST BIOGRAPHIES

THE RAY BROWN TRIO

Ray Brown
bass

Brown began his formal music training on piano when he was 8. He later learned to play bass by ear, and from then on a whole new world opened up for him. After high school, Brown went on the road with the Jimmy Hinesy Sextet and later the Snookum Russell band. Then Brown ventured off on his own to New York City where he was introduced to Dizzy Gillespie. His reputation had preceded him and he was invited to join in the next day’s rehearsal. He was hired and remained with the Dizzy Gillespie band for the next two years, playing with jazz greats Charlie Parker, Max Roach, and Bud Powell. He then formed his own trio with Hank Jones on piano and Charlie Smith on drums. He met many musicians during these years, among them was the great jazz vocalist, Ella Fitzgerald whom he married. Brown became a regular member of the Jazz at the Philharmonic Group and was introduced to Oscar Peterson, resulting in a 15-year liaison of brilliant music, warm friendship and respect. Brown has made hundreds of recordings, scored motion pictures, and performed on major television shows. The current Ray Brown Trio consists of veteran drummer Jeff Hamilton and piano sensation Benny Green.

Jeff Hamilton
drums

A midwesterner who got his musical start playing drum and bugle corps, drummer Jeff Hamilton is now one of the most in-demand percussionists on the West Coast. His studio credits run the gamut from sessions with Bud Shank and George Shearing to work with Natalie Cole on her Grammy-winning album, “Unforgettable.” He’s toured the nation and the world, including appearances with B.B. King and Ray Charles as a member of the Phil Morris Superband.

Benny Green
piano

At 29, Benny is a New York native rapidly becoming known as one of the most precocious players around. Before launching his career as a small group leader and keyboardist with the Ray Brown Trio, Green played with both Betty Carter and the redoubtable Art Blakey, with whom he worked from 1967 to 1969. Green has made several Blue Note recordings.

GUEST ARTIST BIOGRAPHIES

FREDDIE HUBBARD
trumpet

Freddie began his musical studies in junior high school and was offered a college music scholarship (on the French horn), but was bounced out “for playing too much jazz”. Freddie was then free to hone his talents playing with local greats Wes, Buddy and Monk Montgomery. Freddie ventured off to New York where he played with J. J. Johnson’s Sextet, Max Roach, Sonny Rollins and Slide Hampton, before getting an ideal showcase with Art Blakey’s Messengers in 1961, where Hubbard’s playing and writing were generously featured. Miles Davis heard him and helped Freddie land a contract with Blue Note Records resulting in recordings with Herbie Hancock, Dexter Gordon, Art Blakey, John Coltrane and Ornette Coleman. Hailed by some as the successor to Clifford Brown, he has played with many of the giants of jazz and has been a regular and reliable favorite on the international festival circuit. Freddie, voted as best trumpet player in the world in the Down Beat Readers Poll, has demonstrated his talent throughout the world in concert appearances.

PAQUITO D’RIVERA
saxophone and clarinet

Born in Havana, Paquito was a child prodigy who began his musical studies at the age of five under the tutelage of his father, Tito, himself a well-known classical saxophonist and conductor in Cuba. At the age of six he was performing in public and when he was seven became the youngest artist ever to endorse a musical instrument when he signed on with Selmer. Paquito entered the Havana Conservatory to study music at the age of twelve and by nineteen, was performing as featured soloist with the Cuban National Symphony Orchestra. Paquito co-founded and conducted the renowned Orchestra Cubana de Musica Moderna for two years, then joined some of the musicians to form the group “Inkere” which created a completely new mixture of jazz, rock, classical, and traditional Cuban music. This musical movement resulted in the historic recording “Havana Jam” which received a Grammy. Dissatisfied with the constraints placed on his music in Cuba, D’Rivera sought asylum with the American Embassy. Encouraged by Dizzy Gillespie, David Amram, and others, Paquito was introduced to the jazz scene in New York and was given his first recording date. Throughout his career in the U.S. his albums have received rave reviews from critics and have hit the top of the jazz charts. His albums have shown a progression that demonstrates his extraordinary abilities in bebop, classical and Latin/Caribbean music as well as South American music which he is presently exploring.
JAMES MOODY
multi-instrumentalist

Never less than professional, Moody is a swinger on tenor and alto saxophones, and a fine, sweet flutist. Moody started playing the saxophone when he was 16 and showed a natural aptitude which enabled him to become quite fluent on the instrument by the time he was drafted in 1943. After the war, Moody played with Dizzy Gillespie's band, lived in Paris for two years, and throughout the 50's and early 60's, toured extensively around the U.S. In the early 70's, Moody settled in Las Vegas and played in house bands at the Flamingo and Hilton Hotels with celebrated jazzmen like Carl Fontana, Sam Noto, and Red Rodney. In recent years, Moody has frequently played European festival and club dates. A consummate musician and restless explorer of the inner resources of chord sequences, Moody sees his music as something of a religion and after 40 years as a professional musician, he still practices regularly.

ELVIN JONES
drums

Elvin Jones comes from a family of musicians, brother Hank is known as one of the finest pianists in jazz and brother Thad has become a highly successful trumpeter and flugelhorn player. In inventing and perfecting his unique "polyrhythmic" technique, Elvin Jones changed the direction of jazz drumming, raising the status of rhythm to equal that of melody. He has influenced the way a generation makes and hears music. He has performed with such jazz greats as Charlie Parker, Sonny Stitt, Miles Davis, Tommy Flanagan, Kenny Burrell, Pepper Adams and Lou Hayes. Elvin first came to global prominence through his association with John Coltrane, as part of the legendary 60's quartet which also included McCoy Tyner and Jimmy Garrison. Through 1966, Elvin contributed to some of the most controversial, influential, and ultimately important music in jazz. Since that time, Elvin has been active as performer, composer, arranger, producer, and educator and has tirelessly brought his message to nearly 40 countries.

GENE HARRIS QUARTET
Gene Harris
piano

First touching a piano at the age of four, Harris was playing professionally at age seven, had his own radio show by the time he was fourteen, and appeared in nightclubs in the Midwest. Following three years in the military, Harris formed a group called the Four Sounds and recorded for more than fifteen years on the Blue Note label. Harris toured Europe as the pianist with the Ray Brown Trio and Milt Jackson-Ray Brown Quartet. In 1989, he embarked on three years of world tours billed as Gene Harris and the Philip Morris Superband. Harris has performed with famed musicians Stanley Turrentine, Benny Carter, Ray Charles, Dizzy Gillespie, Lou Rawls and Aretha Franklin to name only a few. In 1991, his recording with B.B. King, "Live at the Apollo" won a Grammy for best traditional blues album. The Gene Harris All Star Big Band Tribute to Count Basie was nominated for a Grammy in 1989, was awarded Japan's Gold Disc by Swing Journal, and was one of Billboard's Top 25 Jazz Albums of 1988. In 1987, Harris' album, The Gene Harris Trio Plus One, was awarded the Grand Prix du Disque de Jazz, the French equivalent of the Grammy.

Ron Eschete
guitar

Ron Eschete teaches at the Guitar Institute of Technology in Hollywood and is the author of several books on guitar methods. Ron has performed with many jazz greats including Buddy Greco, Richie Cole, Dave Griesen, Dizzy Gillespie, Mickey Roker, Cone and Pete Candoli, and Billy Higgins. In addition to Harris, he has performed and recorded with Ray Brown, Al Grey, Grady Tate, Lionel Hampton, and Milt Jackson.

Luther Hughes
bass

Harris moved Luther Hughes and his family from Ohio to California 22 years ago to work in the quartet. Since that time, Hughes has played bass with David Benoit, Horace Silver, Carman McRae, and Jack Jones. When not performing with Harris, he plays locally in the Los Angeles area.

Paul Humphrey
drums

An extremely talented and well-respected drummer in the jazz community, Paul Humphrey has recorded and performed with Harris off and on for years. He also has played with other jazz greats including Lee McCall and Freddie Hubbard. Since reuniting, the quartet has recorded two albums on the Concord Jazz label, including "Back and Blue" which won the German equivalent to the Grammy in 1992.
HERB ELLIS

guitar

Guitarist Herb Ellis creates a fully original style, playing melody with sensitivity and phrases with a horn-like conception. Given his first guitar at the age of four, Ellis has since graced the harmonious contributions of Jimmy Dorsey, Ella Fitzgerald, Julie London, Oscar Peterson, and Charlie Byrd. He won a Grammy in 1990 as a member of the Oscar Peterson Trio in the category of Best Jazz Instrumental Performance. Jazz critic Leonard Feather described the guitar duo of Ellis and Joe Pass in the 70's as "unabashed advocates of swinging improvisation; their teamwork has a relaxed living room feeling rather than a concert hall precision." Ellis uses an Art-Pro guitar of his own design, known as the Herb Ellis Model, which boasts a special neck that makes it technically easier to play. He currently explores his instrument with the "Great Guitars," as a duo with Barney Kessel and as a featured artist in jazz concerts and night clubs.

LEW SOLOFF

trumpet

Born in New York City, Lew began trumpet studies at the Juilliard School of Music and is a graduate of the Eastman School of Music. He has played with the Thad Jones-Mel Lewis Band, Ornette Coleman, Dizzy Gillespie, Frank Sinatra, and Marianne Faithfull and was a featured member of "Blood, Sweat and Tears". Lew toured and recorded with the Gil Evans Orchestra for twenty years. He has recorded many albums and is currently on the faculties of the Manhattan School of Music, New York University, and Parsons School of Design.

OLIVER JONES

piano

Now a world figure in jazz, with appearances in Nigeria, Cuba, New Zealand, Paris, London, and New York City, where his incredible technique combined with warm audience rapport has brought Oliver rave reviews from the toughest jazz critics and audiences. Jones did not undertake a full-time jazz career until 1980 after spending two decades as accompanist and musical arranger for Jamaican vocalist, Kenny Hamilton. Jones grew up in Montreal just three blocks away from piano jazz great, Oscar Peterson and studied for 12 years with Daisy Peterson Sweeney, Oscar's sister. Leonard Feather, jazz writer for the LA Times called him "one of the best musicians I have heard... certain to be established soon as Canada's greatest gift to jazz since Peterson himself."

BRIAN BROMBERG

bass

Growing up in a family of musicians where both his dad and brother played drums, Brian Bromberg began his career at the very young age of thirteen, as a drummer. At fourteen, Brian began his classical training on bass. Only a few years later, he was one of the most respected and talked about musicians in the business. By age nineteen, Brian was touring the world with Stan Getz, performed at Carnegie Hall, and has since played and recorded with many jazz greats including Horace Silver, Monty Alexander, Dave Grusin, Dizzy Gillespie, Richie Cole, Joe Farrell, Lee Ritenour, and Freddie Hubbard. A gifted musician, composer, arranger, producer, and performer, Brian reaches unprecedented melodic and technical heights with a variety of acoustic and electric basses including fretted, fretless, piccolo, upright, and synth. Brian's popularity is rapidly increasing and he is being recognized as one of the finest lead bass players of this generation.
BUDDY DEFRAUNCO  
clarinet

Buddy DeFranco has the unprecedented distinction of winning twenty Down Beat Magazine Awards, nine Metronome Magazine Awards, and sixteen Playboy All-Stars Awards as the number one jazz clarinetist in the world. Buddy is generally credited with leading the way for jazz clarinetists from the era of swing to the age of bop, being the first jazz clarinetist to play in the modern idioms of the greats, Charlie Parker and Dizzy Gillespie. He has made both concert and recording appearances with such stars as Gene Krupa, Charlie Barnet, Tommy Dorsey, Count Basie, Stan Getz, Oscar Peterson, and Billie Holiday, to name only a few. Buddy was appointed leader of the Glenn Miller Orchestra 1966-74. Since then he has resumed his jazz career and is performing and presenting clinics around the country. Buddy plays with technical brilliance, improvisational virtuosity and creative warmth. He is one of the most imaginative clarinetists playing today.

