February 21, 22, 23, 24

University of Idaho

Concert Producer
Lionel Hampton
assisted by
Dr. Lynn J. Skinner,
Executive Director

Carolea Webb,
Program Coordinator
Brenda Cain,
Program Coordinator
Susan Ehrstine,
Assistant Program Coordinator

Presented with the support of the Idaho Commission on the Arts and the National Endowment for the Arts.

Lionel Hampton Jazz Festival
"World's Number One Jazz Festival!"
Welcome to the 1996 Lionel Hampton Jazz Festival, at the University of Idaho, Moscow, Idaho!

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For more information concerning the Lionel Hampton Jazz Festival, contact Dr. Lynn J. Dalton at (208)685-6703 or write to the Lionel Hampton Jazz Festival, Lionel Hampton School of Music, University of Idaho, Moscow, Idaho, 83844-6014. Portions of this program are available in braille and large print. A reader will be made available upon request. All programs are accessible to disabled individuals. For specific accommodation needs relating to a disability, contact Brenda Carn at (208)685-6703 (Please allow 10 working days notice). COVER PHOTO: PETER MEEHAN
We Dedicate this Festival to 
Lionel Hampton 
The Man and His Music-Jazz

The Twenty-Ninth Lionel Hampton Jazz Festival

Wednesday, February 21, 1996

PEPSI International World Jazz Concert

Dedicated to Hiroshi Maeda - A special thanks to you for your incredible support of the Lionel Hampton Jazz Festival and the Lionel Hampton School of Music

Kibbie Dome, 7:00 P.M.

Lionel Hampton, vibes
Ray Brown Trio, featuring: Ray Brown, bass; Benny Green, piano; Greg Hutchinson, drums
Elvin Jones, drums
Hank Jones, piano
Herb Ellis, guitar
Oliver Jones, piano (Canada)
Toots Thielemans, harmonica (Belgium)
Brian Bromberg, bass
Kuni Mikami, piano (Japan) with dancers Kao Temma, Momo Suzuki, and Yasuko Tsuboi (Japan)
David Friesen, bass
Greg Abate, alto saxophone
Diana Krall, vocals & piano (Canada)
Igor Butman, tenor saxophone (Russia)
Fabian Bausch, bass (Germany)
Shirley Stewart Farmer, vocals

Please remember that NO flash cameras, recording devices, or video equipment will be allowed in the Kibbie Dome.
Thursday, February 22, 1996

Special Guest Concert

Kibbie Dome, 7:00 P.M.

Lionel Hampton, vibes
Elvin Jones, drums
Hank Jones, piano
Herb Ellis, guitar
Brian Bromberg, bass
Toots Thielemans, guitar & harmonica
Bucky Pizzarelli, guitar
Joe Lovano, saxophone
Ethel Ennis, vocals

Gene Harris Quartet, featuring: Gene Harris, piano; Ron Eschete, guitar; Paul Humphrey, drums; Luther Hughes, bass
Roy Hargrove, trumpet
David Sanchez, saxophone
Dee Daniels, vocals & piano

Friday, February 23, 1996

NORTHWEST AIRLINES Vocal Winners Concert

Kibbie Dome, 4:45 P.M.

Lionel Hampton School of Music Jazz Choirs,
Daniel Bukvich, director

Guest Artist:
Kitty Margolis, vocals

with Kuni Mikami, piano; Leon Dorsey, bass, and Wally "Gator" Watson, drums

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

CONCERT SCHEDULE

Friday, February 23, 1996

All-Star Concert

Kibbie Dome, 8:00 P.M.

Lionel Hampton, vibes
Shirley Horn, vocals & piano, with Charles Abeles, bass; Steve Williams, drums, and special guest, Toots Thielemans, harmonica
Elvin Jones, drums
Tito Puente, percussion
Hank Jones, piano
Herb Ellis, guitar
Brian Bromberg, bass
Paquito D'Rivera, saxophone & clarinet
Claudio Roditi, trumpet
Slide Hampton, trombone
Al Grey, trombone
Wallace Roney, trumpet
Bill Watrous, trombone
Jane Jarvis, piano

Saturday, February 24, 1996

WASHINGTON WATER POWER Instrumental Winners Concert

Kibbie Dome, 4:45 P.M.

Claudio Roditi, trumpet, with the Lionel Hampton School of Music Jazz Band I
Robert McCurdy, director

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

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 24, 1996

Kibbie Dorne, 7:30 P.M.
Hampton Tumbone Factory
Lionel Hampton School of Music Trombones and Friends
Jim Christensen, Director

Saturday, February 24, 1996

GTE Giants of Jazz Concert

Kibbie Dorne, 8:00 P.M.

Lionel Hampton and his New York Big Band
with Special Giants of Jazz Friends:
Dianne Reeves, vocals
Elvin Jones, drums
Hank Jones, piano
Herb Ellis, guitar
Brian Bromberg, bass

Lionel Hampton and His New York Big Band

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

TRUMPETS
Gerald Brazil
Pat Rickman
Jim Rotondi
Tony Barrero

TROMBONES
Mike Grey
Mike Guernier
Charles Stephens

SAXOPHONES
Cleave Guyton, alto
Marshall McDonald, alto
Lance Bryant, tenor
Eric Matthews, tenor
Ray Franks, baritone

RHYTHM
Kuni Mikiomi, piano
Leon Dorsey, bass
Wally "Gator" Watson, drums

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The Washington Water Power Company
WELCOME TO THE UNIVERSITY OF IDAHO

President's Message for the 1996 Lionel Hampton Jazz Festival

Thank you for joining us at the "World's Number One Jazz Festival," the 29th Annual Lionel Hampton Jazz Festival. We are honored that you could join us as we pay tribute to our own special Lionel Hampton, Vibes President.

The Lionel Hampton Jazz Festival features world-class jazz legends who come to Moscow by special invitation to share their talents. During the four days of the festival, over 13,000 young musicians, from all over the United States and Canada, come to the university to learn from the world's finest and participate in workshops and clinics. The jazz artists teach master classes by day and perform at night; each concert is an experience in jazz at its very best.

The jazz festival is one example of the University of Idaho's commitment to academic excellence and to educating our young people. We are proud to provide opportunities for all students and the community to enjoy the arts, not just in February, but throughout the year.

It is my hope that all who attend the 29th Annual Lionel Hampton Jazz Festival—musicians, learners and listeners—will be uplifted by the music.

Thomas G. Bell
Interim President
University of Idaho

From the Provost to Jazz Festival Participants

Welcome to the University of Idaho and the Lionel Hampton Jazz Festival!

To the thousands of students in competition this week, this welcome is extended to explore the University of Idaho campus, visit classes, meet the faculty and Idaho students, many of whom participated like you in the Lionel Hampton Jazz Festival.

We have a proud tradition of providing the finest education, one that is enriched by special guest artists, visiting lecturers, and our own superb faculty. Through the Hampton Jazz Festival, we bring to you the world's greatest jazz musicians, present and future (that's you). As students, you have the unique opportunity to display your incredible talents in competition and further your knowledge and understanding of jazz through workshops conducted by the man himself, our National Treasure Dr. Lionel Hampton, and assisted by our other most distinguished guest artists and critics.

Please consider the University of Idaho when you make your college plans. If you enjoy this week, as I know you surely will, remember that as a University of Idaho student you will have the opportunity to continue your music studies and enjoyment under the tutelage of our music faculty. That offer is yours to keep whether you pursue a music degree or any other discipline.

Above all, enjoy yourself, compete with excitement, and come back often.

George Simmons
Provost
University of Idaho
1996 LIONEL HAMPTON JAZZ FESTIVAL