CARL FONTANA  
trombone

Carl Fontana is considered by musicians and educators as one of the world’s supreme jazz artists. His improvisational virtuosity and contemporary style have been the major influence of virtually every trombonist on the scene today. He has travelled with road bands such as Woody Herman, Hal McIntyre, and Stan Kenton and has appeared in Las Vegas showbands with such notables as Paul Anka, Wayne Newton, Frank Sinatra, Sammy Davis, Jr., Merv Griffin, and Benny Goodman. His personal appearances have seen standing-room-only audiences at jazz clubs in Los Angeles and New York. Periodically, Carl has recorded as a special guest artist with Louis Bellson, Supersax, and the World’s Greatest Jazz Band. In 1976, his own album received a Grammy nomination as well as tremendous public acceptance that has allowed him to pursue a continuous schedule of personal appearances with his trio throughout the world.

PETE CANDOLI  
trompet and flugelhorn

Within the music world, Pete Candoli is regarded as one of the most precise and eloquent interpreters of jazz. A trumpet player of major importance, Pete has played with over 27 of the top name bands including Tommy Dorsey, Glenn Miller, Woody Herman, Charlie Barnet, Stan Kenton, Les Brown, and Count Basie. He has composed and arranged music for Judy Garland, Ella Fitzgerald, and Peggy Lee, and made recordings with over fifty top recording artists, including Henry Mancini, Igor Stravinsky, Nelson Riddle, and Quincy Jones. Pete was named outstanding trumpet player by both Down Beat and Metronome Magazine, the two most prestigious publications in the music business. When Pete is not playing a jazz festival, concert or nightclub, he is active conducting college music seminars.

CONTE CANDOLI  
trumpet

Now recognized as an International Jazz Giant of the trumpet, Conte began blowing his horn at the age of sixteen, working his way around the major big bands of the time, Woody Herman, Stan Kenton, Charlie Barnet, Benny Goodman, and Jimmy Dorsey. He has played with many of the smaller best known jazz ensembles such as Brass, Sax, Charlie Ventura, Shelly Manne, Howard Rumsy’s Lighthouse All Stars, and many others. Renowned as one of the world’s top studio musicians, Conte Candoli probably works on more recording sessions than any other living trumpet player. He has recorded with Frank Sinatra, Bing Crosby, John Lennon, Chicago and other contemporary artists as well as on his own. He has been highly visible as part of the brass section of the NBC Tonight Show Band for many years.
CLAUDIO RODITI

Trumpet

Roditi began his musical studies when he was just five years old. By the time he was 12, he had already become a serious jazz listener. Eight years later, he was named a finalist in the International Jazz Competition in Vienna. Claudio studied music at the Berklee School of Music in Boston and later joined the faculty of the School of Contemporary Music, all the while continuing to perform at clubs and concerts. In 1976, Claudio moved to New York where he has performed and/or recorded with Charlie Rouse, Herbie Mann, Slide Hampton, and Paquito D’Rivera, among others. Claudio integrates post-bop elements and Brazilian rhythmic concepts with ease and plays with power and lyricism. This versatility keeps him in demand as a leader, a studio musician and a sideman. He is also a composer and arranger and has five critically-acclaimed albums. Currently he leads his own band and frequently travels as a member of Dizzy Gillespie’s United Nations Orchestra.

BILL WATROUS

Trombone

A jazz trombonist who is among the best on his instrument, Bill Watrous has played with Quincy Jones, Woody Herman, Count Basie and was a member of the group “Ten Wheel Drive”. He has recorded with many top name artists, including Frank Sinatra, Quincy Jones, Ella Fitzgerald, Peggy Lee, and Ray Charles, to name only a few. Bill was a staff musician for CBS and a member of the bands for the Dick Cavett and Merv Griffin Shows. He has been named number one jazz trombonist for seven consecutive years in Down Beat’s Reader’s Poll and won the magazine’s Critics Awards twice. Bill is an active performer and has recorded nine albums. His second was nominated for a Grammy.

WALLACE RONEY

Trumpet

Wallace was four when he began toying with the trumpet and five when he began theory and piano lessons. By nine Wallace was studying advanced trumpet with Sigmund Haring of the Philadelphia Orchestra, his hometown band. By thirteen Wallace had his own band and a year later he recorded with poet/activist Haki Madhubuti. In 1979, he won Down Beat Magazine’s “Best Young Jazz Musician of the Year” award announcing him to be one of the most important “future people” in jazz. After attending Howard University and the Berklee College of Music, he joined Art Blakey’s Jazz Messengers and later was offered the music director’s chair by Blakey. At the same time, drummer Tony Williams requested Wallace’s horn in the front line. He toured with both bands and his reputation grew, winning Down Beat’s Critics Poll as Talent Deserving Wider Recognition in 1990. (No less than Dizzy Gillespie listed him as a personal favorite.) In 1991, Miles Davis invited Wallace to perform with him in the Montreux Jazz Festival and in 1992 a special band in tribute to Miles Davis was formed. Featuring Wayne Shorter, Herbie Hancock, Ron Carter, Tony Williams and Wallace Roney as starring trumpeter, the band began a world tour in 1992. When asked about his musical direction, Wallace replied that he strives to “push music as far as it can go. We’re dealing with polyphonic and polyharmonies. The way you can superimpose chords over chords has become very intriguing to me.”

IAN McDougall

Trombone

Born in Calgary, Canada, Ian grew up in Victoria, leaving there in 1962 to tour in England with the John Dankworth Band. He returned to Canada in 1962 and began a lengthy career as a freelance player, composer and arranger in Vancouver and in Toronto where, until 1986, he was also the leader and solo trombonist with Rob McConnell and the “Boss Brass” and the “Brass Connection”. He now resides in Victoria and teaches trombone and jazz studies at the University of Victoria.
GUEST ARTIST BIOGRAPHIES

GREG ABATE
saxophone

Greg Abate has played professionally for twenty-two years. Upon completion of his studies at Berklee College of Music, his credits include lead alto saxophone with the Ray Charles Orchestra 1972 and 1973, tenor saxophone with Dick Johnson and the Artie Shaw Orchestra 1985 through 1987, and, when available, a member of the Duke Beloeil Orchestra since 1980. Since leaving the Artie Shaw Orchestra, Greg has launched his career as a Bebop player touring the United States, Europe, and Canada. He has recently recorded "Straight Ahead" with Claudio Roditi, Hilton Ruiz, George Mraz, and Kenny Washington.

JEFF UUSITALO
trombone

Probably the finest and most "on call" trombonist in the Northwest, Jeff Uusitalo has made his international mark from his base in Portland, Oregon for over twenty years. He toured with the San Kenton band from 1975 to 1976. He has performed with well known jazz artists such as Carl Fontana, George Cables, Billy Higgins, Barney McClure, Bobby Shew, John Heard, Rob McConnell, and many more. Jeff has toured throughout the United States, Canada, Europe, and Japan. He recently performed on a one-hour television special called "The Jazz Summit" which is being aired on Public Broadcast stations nationally. Jeff is currently a faculty member of the Mount Hood Jazz Festival Workshop and teaches privately in Vancouver, Washington.

DAVID WIDELOCK
guitar

MATTHEW BRUBECK
cello

The Brubeck & Widelock duo perform music that can be best described as contemporary chamber jazz. "Contemporary" because the duo draws on a repertoire that includes original material with bop, funk, classical, Latin, African, Middle Eastern, and Balkan influences as well as performing standards and jazz classics. "Chamber" because the interplay of cello and guitar offers the highly personal, intimate, and acoustic character of chamber music. "Jazz" because the intricate arrangements serve as the departure point for flights of inventive, spontaneous improvisation. Both musicians compose for the duo and both instruments are capable of playing themes, soloing, and providing accompaniment. The duo was formed in 1988 when Matthew and David were both playing in the Bay Area Jazz Composers Orchestra. Since then the duo has performed in many concerts, festivals, club dates, clinics, released two albums, and toured Europe.

NEW YORK VOICES
vocals

Four members of this five-voice ensemble became acquainted at Ithaca College between 1978 and 86: saxophone major Damon Mader, piano majors Peter Eldridge and Caprice Fox and theater major Kim Nazarian. During 1986 they toured Europe as a singing group. The following year, New York Voices was officially inaugurated with the addition of Sara Kriger, a former club and session soloist. The multi-talented Laura Kinnihan now replaces Sara Krieger who has left the quintet (with their blessing) to fly solo. The group has been together only a short time, but they move and blend as if they have been together a lifetime. Their flawless harmony paves the way for smooth transitions in style. The Voices' sound could be compared to Manhattan Transfer in originality; however when it comes to style, they cannot be limited to one or two categories because of their multiple levels of diversity - a combination of classical, jazz, pop, Latin, and R&B elements. On the road, the quintet adds a jazz-rhythm section, keyboards, drums, and bass to fill out their sound. Never taking themselves too seriously, yet meticulous about their art and artistry, New York Voices demonstrate camaraderie, audience appreciation, and sheer good cheer.
DEE DANIELS  

To embody a song, one must have the right "equipment". Dee Daniels proves time and again that she does - with a four octave range that began began by wrapping itself around the gospel music in her father's church choir in Oakland, California. Her talent made its mark at a very young age and she continued to develop her love for music as she entered the University of Montana where she founded, directed, wrote arrangements for, and accompanied the University's noted Black Ensemble Gospel Choir. In 1972, she joined "Dinamic," an established group in the Seattle area, and introduced her gospel roots to the more commercial areas of rhythm and blues, soul, and rock. The next years saw regular club appearances and a growing audience throughout the Pacific Northwest. By 1974, Dee's reputation had extended to California where she was invited to appear at a popular Hollywood nightclub. She stayed for one year, performing at other clubs, playing concerts, and branching into recording backing vocals for many artists, as well as singles for national products and companies. Dee returned to Seattle and during the next four years she captivated capacity crowds while fronting trios, quartets, big bands, and performing solo. She enjoyed regular radio and television exposure and was honored with several civic and national awards for her music. By 1979, Dee was beginning to be recognized as a "jazz singer" by the public and critics alike. In 1982, she began a five-year stint in Europe where she performed with many of the jazz greats, including Ernestine Anderson and the late Sarah Vaughan. Today, Dee Daniels makes her home in Vancouver, B.C. and her voice and presence continue to make an international statement while she performs around the world where every performance ends with a standing ovation.

KITTY MARGOLIS  

Kitty grew up in the San Francisco Peninsula, listening to the sounds of Nat King Cole, Ella Fitzgerald, Billie Holiday, and Duke Ellington. Kitty first began performing publicly in Boston with a western swing band while attending Harvard. She continued her education at San Francisco State where she studied with jazz great John Handy; had her own radio show, and began her commitment to jazz. Margolis has a rich, deep voice and she couples it with extraordinary scatting abilities. After her debut album, Kitty has proven she is an accomplished, full-blown jazz singer. Besides her constant Bay Area appearances, she makes yearly forays to East Coast clubs, has done several European tours, has performed on the S.S. Norway's Floating Jazz Festival in the Virgin Islands (in a line-up that included Dizzy Gillespie), and completed a three-week tour of Japan. As Jazz Forum magazine proclaimed, "Kitty Margolis has emerged as one of the top jazz singers of the 1990's."

JOHN STOWELL  

Guitarist John Stowell calls Portland, Oregon home but he's also at home on stages and in studios from Seattle and San Francisco to Berlin and Leningrad. Of Stowell's playing, noted jazz critic Nat Hentoff says he can, "make an electric guitar sound like a singing voice." He has teamed with noted bassist David Friesen for six albums, including Through The Looking Glass, which was named one of the ten best jazz recordings of the decade by the Los Angeles Examiner. When not in the studio or appearing with such artists as Milt Jackson, Art Farmer and Bill Watrous, Stowell spends much of the year doing clinics and workshops at colleges and universities. He is an adjunct faculty member at Portland's Marylhurst College.

LEONARD FEATHER  

Jazz Critic

Long established as the world's foremost and most respected writer on jazz, Leonard Feather is the author of the famous "Encyclopedia of Jazz" reference books, his personal memoir "The Jazz Years," the collection of essays entitled "From Savoy to Miles," and nine other books on jazz. The most honored historian in his field, Feather received the first journalism Grammy award ever given by NARAS (the Recording Academy) for his 1964 liner notes on "The Ellington Era." In 1971 he was nominated for an Emmy as producer of "The Jazz Show," a series seen on KNBC, Los Angeles. In 1981 he received a citation from Mayor Tom Bradley and the L.A. City Council at a banquet to establish Leonard Feather Scholarships at the Duke Ellington School of the Arts in Washington, D.C. He won Down Beat Magazine's Lifetime Achievement award in 1981 and was awarded an honorary Doctorate of Music at the Berklee College of Music in Boston in 1984. Born in London, Feather lived in New York for many years before moving to California. In New York he composed music and/or lyrics for some 225 works, recorded by Andre Previn, Louis Armstrong, George Shearing, Duke Ellington, Ella Fitzgerald and countless others. As a producer he was the first to record Shearing, Sarah Vaughan, Dinah Washington and many more; he produced some 200 sessions with most of the leading jazz artists. His biggest hit songs were "How Blue Can You Get," a three million seller for B.B. King, and several chart toppers for Dinah Washington such as "Evil Gal Blues," "Saby Papa Blues" and "Baby Get Lost." As a lecturer, Feather has given History of Jazz Courses at UCLA, UC Riverside, Loyola-Marymount and Cal State Northridge. He has appeared on many TV documentaries devoted to Billie Holiday, Charlie Parker, Duke Ellington and Benny Carter among others.
IRA GITLER  
Jazz Critic

Ira Gitler is a New York-based writer, concert producer and educator. He is the author of *Jazz Masters of the '50s*, and co-author of *The Encyclopedia of Jazz in the '70s*, and the *Biographical Encyclopedia of Jazz* with Leonard Feather. He is currently in progress for Oxford University Press. He was previously Professor of Jazz History and Artist-in-Residence at City College, CUNY, since 1986 he has taught jazz history at the New School of Social Research's Jazz and Contemporary Music Program. In the fall of 1992, he began an association with the Manhattan School of Music, teaching *Tunrs of the Tenor Saxophone.* He has participated in jazz clinics and festivals internationally, including those at Stanford University, University of Calgary and Siena Jazz Seminars (Italy) as a jazz historian. He was a Guggenheim Fellow in 1974. A former New York editor of *Down Beat magazine*, 1963-4 and 1967-70, he currently writes for *JazzTimes*, *Swing Journal* (Japan), and *Musician* (Italy). Gitler has annotated LP's and CD's for record companies since 1951, when he first worked for Prestige Records. Between 1951-70, he produced sessions for the company with Sonny Rollins, Miles Davis, the Modern Jazz Quartet, Thelonious Monk, Stan Getz and Art Farmer. He has since produced concerts for the Newport Jazz Festival-New York and its predecessors, Kool and Jive, 1968-93; he has also served as host of his own radio shows on WNCN and WBAA in New York City, and in Colorado on KDAX.

CHIP DEFFAA  
Jazz Critic

Chip Deffaa is the ASCAP-Deems Taylor Award-winning jazz critic of the New York Post and a regular contributor to *Entertainment Weekly*. He has written about music for magazines worldwide, including *England's Crescendo*, *Canada's Goddess*, *Japan's Swing Journal*, and *America's Down Beat*, *Living Blues*, and *JazzTimes*. He also contributed to the landmark New Grove Dictionary of Jazz. At Princeton University, Deffaa was a student of distinguished Ezra Professor of Journalism Irving Dillard. He is a trustee of *The Princeton Tiger* magazine today. In addition, Deffaa has been a radio host, and in partnership with his sister, Deborah, a cable television producer. He is the author of such books about jazz (all of which are currently in print) as *Voices of the Jazz Age* (published in the United States by the University of Illinois Press and in Great Britain by the Bayou Press), which was a finalist for the Excellence in Recorded Sound Research Award of the American Association for Recorded Sound Collections; and *Swing Legacy, Traditionists and Revolutionists in Jazz*, and *In the Mainstream*, (published in the United States and Great Britain by the Scarecrow Press). His specialty is preserving the oral histories of veteran jazz artists.

PRIMO KIM QUARTET

**Primo Kim**

**vocals**

A dynamic jazz vocalist and pianist, Primo Kim has performed throughout the United States and has appeared with Louis Armstrong and Roger Williams. As a headliner for the Tropicana, Sands, and Frontier Hotels in Las Vegas, Primo established himself as a top rated entertainer and has been a featured performer at the Latin Quarter in New York City. He has been a mainstay in the Seattle music scene for over 20 years and has performed in every major concert hall in the city. A versatile entertainer, Primo creates an "easy listening" atmosphere as a nightclub performer or captures the audience with a swinging big band style.

**Andy Zadrozny**

**bass**

Seattle based bassist and teacher, Andy Zadrozny played with the Seattle Symphony, the Seattle Opera, and Rashid Ali.

**Michael Silvka**

**drums**

Michael started playing drums at the age of two and continued through high school and four years of service in the Navy. He played in numerous bands and clubs in San Diego and in the Mid-West during the 70's. Michael settled in Lansing, Michigan where he worked with various jazz and blues groups and became an instructor of drums at Lansing Community College. In 1985 he made his first trip to Japan working as a jazz musician in a variety of bands. He is currently living in Seattle playing clubs and teaching privately.

**Jim Day**

**guitar**
ARKADY SHILKLOPER

horn

Russian performer, Arkady Shilkloper is considered by many critics to be the world’s premiere jazz french hornist. He was recently honored with a premiere performance for the International Horn Society here in the U.S. Arkady appeared at the Lionel Hampton Jazz Festival in 1990 where he was presented with his very own french horn - a gift from Chevron Corporation. Arkady quickly became a favorite at the Festival, displaying his one-of-a-kind musical talent.

ALEXANDRE OUZONOFF

bassoon

Determined not to become an orchestra musician, but a chamber music player, Alexandre created the IDZI TRIO and won the Diploma of International Competition in 1978. Wishing to give a new boom to the bassoon, Alexandre dove undaunted into “contemporary creation” (a Research Grant delivered by the French Ministry of Culture in 1983). After receiving wide recognition at many prestigious festivals in Europe, he decided to fulfill his insatiable musical inquisitiveness by practicing improvisation. In 1991, he joined two musicians, György Kurtag (keyboards) and Sebastian Quessada (drums) to form the KOQ TRIO, a genuine ground of exchanges where his own compositions are combined with improvisation. He has been requested by the French Ministry of Culture to run educational music training courses and for ten years has been on the faculty at the École Nationale de Musique d’Evreux.

HITOSHI MAEDA

Inventor of the Sanukitaphone

In 1979, Hitoshi Maeda attended a conference of the Japanese Archaeological Society, where he learned that the eastern slope of Mount Kanyama (the mountain on which he lives) had been the source of materials employed in the production of stone implements from the Palaeolithic era. Mr. Maeda had known of the existence of a type of volcanic rock called “sanukite”, and that it had been used in ancient times for the production of spearheads and axes, but had no idea that he was living right on top of this rock! He began the production of stone musical instruments with the idea of bringing back to life the mysterious qualities of this rock. Experiments carried out in an anechoic chamber have astonished the specialists. Normally the sound will be completely different in an anechoic room, people’s voices sound as though they are speaking under water, however the sound from the sanukite is not affected. And on the oscillograph, clear wave forms appear systematically. Even the experts are puzzled by this phenomenon. Seeking guidance from specialists in this field, he began his own studies of stone instruments, and created the first “petrophone”, an instrument similar in shape to a xylophone and consisting of thirty stone keys covering a range of two and a half octaves. He has continued his own analyses into the specific vibrational properties and wave forms of sanukite while benefiting from a wealth of scholarly advice from composers, leading musicians, geologists, archaeologists, oscillation engineers, religious scholars, and artists in the creation of these instruments.

TOMOAKI SAKURA

Japanese Percussionist

Will be performing on a newly created instrument called the Sanukitaphone, a special Japanese vibraphone made of a rock (sanukite) found only one place in the world. Sanukite was used thousands of years ago as a tool of healing because of its incredible resonance.

MUTSUKO FUJII

Japanese Percussionist Lecturer

A renowned Japanese lecturer, will be discussing the newly created Japanese Vibes made from the rock, Sanukite, a highly resonant rock that when struck creates a beautiful, clear, vibrant tone.
Virginia Wicks

International Publicist

Virginia's career as a publicist began the day Nat" Cole said he wanted to record a song she'd written. She met the star and his manager, who suggested she might enjoy doing record promotion for Nat and his other clients. Knowing nothing of the field, but thrilled with the prospect of representing Nat Cole, Wicks opened a small one room office, and her career in public relations began. In the thirty-five plus years that followed, she represented hundreds of clients including: Benny Goodman, Artie Shavlik, Ella Fitzgerald, Ray Brown, Rock Hudson, Shari Lewis, Eartha Kitt, Cornel Wilde, Thelonious Monk, Mel Torme, Peggy Lee, Stan Kenton, Dizzy Gillespie, Harry Belafonte, Herb Ross, Diahann Carroll, and Patricia Carroll, among others. Currently, Virginia represents Lionel Hampton and the annual Lionel Hampton Jazz Festival. For special publicity information regarding Lionel Hampton or the Lionel Hampton Jazz Festival contact Virginia Wicks and Associates, 9742 Cresta Drive, Los Angeles, California 90035, (310) 559-0376, FAX (310) 559-3173.
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CHARLES ARGERSINGER
Washington State University
Pullman, WA

Charles Argersinger is the International Association of Jazz Educators International Chairperson of Jazz Composition and Arranging. Formerly the Director of Jazz Studies at DePaul University in Chicago. Dr. Argersinger is currently the Composer-In-Residence at Washington State University.

STEVE BAER
Columbia Basin College
Pasco, WA

After 25 years of teaching and conducting in the public schools and community college, Steve left the classroom this year to become the Director of Student Programs at Columbia Basin College. He remains active as a performer/conductor/clinician in community and church positions.

DAVID BENNETT
Salt Lake City, UT

David Bennett is a full-time freelance saxophonist, private music teacher and composer/arranger. He received his undergraduate music degree from Arizona State and a Master’s in Music from Appalachian State University. Currently living in Salt Lake City, David leads a jazz quartet and 10 piece Latin ensemble (Latin College). In addition, he’s currently publishing compositions and arrangements of jazz and latin works for big band, 10 piece salsa and chamber groups.

STEVE CALL
Brigham Young University
Provo, UT

Steve Call teaches tuba, euphonium and jazz piano at Brigham Young University. Along with directing the BYU Jazz Ensemble and Jazz Legacy Dixieland Band, he teaches jazz improvisation and coordinates the jazz combo program. He has performed on many movie soundtracks and has composed/arranged numerous TV and radio commercials for the Utah advertising market.

DAVID L. CAZIER
Columbia Basin College
Pasco, WA

David Cazier, previously of Rogers High School in Spokane, WA, is now Director of Choral Activities at Columbia Basin College. He is also a vocal jazz arranger and clinician throughout the Pacific Northwest.

JAMES CHRISTENSEN
Walt Disney Company
Villa Park, CA

Jim has been associated with the Walt Disney Company for over 25 years as a composer, arranger and conductor. He also freelances in Los Angeles area and is a trombone clinician for CONN (UMP). His catalog of 250 publications is performed world wide.

MEL CLAYTON
Northshore School District
Bothell, WA

Currently President-elect of the Northwest Division of MENC, Mel Clayton’s participation in the U of I Jazz Festival began in 1971. He has taught at the junior high, high school, and community college levels.

PETER CRAWFORD
College of Southern Idaho
Twin Falls, Idaho

Pete Crawford is an assistant professor of music at the College of Southern Idaho where he is instructor of low brass, music theory, concert band, and Jazz improvisation. Pete is kept busy throughout the year as an adjudicator and soloist.

ROBERT H. CURNOW
Sierra Music Publications
Liberty Lake, WA

Robert Curnow is a former trombonist, arranger, composer, and producer for the Stan Kenton Orchestra. He has spent eleven years as Director of Bands and Jazz Studies at Cal State Los Angeles and eight years as the director of McDonald’s All American High School Jazz Band. He is also a past president of International Association of Jazz Educators.

JAMES CUTLER
Jamco Music
Bellevue, WA

A jazz saxophonist and flutist, Jim has been performing and teaching in the Seattle area for the last seven years. Jim also composes for jazz groups of various sizes and instrumentation, while expanding into the electronic publishing field.

DR. K. NEWELL DAYLEY
Brigham Young University
Provo, UT

Dr. Dayley served as Director of Jazz Studies at Brigham Young University for 14 years. He recently completed an eleven year term as chair of the Department of Music at that institution. His creative involvement in jazz remains strong and active.
FRANK DeMIero
Edmonds School District
Edmonds, WA.

Frank DeMiero is co-owner of Sound Music Publications and the founder and director of the Frank DeMiero Jazz Camp. He also founded the Soundwaves Vocal Jazz Choir and was the Director of Music and Edmonds Community College from 1974-1985.

LEO DODD
Bellevue Community College
Bellevue, WA.

For twenty-three years, Leo Dodd directed the award-winning Jazz Band program at Interlake High School in Bellevue, WA. He is a past president of the Washington Unit of the International Association of Jazz Educators and is presently the director of instrumental Jazz at Bellevue Community College.

TIMOTHY FRANCIS
Los Angeles, CA.

Mr. Francis is a graduate of Xavier University and Tulane Law School. After practicing law in New Orleans, Francis served as Counsel to United States Senator John Breaux and later as the Chief Operating Officer for Steve Vander Enterprises in Los Angeles. He also serves as a member of the Gladys and Lionel Hampton Foundation in New York. Currently, Mr. Francis is the writer and co-producer for the Hendrix’s new movie "Stopthin’.

ALAN GEMBERLING
University of Idaho
Moscow, ID.

As an assistant professor of music at the Lionel Hampton School of Music, Alan directs the Vandal Marching Band, Concert Band, Basketball Band, Jazz Band III, and teaches trombone. He is active throughout the Northwest as an adjudicator/clinician for both concert and jazz bands. He has been a professional musician on trombone and string bass since 1978 and performs regularly in jazz bands and as a featured soloist throughout the area.

BYRON Gjerde
Columbia Basin College
Pasco, WA.

Byron Gjerde is the Dean of Students at Columbia Basin College and served as Director of Choral Activities at the College for 12 years where the Jazz Choir was invited to perform at the national conference for the International Association of Jazz Educators in 1984 in Kansas City. He remains active in jazz education as an adjudicator and clinician.

DAVID GLENN
Whitman College
Walla Walla, WA.

David is currently Director of Jazz Studies at Whitman College in Walla Walla, Washington. David has earned a Master’s degree from the University of Northern Colorado and a Bachelor’s degree from North Texas State University. He spent 11 years as a trombonist in New York City, where he was a member of the Gerry Mulligan Concert Jazz Band and Bill Watrous’s Manhattan Wildlife Refuge.

SCOTT HAGEN
University of Utah
Salt Lake City, UT.

Scott Hagen received his bachelor of music degree from Concordia College, Moorhead, Minnesota, and his master’s degree in music education from the University of Minnesota. He was director of bands for seven years in Grand Rapids, Minnesota. Under his leadership the senior high concert bands, marching band, and jazz ensembles became recognized for their exemplary qualities. He also served as jazz ensemble director at the Fargo Falls, Minnesota Community College for two years. While serving as a graduate assistant in the band program at the University of Minnesota, Mr. Hagen performed as solo trumpet with the Wind Ensemble and Jazz Ensemble. His duties at Minnesota included assisting with the University Marching Band, Chamber Winds, and Conducting the North Star Band. He has been active as an adjudicator and clinician throughout Minnesota and North Dakota.

ANTOINETTE HANDY
National Endowment for the Arts (Retired)
Jackson, MI.

D. Antoinette Handy retired as Director of the Music Program, National Endowment for the Arts, July 1993, following eight years with the Agency. A former chamber and symphony flutist, Ms. Handy has spent many years teaching in higher education and is the author of three books: "Black Women in American Bands and Orchestras," "International Sweethearts of Rhythm," and "Black Conductors."

JOHN HARBAUGH
University of Alaska
Fairbanks, AK.

Mr. Harbaugh received his B.A. from the University of Northern Iowa, a M.M.E. from the University of North Texas and has completed 40 hours on a doctorate in brass pedagogy from Indiana University. Since leaving Indiana, Harbaugh has taken up a large part of his time. Artists he has performed with include Louie Bellson, Ray Charles, Bob Hope, Mel Torme, Tony Bennett and Sammy Davis Jr. He has toured with the "Letterman," Buddy Rich, Paul Anka, and Tom Jones. He has performed as a member of the Dallas Civic Orchestra, Spokane Symphony, Las Vegas Studio Orchestra, and the Fairbanks Symphony. As a clinician for Conn, he has performed at the 1991 All-Northwest MENC Convention and as a faculty member of the Yellowstone Jazz Camp.

JEFF HASKELL
University of Arizona
Tucson, AZ.

Mr. Haskell is Coordinator of Jazz Studies at the University of Arizona. His latest project is Phase I of the Electronic Encyclopaedia of American Jazz, a compendium of music text, film, photos and illustrations asigned to the digital domain.

RANDY HUBBS
Columbia Basin College
Pasco, WA.

Mr. Hubbs is the Instructor of Music and Director of Instrumental Ensembles at Columbia Basin College. In addition to his teaching asignments, he serves as a guest conductor, adjudicator, and clinician throughout the Northwest. Randy is an active member of the International Association of Jazz Educators, Washington Music Educators Association and the Yakima Valley Music Educators Association.

DAVID JARVIS
Washington State University
Pullman, WA.

Associate Professor David Jarvis is the Director of Percussion Studies and the Assistant Director of Jazz Studies at Washington State University. Mr. Jarvis has performed solo concerts around the country specializing in literature written for percussion instruments and electronic sound. His teaching duties at Washington State include directing the WSU Percussion Ensemble and teaching studio percussion to 10 percussion majors (both performance and education) and the history of Jazz. He performed regularly with the Dozier-Janes-Jensen Quartet and the WSU Faculty Jazz Quartet. He is also clinician/artist for the Yamaha Corporation and his compositions are published by Southern Music Co. in San Antonio, Texas.

KEVEN JOHANSEN
University of Utah
Salt Lake City, UT.

Kevin has been an artist and educator for the past 21 years. He has directed ensembles, instructed classes, and taught privately for the University of Utah during the past nine years. Koven has had the privilege of working with jazz talent such as: John Konopasek, Igor Butman, Leonid Vynokorov, Lembt Skaata, John Stowell, Walt Fowler, Bobby Shee, Pete Christopher, Dan Menuz, and Grover Washington Jr.

DAN KEBERLE
Whitworth College
Spokane, WA.

For the past six years, Dan Kebeler has been Director of Jazz Studies at Whitworth College in Spokane, WA. Last year the Whitworth Jazz Ensemble was honored by being selected to perform at the MENC All Northwest Convention in Portland and this January they will once again be in residence at the Conservatory of Music in Munich, Germany.

KEN KRAINTZ
Everett School District
Everett, WA.

Ken has appeared in vocal and instrumental jazz festivals throughout the Northwest. He also has over 100 compositions published for vocal and jazz groups.

BILL MCFARLIN
Learning Resources Network
Manhattan, KS.

Current Director of Education at Learning Resources Network, Bill was Executive Director of the International Association of Jazz Educators from 1986-1993. A graduate of Berklee College of Music, his background includes serving as Director of the Kansas State University Jazz Ensemble, station manager of NPR affiliate WBLV-FM, and performances and/or recordings on trumpet with such artists as Phil Wilson, Mel Torme, and Lena Horne.

JOHN MOAWAD
Central Washington University
Ellensburg, WA.

For 35 years, John Moawad has been a successful high school and university teacher of instrumental and vocal jazz ensembles. He is currently the Dean of Jazz Educators on the West Coast.

BILL PERCONTI
Lewis-Clark State College
Clarkston, WA.

Bill Perconti heads up the music department at Lewis-Clark State College, where he directs the JCC Jazz Band. As a saxophonist, Dr. Perconti has performed extensively in the U.S. as well as Canada and Japan, and is a published arranger of saxophone music by Roncord. His first compact disc will be released in Spring of 1994 by Crystal Records.

PEP PETERS
U.S. Army (Retired)
Salt Lake City, UT.

Pep retired from the U.S. Army regular officers Corp in 1974. He has since pursued a lifetime objective in the study and performance of jazz music and the alto saxophone.

RICH REES
Imperial Music and Youth Organization
Seattle, WA.

Mr. Rees is a 1989 graduate of the Lionel Hampton School of Music. He is a veteran of the U.S. Air Force Band of the Pacific Northwest. He has taught privately in the Seattle area and for the Northshore School District. Mr. Rees currently resides in Yakima, WA.
LARRY SMITH  
Utah State University
Logan, UT
Larry Smith is the Director of JazzStudies at Utah State University. He performs on saxophone, flute, and piano. He has written arrangements for jazz ensemble, symphonic band, marching band, chorus, jazz choir, and saxophone quartet.

ROBERT SPITTEL  
Gonzaga University
Spokane, WA
Robert Spitell is the Director of Instrumental Music at Gonzaga University, where he conducts the wind ensemble, jazz ensembles, teaches music theory and jazz history, and performs on flutes and saxophones with the Faculty Jazz Quartet. He maintains an active guest conducting schedule and is Washington State Chairman of the College Band Directors National Association.

ROGER STEMEN  
Tacoma, WA
Mr. Stemen acts as an adjudicator throughout the Northwest, Alaska, and Hawaii and teaches in private studios in Seattle/Tacoma area. Retired from the Air Force Band program in 1990, Roger was leader and lead alto player of big bands throughout the U.S. and abroad.

FRED STURM  
Eastman School of Music
Rochester, NY
Fred Sturm is associate professor of Jazz Studies and Contemporary Media at the Eastman School of Music. He teaches Jazz Composition, Arranging and Film Scoring, directs the New Jazz Ensemble and co-conducts the Eastman Studio Orchestra and Chamber Jazz Ensemble.

BOB SUMMERS  
Composer, Arranger, Retired Teacher
Soda Springs, ID
Bob has been a professional musician since 1971 and an arranger since 1945. He directed the 78th Air Force Band Jazz Ensemble in Korea in 1952. Bob was also a music teacher in the public school system for over thirty years (1956-1990). Bob is now enjoying retirement by writing a "book" of original compositions and arrangements - over 100 at present. His inspiration came from attending this festival.

JUDGE MYRON WAHLS  
Michigan Court of Appeals
Detroit, MI
The Honorable Myron H. Wahls sits as Chief Judge in the Michigan Court of Appeals in Detroit. Judge Wahls also teaches part-time at the Wayne State University School of Law and performs occasionally as a jazz pianist. Listening to jazz and playing jazz as a pianist has been part of his life for many years.
**Vocal Ensembles**

**Thursday, February 24, 1994 - Lionel Hampton School of Music Recital Hall**

**This Site Sponsored by:**

**UNIVERSITY INN**

Warm-up Room: Room 119  
Evaluation Room: Room 216  
Adjudicators: Frank DeMiero, Jeff Haskell, Ken Krajint, John Moawad

<table>
<thead>
<tr>
<th>Time</th>
<th>University of Idaho</th>
<th>Cheryl Hodge</th>
<th>Vocal Solo Critique</th>
<th>Nelson, BC</th>
</tr>
</thead>
<tbody>
<tr>
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<td>South College</td>
<td>Pat McAuley</td>
<td>College</td>
<td>Lewiston, ID</td>
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<tr>
<td>9:30 am</td>
<td>Whittier College</td>
<td>Dan Keberle</td>
<td>College</td>
<td>Coeur d'Alene, ID</td>
</tr>
<tr>
<td>10:00 am</td>
<td>Jordan College</td>
<td>Paul Ring Zerkle</td>
<td>Comm. College</td>
<td>Spokane, WA</td>
</tr>
<tr>
<td>10:30 am</td>
<td>Idaho State College</td>
<td>Ray Smith</td>
<td>College</td>
<td>Moscow, ID</td>
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<tr>
<td>11:00 am</td>
<td>University of Idaho</td>
<td>Dan Bukovich</td>
<td>College</td>
<td>Moscow, ID</td>
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<tr>
<td>11:30 am</td>
<td>University of Idaho II</td>
<td>Dan Bukovich</td>
<td>College</td>
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<tr>
<td>12:00 pm</td>
<td>University of Idaho</td>
<td>Paul Klemme</td>
<td>College</td>
<td>Pasco, WA</td>
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<tr>
<td>12:30 pm</td>
<td>Vocal Jazz Ensemble</td>
<td>Mark Easter</td>
<td>Open Division</td>
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**Vocal Soloists**

**Thursday, February 24, 1994 - SUB Borah Theatre**

Warm-up Room: Chief's Room  
Adjudicator: Byron Gjerde

<table>
<thead>
<tr>
<th>Time</th>
<th>University of Idaho</th>
<th>Jennifer Hudson</th>
<th>Soprano</th>
<th>Tina Wenz</th>
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<tbody>
<tr>
<td>8:15 am</td>
<td>University of Idaho</td>
<td>Jennifer Hudson</td>
<td>Soprano</td>
<td>Tina Wenz</td>
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<td>8:30 am</td>
<td>University of Idaho</td>
<td>Parti Crow</td>
<td>Soprano</td>
<td>Tina Wenz</td>
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<tr>
<td>8:45 am</td>
<td>University of Idaho</td>
<td>Matt Crow</td>
<td>Soprano</td>
<td>Tina Wenz</td>
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<tr>
<td>9:00 am</td>
<td>University of Idaho</td>
<td>Parti Crow</td>
<td>Soprano</td>
<td>Tina Wenz</td>
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<tr>
<td>9:15 am</td>
<td>University of Idaho</td>
<td>Matt Crow</td>
<td>Soprano</td>
<td>Tina Wenz</td>
</tr>
<tr>
<td>9:30 am</td>
<td>University of Idaho</td>
<td>Matt Crow</td>
<td>Soprano</td>
<td>Tina Wenz</td>
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<tr>
<td>9:45 am</td>
<td>University of Idaho</td>
<td>Matt Crow</td>
<td>Soprano</td>
<td>Tina Wenz</td>
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<tr>
<td>10:00 am</td>
<td>University of Idaho</td>
<td>Matt Crow</td>
<td>Soprano</td>
<td>Tina Wenz</td>
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<td>University of Idaho</td>
<td>Matt Crow</td>
<td>Soprano</td>
<td>Tina Wenz</td>
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<td>University of Idaho</td>
<td>Matt Crow</td>
<td>Soprano</td>
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<td>University of Idaho</td>
<td>Matt Crow</td>
<td>Soprano</td>
<td>Tina Wenz</td>
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<td>11:00 am</td>
<td>University of Idaho</td>
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<td>Soprano</td>
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<td>Tina Wenz</td>
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<tr>
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<td>University of Idaho</td>
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<td>Soprano</td>
<td>Tina Wenz</td>
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<td>11:45 am</td>
<td>University of Idaho</td>
<td>Matt Crow</td>
<td>Soprano</td>
<td>Tina Wenz</td>
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<tr>
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<td>University of Idaho</td>
<td>Matt Crow</td>
<td>Soprano</td>
<td>Tina Wenz</td>
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<td>12:15 pm</td>
<td>University of Idaho</td>
<td>Matt Crow</td>
<td>Soprano</td>
<td>Tina Wenz</td>
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<tr>
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<td>University of Idaho</td>
<td>Matt Crow</td>
<td>Soprano</td>
<td>Tina Wenz</td>
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<td>University of Idaho</td>
<td>Matt Crow</td>
<td>Soprano</td>
<td>Tina Wenz</td>
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<tr>
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<td>Soprano</td>
<td>Tina Wenz</td>
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<td>University of Idaho</td>
<td>Matt Crow</td>
<td>Soprano</td>
<td>Tina Wenz</td>
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<tr>
<td>1:30 pm</td>
<td>University of Idaho</td>
<td>Matt Crow</td>
<td>Soprano</td>
<td>Tina Wenz</td>
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<tr>
<td>1:45 pm</td>
<td>University of Idaho</td>
<td>Matt Crow</td>
<td>Soprano</td>
<td>Tina Wenz</td>
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<tr>
<td>2:00 pm</td>
<td>University of Idaho</td>
<td>Matt Crow</td>
<td>Soprano</td>
<td>Tina Wenz</td>
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<tr>
<td>2:15 pm</td>
<td>University of Idaho</td>
<td>Matt Crow</td>
<td>Soprano</td>
<td>Tina Wenz</td>
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<tr>
<td>2:30 pm</td>
<td>University of Idaho</td>
<td>Matt Crow</td>
<td>Soprano</td>
<td>Tina Wenz</td>
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<tr>
<td>2:45 pm</td>
<td>University of Idaho</td>
<td>Matt Crow</td>
<td>Soprano</td>
<td>Tina Wenz</td>
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<tr>
<td>3:00 pm</td>
<td>University of Idaho</td>
<td>Matt Crow</td>
<td>Soprano</td>
<td>Tina Wenz</td>
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<tr>
<td>3:15 pm</td>
<td>University of Idaho</td>
<td>Matt Crow</td>
<td>Soprano</td>
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<td>3:30 pm</td>
<td>University of Idaho</td>
<td>Matt Crow</td>
<td>Soprano</td>
<td>Tina Wenz</td>
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<td>University of Idaho</td>
<td>Matt Crow</td>
<td>Soprano</td>
<td>Tina Wenz</td>
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<td>4:00 pm</td>
<td>University of Idaho</td>
<td>Matt Crow</td>
<td>Soprano</td>
<td>Tina Wenz</td>
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<tr>
<td>4:15 pm</td>
<td>University of Idaho</td>
<td>Matt Crow</td>
<td>Soprano</td>
<td>Tina Wenz</td>
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<td>4:30 pm</td>
<td>University of Idaho</td>
<td>Matt Crow</td>
<td>Soprano</td>
<td>Tina Wenz</td>
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<td>University of Idaho</td>
<td>Matt Crow</td>
<td>Soprano</td>
<td>Tina Wenz</td>
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</table>
**Instrumental Ensembles**

**Thursday, February 24, 1994 - SUB Ballroom**

<table>
<thead>
<tr>
<th>Time</th>
<th>Location</th>
<th>College</th>
<th>Room</th>
<th>Instructor(s)</th>
</tr>
</thead>
<tbody>
<tr>
<td>8:00 am</td>
<td>University of Idaho III</td>
<td>Al Cembering</td>
<td>Moscow, ID</td>
<td></td>
</tr>
<tr>
<td>8:30 am</td>
<td>Washington State University</td>
<td>Greg Yaminisky</td>
<td>College</td>
<td></td>
</tr>
<tr>
<td>9:00 am</td>
<td>Portland Community College</td>
<td>Greg McKelvey</td>
<td>College</td>
<td></td>
</tr>
<tr>
<td>9:30 am</td>
<td>Bellevue Community College</td>
<td>Leo Dodd</td>
<td>Comm. College</td>
<td>Bellevue, WA</td>
</tr>
<tr>
<td>10:00 am</td>
<td>Northwest College</td>
<td>Neil E. Hansen</td>
<td>College</td>
<td>Tacoma, WA</td>
</tr>
<tr>
<td>10:30 am</td>
<td>University of Puget Sound</td>
<td>Syd Potter</td>
<td>Comm. College</td>
<td>Pasto, WA</td>
</tr>
<tr>
<td>11:00 am</td>
<td>Columbia Basin Comm. Colle</td>
<td>Randy Hubbs</td>
<td></td>
<td></td>
</tr>
<tr>
<td>11:30 am</td>
<td>CLINIC - Elvin Jones, drums, and Brian Bromberg, bass</td>
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**Adjudicators:** Bob Cunow, Newell Dayley, John Harbaugh, Fred Sturm

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**Instrumental Combos**

**Thursday, February 24, 1994 - Administration Bldg.-Univ. Auditorium**

<table>
<thead>
<tr>
<th>Time</th>
<th>Location</th>
<th>College</th>
<th>Room</th>
<th>Instructor(s)</th>
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<tbody>
<tr>
<td>8:00 am</td>
<td>Brigham Young University</td>
<td>Ray Smith</td>
<td>Combo I</td>
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</tr>
<tr>
<td>9:00 am</td>
<td>University of Idaho</td>
<td>Robert Miller</td>
<td>Combo I</td>
<td></td>
</tr>
<tr>
<td>9:30 am</td>
<td>University of Idaho</td>
<td>Robert Miller</td>
<td>Combo II</td>
<td></td>
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<tr>
<td>10:00 am</td>
<td>University of Idaho</td>
<td>Robert Miller</td>
<td>Combo III</td>
<td></td>
</tr>
<tr>
<td>10:30 am</td>
<td>Utah State University</td>
<td>Mike Christiansen</td>
<td>Combo</td>
<td>Logan, UT</td>
</tr>
<tr>
<td>11:00 am</td>
<td>Bellevue Community College</td>
<td>Leo Dodd</td>
<td>Combo</td>
<td>Bellevue, WA</td>
</tr>
<tr>
<td>11:30 am</td>
<td>University of Utah</td>
<td>Keven Johanson</td>
<td>Combo IV</td>
<td>Salt Lake City, UT</td>
</tr>
<tr>
<td>12:00 pm</td>
<td>CLINIC - Herb Ellis, guitar, and Buddy DeFranco, clarinet</td>
<td>Combo</td>
<td>Pullman, WA</td>
<td></td>
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<tr>
<td>1:00 pm</td>
<td>Washington State University</td>
<td>Greg Yaminisky</td>
<td>Combo</td>
<td></td>
</tr>
<tr>
<td>1:30 pm</td>
<td>University of Utah</td>
<td>Scott Hagen</td>
<td>Combo I</td>
<td>Salt Lake City, UT</td>
</tr>
<tr>
<td>2:00 pm</td>
<td>University of Utah</td>
<td>Scott Hagen</td>
<td>Combo II</td>
<td>Salt Lake City, UT</td>
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<tr>
<td>2:30 pm</td>
<td>University of Utah</td>
<td>Scott Hagen</td>
<td>Combo III</td>
<td>Salt Lake City, UT</td>
</tr>
<tr>
<td>3:00 pm</td>
<td>AMERICA'S BAND IN BLUE - U.S. Air Force, Travis AFB, CA - directed by Sg. Billy Murphy</td>
<td>Combo</td>
<td>Parco, WA</td>
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<tr>
<td>4:00 pm</td>
<td>Columbia Basin Comm. College</td>
<td>Randy Hubbs</td>
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</tr>
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**Adjudicators:** Jim Christensen, Bill McFarlin, Roger Stemen, Henry Walking

---

**Instrumental Soloists**

**Thursday, February 24, 1994 - LDS Institute**

<table>
<thead>
<tr>
<th>Time</th>
<th>Location</th>
<th>College</th>
<th>Room</th>
<th>Instructor(s)</th>
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<tbody>
<tr>
<td>8:30 am</td>
<td>University of Utah</td>
<td>Lance Rich</td>
<td>University of Idaho</td>
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<tr>
<td>8:45 am</td>
<td>University of Utah</td>
<td>Evan Combs</td>
<td>University of Idaho</td>
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<tr>
<td>9:00 am</td>
<td>University of Utah</td>
<td>Greg Floor</td>
<td>Alto Sax.</td>
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<tr>
<td>9:15 am</td>
<td>University of Utah</td>
<td>Clay Malone</td>
<td>Guitar</td>
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<tr>
<td>9:30 am</td>
<td>Washington State University</td>
<td>Rob Tapper</td>
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<tr>
<td>9:45 am</td>
<td>Washington State University</td>
<td>Jim Phillips</td>
<td>Trumpet</td>
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<td>10:00 am</td>
<td>Washington State University</td>
<td>Tony Stevens</td>
<td>Trombone</td>
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<td>10:15 am</td>
<td>Washington State University</td>
<td>Heath Chrichton</td>
<td>Bass</td>
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<tr>
<td>10:30 am</td>
<td>Washington State University</td>
<td>Roger Shew</td>
<td>Bass</td>
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<tr>
<td>10:45 am</td>
<td>University of Idaho</td>
<td>Jason Malicy</td>
<td>Trombone</td>
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<tr>
<td>11:00 am</td>
<td>University of Idaho</td>
<td>Daniel Smith</td>
<td>Percussion</td>
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</tr>
</tbody>
</table>

**Adjudicator:** David Bennett

---

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**DAVE WECKL**

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Sennheiser also presents one professional model MD518 microphone and one set of model HD450 stereo headphones to two outstanding ensembles at the 1994 Lionel Hampton Jazz Festival

VOCAL DAY - COMPETITION SCHEDULE

AAAA Vocal Ensembles and Vocal Combos

Friday, February 25, 1994 - SUB Ballroom

Warm-up Room: Galena Gold Evaluation Room: Dipper

Adjudicators: Frank DeMiero, Tim Francis, John Moawad, Henry Wolking

<table>
<thead>
<tr>
<th>Time</th>
<th>Location</th>
<th>Ensemble</th>
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</thead>
<tbody>
<tr>
<td>8:00 am</td>
<td>Coeur d'Alene High School</td>
<td>JoElla James</td>
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<tr>
<td>8:20 am</td>
<td>Marysville Pilchuck</td>
<td>Stuart Hunt</td>
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<tr>
<td>8:40 am</td>
<td>Meadow High School</td>
<td>David Teal</td>
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<tr>
<td>9:00 am</td>
<td>Coeur d'Alene High School</td>
<td>JoElla James</td>
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<tr>
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<td>9:40 am</td>
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<tr>
<td>10:00 am</td>
<td>CLINIC - New York Voices</td>
<td>Michael Indenti</td>
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<tr>
<td>10:20 am</td>
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<tr>
<td>11:00 am</td>
<td>Lewis &amp; Clark High School</td>
<td>Troy Frei</td>
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<tr>
<td>11:20 am</td>
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<tr>
<td>11:40 am</td>
<td>Columbia River High School</td>
<td>Michael Indenti</td>
</tr>
<tr>
<td>12:00 pm</td>
<td>CLINIC - Primo Kim Quartet</td>
<td>John Hamilton</td>
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<td>1:00 pm</td>
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<tr>
<td>1:20 pm</td>
<td>Kennewick High School</td>
<td>Mel Haug</td>
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<tr>
<td>2:00 pm</td>
<td>Auburn High School</td>
<td>Mike Garrett</td>
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<td>2:20 pm</td>
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<tr>
<td>2:40 pm</td>
<td>Mead High School</td>
<td>David Teal</td>
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<td>3:00 pm</td>
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<tr>
<td>3:20 pm</td>
<td>Capital High School</td>
<td>Linda Schmidt</td>
</tr>
<tr>
<td>3:28 pm</td>
<td>CLINIC - Young Chang Clinician</td>
<td>Frank Conrad</td>
</tr>
</tbody>
</table>

AAAA/AA Vocal Ensembles

Friday, February 25, 1994 - Administration Bldg. - Univ. Auditorium

Warm-up Room: Basement Evaluation Room: Dressing Room

Adjudicators: Steve Baer, Newell Dayley, Randy Hubbs, Ken Kraintz

<table>
<thead>
<tr>
<th>Time</th>
<th>Location</th>
<th>Ensemble</th>
</tr>
</thead>
<tbody>
<tr>
<td>8:40 am</td>
<td>Pullman High School</td>
<td>Dan Bruce</td>
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<tr>
<td>9:00 am</td>
<td>Blanchet High School</td>
<td>Brian Koreksi</td>
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<td>9:20 am</td>
<td>Mount Baker High School</td>
<td>Don Rogers</td>
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<td>9:40 am</td>
<td>Tahoma High School</td>
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<td>10:00 am</td>
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<td>10:20 am</td>
<td>Kamiah High School</td>
<td>Mark Ingham</td>
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<td>10:40 am</td>
<td>Lewiston High School</td>
<td>Gary Gemberling</td>
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<td>11:00 am</td>
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<tr>
<td>11:20 am</td>
<td>Gig Harbor High School</td>
<td>Wayne Lackman</td>
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<tr>
<td>11:40 am</td>
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<tr>
<td>12:00 pm</td>
<td>Sammamish High School</td>
<td>Tim Cloyd</td>
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<tr>
<td>1:00 pm</td>
<td>CLINIC - Brian Bromberg, bass</td>
<td>Jack Halm</td>
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<tr>
<td>1:20 pm</td>
<td>Central Valley High School</td>
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<td>1:40 pm</td>
<td>Lake Stevens High School</td>
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<td>Sandpoint High School</td>
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<td>Port Angeles High School</td>
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<td>Eisenhower High School</td>
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<td>3:00 pm</td>
<td>Rogers High School</td>
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<tr>
<td>3:20 pm</td>
<td>Lewis &amp; Clark High School</td>
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</tbody>
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<thead>
<tr>
<th>Location</th>
<th>Ensemble</th>
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<tbody>
<tr>
<td>Pullman, WA</td>
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<tr>
<td>Seattle, WA</td>
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<tr>
<td>Cranbrook, BC</td>
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<td>Mukilteo, WA</td>
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<tr>
<td>Lewiston, ID</td>
<td>AA</td>
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<td>Gig Harbor, WA</td>
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<tr>
<td>Moses Lake, WA</td>
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<tr>
<td>Bellevue, WA</td>
<td>AA</td>
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<tr>
<td>Verrada, WA</td>
<td>AA</td>
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<td>Lake Stevens, WA</td>
<td>AA</td>
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<tr>
<td>Sandpoint, ID</td>
<td>AA</td>
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<tr>
<td>Port Angeles, WA</td>
<td>AA</td>
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<tr>
<td>Yakima, WA</td>
<td>AA</td>
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<tr>
<td>Spokane, WA</td>
<td>AA</td>
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<tr>
<td>Seattle, WA</td>
<td>AA</td>
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<tr>
<td>Spokane, WA</td>
<td>AA</td>
</tr>
</tbody>
</table>
VOCAL DAY - COMPETITION SCHEDULE

Non-Mixed/JHS/Middle School Vocal Ensembles
Friday, February 25, 1994 - Lionel Hampton School of Music Recital Hall

This Site Sponsored by:

UNIVERSITY INN

Warm-up Room: Room 119
Evaluation Room: Room 216
Adjudicators: Dave Cazier, Bob Curnow, Bill McFarlin, Fred Sturm

8:00 am  Moscow Jr. High School  Melvina Kleiner  Jr. High  Moscow, ID
8:00 am  Northwood Jr. High School  Dennis Lassen  Jr. High  Spokane, WA
8:40 am  Mead Jr. High School  Jr. High  Mead, WA
9:00 am  Sandpoint Middle School  Jon Brownell  Middle  Sandpoint, ID
10:00 am  Salk Middle School  Margo Dreis  Middle  Spokane, WA
10:00 am  Lincoln Middle School  Dan Bruce  Middle  Pullman, WA
10:40 am  Northwood Jr. High School  Molly Jo Bessey  Non-Mixed  Spokane, WA
11:00 am  Sandpoint High School  Jon Brownell  Non-Mixed  Sandpoint, ID
11:40 am  Mead High School  David Teal  Non-Mixed  Mead, WA
11:40 am  Capital High School  Linda Schmidt  Non-Mixed  Boise, ID
12:00 pm  CLINIC - Alexander Ouazouneff, bassoon (France)
1:00 pm  North Central High School  Mike Caldwell  Non-Mixed  Spokane, WA
1:20 pm  Lewis & Clark High School  Michael Indendi  Non-Mixed  Kuna, ID
1:40 pm  Kuna High School  Julie Burke  Non-Mixed  Kuna, ID
2:00 pm  Granger High School  Robert Sorenson  Non-Mixed  Granger, ID
2:20 pm  Semiahmoo Secondary School  Dave Pormick  Non-Mixed  Surrey, BC
3:00 pm  Centennial High School  John Hamilton  Non-Mixed  Meridian, ID
3:20 pm  Pasco High School  Mike Garrett  Non-Mixed  Pasco, WA
3:40 pm  Baker High School  Richard Torrance  Non-Mixed  Baker City, WA

A/B/Elementary/Critique Vocal Ensembles
Friday, February 25, 1994 - LDS Institute
Warm-up Room: Room 49  Evaluation Room: Room 29
Adjudicators: Jim Christensen, John Harbaugh, Jeff Haskell, Roger Stemen

8:40 am  Baker High School  Richard Torrance  A  Baker City, OR
9:00 am  Moscow Youth Choir  LaDene Edwards  Elem  Moscow, ID
9:20 am  St. Mary's Catholic School  Joe Covill  Elem  Moscow, ID
9:40 am  King's Elementary School  Nikki Crathorne  Elem  Seattle, WA
10:00 am  Camelot Elementary  Ellen Perconti  Elem  Lewiston, ID
10:40 am  Kuna High School  Julie Burke  A  Kuna, ID
11:00 am  Pacific Academy  Ron Davis  A  Surrey, B.C.
11:40 am  Clarence Fulton Secondary  Keith Perry  A  Vernon, B.C.
12:00 pm  Riverside High School  Smokey Joe Wightman  A  Boardman, OR
12:40 pm  Colville High School  Mark Rice  A  Colville, WA
12:50 pm  CLINIC - Arkady Shilkloper, horn (Russia), and John Stowell, guitar
1:00 pm  Moscow High School I  Melissa Kleiner  A  Moscow, ID
1:20 pm  Deer Park High School  David Johnston  A  Deer Park, WA
1:40 pm  Pleasant Hill High School  Mike Wiggins  A  Pleasant Hill, OR
2:00 pm  Pullman High School  Dan Bruce  A  Pullman, WA
2:20 pm  Okanagan High School  Tim Shroot  B  Okanagan, WA
2:40 pm  Genesee High School  Kelly Caldwell  B  Genesee, ID
3:00 pm  Moscow High School II  Melissa Kleinart  B  Moscow, WA
3:20 pm  Concrete High School  Cheryl Cofell  Critique  Concrete, WA
3:40 pm  Asotin High School  Shawn Bowman  B  Asotin, WA

AAAA/AA Vocal Soloists
Friday, February 25, 1994 - SUB Borah Theatre
Warm-up Room: Chief's Room  Adjudicator: Antoinette Handy

8:00 am  Capital High School  Heather Provencio - Soprano
8:15 am  Capital High School  Janessa Hunter - Alto
8:30 am  Capital High School  Kensey Bertholf - Soprano
8:45 am  Capital High School  Jake Price - Tenor
9:00 am  Capital High School  Sandra Hatch - Soprano
9:15 am  Meridian High School  Kristin Moore - Soprano
9:30 am  Meridian High School  Jenell Hoard - Alto
9:45 am  North Central High School  Jamaa Harder - Soprano
10:00 am  North Central High School  Tannenhe Rosi - Mezzo-Soprano
10:15 am  1:45 pm  Mount Baker High School  Karla Johnson - Alto
1:00 pm  Mead High School  Maria Tar - Soprano
1:15 pm  Mead High School  K. C. Rebney - Bass
1:30 pm  Mead High School  Dave Davlin - Bass
1:45 pm  Pullman High School  Tyler Hammond - Bass

AAA/AA Vocal Soloists

JAZZ AT THE LAKE
July 15-16, 1994
Wallowa Lake State Park - Joseph, Oregon

Featuring contemporary jazz & established-class performers

1993 - Eric Marienthal, Leo Kottke, The Persuasions, Scott Cool
1992 - Dave Koz, Keith Mansei, Grant Geiman, Marcus Aries
1991 - Billy Childs, Turtle Island String Quartet, Ricardo Silveira, Tim Weisberg
1990 - Tom Grant, Oregon, Andre Kneuw, Gary Hobbs
1989 - Tom Grant, Mel Brown Scat

For ticket information write P.O. Box 217, La Grande OR 97850, or call 503 963-8530
VOCAL DAY - COMPETITION SCHEDULE

AAA Soloists
Friday, February 25, 1994 - North Campus Center I, Palouse Rm.

Warm-up Room: will be posted  Adjudicator: Byron Gjerde

<table>
<thead>
<tr>
<th>Time</th>
<th>School</th>
<th>Performer</th>
</tr>
</thead>
<tbody>
<tr>
<td>8:00</td>
<td>Lewis &amp; Clark High School</td>
<td>Amy Smith - Soprano</td>
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<tr>
<td>8:15</td>
<td>Lewis &amp; Clark High School</td>
<td>Jessie Kesey - Soprano</td>
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<td>8:30</td>
<td>Lewis &amp; Clark High School</td>
<td>Heather Sharp - Alto</td>
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<td>8:45</td>
<td>Lewis &amp; Clark High School</td>
<td>Jenn Hunter - Soprano</td>
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<tr>
<td>9:00</td>
<td>Lewis &amp; Clark High School</td>
<td>Kelley Shannon - Alto</td>
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<tr>
<td>9:15</td>
<td>Lord Tweedsmuir Secondary School</td>
<td>Nicole Petersen - Soprano</td>
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<td>9:30</td>
<td>Semiahmoo Sec. School</td>
<td>Kelly Prozniak - Alto</td>
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<td>10:00</td>
<td>Semiahmoo Sec. School</td>
<td>Scott Anderson - Tenor</td>
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<td>10:15</td>
<td>Port Angeles High School</td>
<td>Jonny Albertson - Soprano</td>
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<td>10:30</td>
<td>Port Angeles High School</td>
<td>Jenny Bryan - Soprano</td>
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<td>10:45</td>
<td>Port Angeles High School</td>
<td>Misty Reed - Alto</td>
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<td>11:00</td>
<td>Port Angeles High School</td>
<td>Julie Dravdal - Alto</td>
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<td>Rogers High School</td>
<td>gentle - Soprano</td>
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<td>11:30</td>
<td>Rogers High School</td>
<td>Katrina Roach - Soprano</td>
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<td>11:45</td>
<td>Rogers High School</td>
<td>Terry Knotson - Soprano</td>
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<td>12:00</td>
<td>Gig Harbor High School</td>
<td>Erika Sorgenfrey - Alto</td>
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<td>Gig Harbor High School</td>
<td>Sarah Dasy - Soprano</td>
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<td>Gig Harbor High School</td>
<td>Julie Crowell - Soprano</td>
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<td>1:45</td>
<td>Gig Harbor High School</td>
<td>Tricia Rose - Soprano</td>
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<td>2:00</td>
<td>Gig Harbor High School</td>
<td>Michael Buchanan - Tenor</td>
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<td>2:45pm</td>
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<tr>
<td>2:45</td>
<td>Sandpoint High School</td>
<td>Maria Nelson - Alto</td>
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<tr>
<td>3:00</td>
<td>Wenatchee High School</td>
<td>Christina Gurnard - Soprano</td>
</tr>
<tr>
<td>3:15</td>
<td>Wenatchee High School</td>
<td>Meghan Doran - Mezzo-Sopr.</td>
</tr>
</tbody>
</table>

A/B/JHS/MIDS/JR.SEC. Vocal Soloists
Friday, February 25, 1994 - North Campus Center II, Lewis & Clark Rm.

Warm-up Room: will be posted  Adjudicator: Ron Wilkinson

<table>
<thead>
<tr>
<th>Time</th>
<th>School</th>
<th>Performer</th>
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<tbody>
<tr>
<td>9:15</td>
<td>Semiahmoo Sec. School</td>
<td>Catherine Berkey - Sop.</td>
</tr>
<tr>
<td>9:30</td>
<td>Orofino High School</td>
<td>Cristy Tinker - Soprano</td>
</tr>
<tr>
<td>9:45</td>
<td>Orofino High School</td>
<td>Ritchie Rhinhardt - Bass</td>
</tr>
<tr>
<td>10:00</td>
<td>Pleasant Hill High School</td>
<td>Albert Heft - Tenor</td>
</tr>
<tr>
<td>10:15</td>
<td>Pleasant Hill High School</td>
<td>Tracy Hardwick - Sop.</td>
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<tr>
<td>10:30</td>
<td>Pleasant Hill High School</td>
<td>Courtney Anderson - Sop.</td>
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<td>10:45</td>
<td>Pleasant Hill High School</td>
<td>Amanda Waters - Alto</td>
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<tr>
<td>11:00</td>
<td>Pleasant Hill High School</td>
<td>Danielle Jolly - Alto</td>
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<tr>
<td>11:15</td>
<td>Pleasant Hill High School</td>
<td>Amanda Neal - Soprano</td>
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<tr>
<td>11:30</td>
<td>Esquimalt Sec. School</td>
<td>Sara Marreiros - M-Sop.</td>
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<tr>
<td>11:45</td>
<td>Moscow High School</td>
<td>Kevin Hudson - Baritone</td>
</tr>
<tr>
<td>12:00</td>
<td>Northwood Jr. High Sch.</td>
<td>Marie Biosar - Soprano</td>
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<tr>
<td>1:00</td>
<td>Pacific Academy</td>
<td>Alison Peterson - Sop.</td>
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<tr>
<td>1:15</td>
<td>Pacific Academy</td>
<td>James Night - Bass</td>
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<tr>
<td>1:30</td>
<td>Pacific Academy</td>
<td>Lara Bertig - Soprano</td>
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<td>1:45</td>
<td>Pacific Academy</td>
<td>Leon Leonardi - Alto</td>
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<tr>
<td>2:00</td>
<td>Pacific Academy</td>
<td>Grant Wirtz - Tenor</td>
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<tr>
<td>2:15</td>
<td>Clarence Fulton Sec. Sch.</td>
<td>Jeff Fisher - Tenor</td>
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<td>Clarence Fulton Sec. Sch.</td>
<td>Heather Peterson - Sop.</td>
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<tr>
<td>2:45</td>
<td>Clarence Fulton Sec. Sch.</td>
<td>Rebecca Magea - Sop.</td>
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<td>3:00</td>
<td>Salk Middle School</td>
<td>Keri Gerow - Soprano</td>
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<td>Will Masa - Tenor</td>
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<td>Rachel Fullmer - Alto</td>
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<td>3:45</td>
<td>Salk Middle School</td>
<td>Peter Lattin - Baritone</td>
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<tr>
<td>4:00</td>
<td>Grangeville High School</td>
<td>Julie Schmidt - Alto</td>
</tr>
</tbody>
</table>

When Joe Lovano's saxophone speaks, it comes from the soul. And to guarantee that no part of his diverse musical message goes unfelt, Joe relies exclusively on Shure microphones, wireless systems and horn-mounting hardware. They offer him the natural sound quality, convenience and dependability that could only come from Shure. So when flying over musical landmarks at the rate Joe does, it pays to speak with the sound of the professionals—Shure.
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Call 800-520-9508 for information.

AAA/AAA (I) Instrumental Ensembles
Saturday, February 26, 1994 - SUB Ballroom
Warm-up Room: Galena Gold
Evaluation Room: Dipper
Adjudicators: Antoinette Handy, Jeff Haskell, Bill McFarlin, Fred Sturm

8:20 am
Bonnie High School
Doug Wood
AAA
Idaho Falls, ID

8:40 am
South Mtn. Center for the Perf. Arts
Bob Diaz
AAA
Phoenix, AZ

9:00 am
Lord Tweedsmuir Secondary
Dave Fullerton
AAA
Surrey, BC

9:20 am
Port Woodward High School
Ronald Jones
AAA
Port Angeles, WA

9:40 am
Hellgate High School
John Conbons
AAA
Missoula, MT

10:00 am
Roosevelt High School
Scott Brown
AAA
Seattle, WA

10:20 am
Puyallup High School
Gavin Rhodes Lewis
AAA
Puyallup, WA

10:40 am
Bellevue High School
Matt Schusner
AAA
Bellevue, WA

11:00 am
Kamiah High School
John Owen
AAA
Kennewick, WA

11:20 am
Walla Walla High School
Glen Mitchell
AAA
Walla Walla, WA

11:40 am
Pasco High School
Phillip Simpson
AAA
Pasco, WA

12:00 pm
CLINIC - Young Chang clinician, Frank Conrad, will demonstrate the Kurrwill Mark 150
1:00 pm
Daniel Johnson
AAA
Ronie, ID

12:20 pm
Kamiah High School
Dean Imnell
AAA
Kennewick, WA

1:20 pm
Dean High School
Jeff Cohn
AAA
Federal Way, WA

2:00 pm
Mead High School
Scott Jones
AAA
Mead, WA

2:20 pm
Marysville-Pilchuck High School
David Hawke
AAA
Maryville, WA

2:40 pm
Skyline High School
Richard Chealem
AAA
Salt Lake City, UT

3:00 pm
Olympia High School
Evan Bateman
AAA
Salt Lake City, UT

3:20 pm
Asotin High School
Kevin Paton
AAA
Auburn, WA

3:40 pm
Bellevue High School
Al Jones
AAA
Bellevue, WA

AAA (II) Instrumental Ensembles
Saturday, February 26, 1994 - Administration Bldg.-Univ. Auditorium
Warm-up Room: Basement
Evaluation Room: Room 204
Adjudicators: Steve Baer, Steve Call, Scott Hagen, John Harbaugh

8:00 am
Maslowdale High School
Mike Tuttle
AAA
Lynnwood, WA

8:20 am
Eisnhower High School
Roger Stubble
AAA
Yakima, WA

8:40 am
Laker High School
Barry Roberta
AAA
Tacoma, WA

9:00 am
Lewiston High School
Gary Gemberling
AAA
Lewiston, ID

9:20 am
Mead High School
Scott Jones
AAA
Mead, WA

9:40 am
Shorewood High School
Bob Phillips
AAA
Seattle, WA

10:00 am
CLINIC - Trombones: Carl Fontana, Bill Watrous, Ian McDougall, Jeff Unstilo
1:10 pm
Lew & Clark High School
Larry Je
AAA
Spokane, WA

1:30 pm
University High School
Keith Nielsen
AAA
Spokane, WA

1:50 pm
Kennamoku High School
Dean Imnell
AAA
Kennewick, WA

2:30 pm
Central Valley High School
Brad Constuntine
AAA
Vernal, UT

2:50 pm
Wenatchee High School
Gene Sarge Huber
AAA
Wenatchee, WA

3:10 pm
Sammamish High School
Gary Walker
AAA
Bellevue, WA

3:30 pm
Gig Harbor High School
Warren Hunt
AAA
Gig Harbor, WA

3:50 pm
Pasco High School
Phillip Simpson
AAA
Pasco, WA

4:10 pm
Central Mission High School
Robert Eickland
AAA
Calgary, AB

4:30 pm
Sentinel High School
Richard Erickson
AAA
Minnistota, MT

4:50 pm
Garfield High School
Clemente Avoc
AAA
Seattle, WA

5:10 pm
Simnimoo Secondary School
Mike Premick
AAA
Surrey, BC
INSTRUMENTAL DAY - COMPETITION SCHEDULE

Saturday, February 26, 1994 - Physical Education Bldg. - Dance Studio

Warm-up Room: Room 201 Evaluation Room: Room 200

Adjudicators: Jim Christensen, Mel Clayton, Frank DeMiero, Henry Wolking

AA (I)/Critique Instrumental Ensembles

8:00 am Moscow Jr. High School
8:20 am Everson High School
9:00 am Madden High School
9:20 am Montesano-Cortez High School
9:40 am Pendleton High School
10:20 am Otisbo High School
10:40 am Central Valley High School
11:20 am Centralia High School
11:40 am Port Falls High School
12:20 pm CLINIC - United States Air Force Band Saxophones
1:00 pm Kamiah High School
1:20 pm Cheney High School
1:40 pm Blanchet High School
2:00 pm Mount Baker Secondary School

AA (II)/A (I) Instrumental Ensembles

Saturday, February 26, 1994 - Lionel Hampton Music Bldg. Recital Hall

UNIVERSITY INN

This Site is Sponsored by:

Warm-up Room: Room 119 Evaluation Room: Room 216

Adjudicators: Bob Curnow, David Jarvis, Ken Kraintz, John Moawad

8:00 am Semiahmoo Secondary School
8:20 am La Grande High School
8:40 am Hightline High School
9:00 am Kamiak High School
9:20 am Sandpoint High School
9:40 am Clarkston High School
10:00 am Hanford High School
10:20 am Hermiston High School
10:40 am John Barby Secondary School
11:00 am Wapato High School
11:20 am Weiser High School
11:40 am Omak High School
12:00 pm CLINIC - Elvin Jones, drums
1:00 pm Riverdale High School
1:20 pm Kuna High School
1:40 pm Orofino High School
2:00 pm Ephrata High School
2:20 pm Cashmere High School
2:40 pm South Fremont High School
3:00 pm CLINIC - World Class Jazz Journalists: Leonard Feather, Ira Gitler, Chip Davis

A (II) Instrumental Ensembles

9:00 am Moscow High School
9:20 am Pullman High School
9:40 am Quincy High School
10:00 am Kellogg High School
10:20 am Colville High School
10:40 am Newton Secondary School
11:00 am Chewelah High School
11:20 am Jenkins High School
11:40 am West Valley High School
12:20 pm Libby High School
1:20 pm Rivardies High School
1:40 pm McCallum Union High School
2:00 pm Woodland Secondary School
2:20 pm Deer Park High School
2:40 pm Pleasant Hill High School

B/Jr. Secondary/Elementary Instrumental Ensembles

Saturday, February 26, 1994 - Law School Courtroom

Warm-up Room: Room 108 Evaluation Room: Room 103

Adjudicators: Pete Crawford, Leo Dodd, David Glenn, Ron Wilkinson

B/Jr. Secondary/Elementary Instrumental Ensembles

9:00 am Roseland Secondary School
9:20 am Genesee High School
9:40 am Colfax High School
9:50 am Mt. Sentinel Secondary School
9:40 am Adna High School
9:40 am Portola High School
9:40 am Rosalia High School
9:40 am Grangeville High School
9:40 am Pleasant Hill High School
9:40 am Parkland Jr. Secondary School
9:40 am Pacific Academy
9:40 am Semiahmoo Jr. Secondary School
9:40 am CLINIC - Herb Ellis, guitar
9:40 am St. Mary's Catholic School
9:40 am King's Elementary
9:40 am Logan School
9:40 am Asotin High School
9:40 am Colton High School
9:40 am Lake Protective School
9:40 am Liberty Jazz Band
9:40 am McCall-Demolay High School
9:40 am Onorville High School

Joe Covill
Bob Howard
Kelly Caldwell
Colfax, WA
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INSTRUMENTAL DAY - COMPETITION SCHEDULE

Middle School/Jr. High Instrumental Ensembles
Saturday, February 26, 1994 - LDS Institute

Warm-up Room: Room 49 Evaluation Room: Room 29
Adjudicators: Dave Cazer, Newell Dayley, Tim Francis, Randy Hubbs

8:00 am Juniper Jr. High School
8:20 am O’Grady Jr. High School
8:40 am Trajan Jr. High School
9:00 am Cheney Jr. High School
9:20 am Greensac Jr. High School
9:40 am Semiahmoo Secondary School
10:00 am Hohman Jr. High School
10:20 am Northwood Jr. High School
10:40 am Maid Jr. High School
11:00 am Salk Middle School I
11:20 am Riverside Middle School
11:40 am Central Middle School
12:00 pm CLINIC - Oliver Jones, piano

1:00 pm Lincoln Middle School
1:20 pm Summerland Secondary School
1:40 pm Washington Middle School
2:00 pm Jenkins Middle School
2:20 pm McLaughlin Middle School
2:40 pm Salk Middle School II
3:20 pm Maid Jr. High School II
3:40 pm Sacajawea Middle School
4:00 pm Logos School

AAAA/AAA Instrumental Combos
Saturday, February 26, 1994 - Education Bldg. KIVA

Warm-up Room: Room 103 Evaluation Room: Room 106
Adjudicators: Charles Argerasian, Jim Cutler, Bob Spittal, Bob Summers

AA/A/B/JHS/Jr. Sec./MIDS/Elem. Instr. Combos
Saturday, February 26, 1994 - Agricultural Science Auditorium

Warm-up Room: Room 104 Evaluation Room: Room 204
Adjudicators: Byron Gjerde, Dan Koberle, Bill Perconti, Greg Yasinskys

INSTRUMENTAL DAY - COMPETITION SCHEDULE

Bass/Guitar Solists
Saturday, February 26, 1994 - North Campus Center II, Lewis & Clark Rm.

Warm-up Room: will be posted Adjudicator: Keven Johansen

11:15 am South Fremont High School
11:30 am Pendleton High School
11:45 am Skyview High School
12:00 pm CLINIC - Des Daniels, vocals; Kitty Margolls, vocals; John Stowell, guitar
1:30 pm Semiahmoo Secondary School
1:45 pm Semiahmoo Secondary School
2:00 pm Skyview High School
2:15 pm
1:00 pm
1:15 pm

1:30 pm
2:45 pm
3:00 pm
3:15 pm
3:30 pm
3:45 pm
4:35 pm

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# Brass Soloists

**Saturday, February 26, 1994 - Family/Consumer Science Bldg., Rm. 6**

<table>
<thead>
<tr>
<th>Time</th>
<th>School</th>
<th>Instrument</th>
</tr>
</thead>
<tbody>
<tr>
<td>8:00 am</td>
<td>Roosevelt High School</td>
<td></td>
</tr>
<tr>
<td>8:15 am</td>
<td>Skyline High School</td>
<td>Trumpet</td>
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<tr>
<td>8:30 am</td>
<td>Pasco High School</td>
<td>Trombone</td>
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<tr>
<td>8:45 am</td>
<td>Kuna High School</td>
<td>Trumpet</td>
</tr>
<tr>
<td>9:00 am</td>
<td>Pasco High School</td>
<td>Trumpet</td>
</tr>
<tr>
<td>9:15 am</td>
<td>Kuna High School</td>
<td>Trombone</td>
</tr>
<tr>
<td>9:30 am</td>
<td>Kuna High School</td>
<td>Trumpet</td>
</tr>
<tr>
<td>9:45 am</td>
<td>Chris Young - Trumpet</td>
<td></td>
</tr>
</tbody>
</table>

**Adjudicator:** Al Gemberling

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# Woodwind Soloists

**Saturday, February 26, 1994 - SUB Borah Theatre**

<table>
<thead>
<tr>
<th>Time</th>
<th>School</th>
<th>Instrument</th>
</tr>
</thead>
<tbody>
<tr>
<td>8:00 am</td>
<td>South Fremont High School</td>
<td></td>
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<tr>
<td>8:15 am</td>
<td>South Fremont High School</td>
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<tr>
<td>8:30 am</td>
<td>Box Clark - Tenor Sax.</td>
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<tr>
<td>8:45 am</td>
<td>Decorah High School</td>
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<tr>
<td>9:00 am</td>
<td>Greg Skary - Tenor Sax.</td>
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<tr>
<td>9:15 am</td>
<td>Woodlands Secondary School</td>
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<tr>
<td>9:30 am</td>
<td>Semihaumo Sr. School</td>
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<tr>
<td>9:45 am</td>
<td>Esquimalt Secondary School</td>
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<tr>
<td>10:00 am</td>
<td>Skyline High School</td>
<td></td>
</tr>
<tr>
<td>10:15 am</td>
<td>Skyline High School</td>
<td></td>
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<tr>
<td>10:30 am</td>
<td>Joe Kim - Baritone Sax.</td>
<td></td>
</tr>
</tbody>
</table>

**Adjudicator:** David Bennett

---

# Piano/Percussion Soloists

**Saturday, February 26, 1994 - North Campus Center I, Palouse Rm.**

**Warm-up Room:** will be posted  **Adjudicator:** Larry Smith

<table>
<thead>
<tr>
<th>Time</th>
<th>School</th>
<th>Instrument</th>
</tr>
</thead>
<tbody>
<tr>
<td>9:30 am</td>
<td>Blythe Middle School</td>
<td>Trumpet</td>
</tr>
<tr>
<td>9:45 am</td>
<td>Garfield High School</td>
<td>Trombone</td>
</tr>
<tr>
<td>10:00 am</td>
<td>Kuna High School</td>
<td>Trumpet</td>
</tr>
<tr>
<td>10:15 am</td>
<td>Ed Littlefield - Fife</td>
<td></td>
</tr>
<tr>
<td>10:30 am</td>
<td>Roosevelt High School</td>
<td>Trumpet</td>
</tr>
<tr>
<td>10:45 am</td>
<td>Woodlands Secondary School</td>
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</tr>
<tr>
<td>11:00 am</td>
<td>Moscow Jr. High School</td>
<td>Trumpet</td>
</tr>
</tbody>
</table>

**Adjudicator:** P.L. Tyler Elementary School

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**Extra Value Days**

**Soft Taco Monday**

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**Taco Time**

**Nacho Saturday**

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**INSTRUMENTAL DAY - COMPETITION SCHEDULE**

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**INSTRUMENTAL DAY - COMPETITION SCHEDULE**
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Outstanding Continuing Woodwind Student at the Lionel Hampton School of Music
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TED BROWN MUSIC COMPANY
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Outstanding College Instrumental Ensemble Drummer
Year's Supply of Drum Sticks
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Year's Supply of Drum Sticks
Outstanding Drummer, Instrumental Winners Concert
Year's Supply of Drum Sticks

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1st & 2nd Runners-up A/B/HS/MDS/Ir,Sec. Vocalists, Solo Division
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One 20" K Zildjian Ride Cymbal

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U of I
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Welcome Lionel Hampton
and his friends of Jazz.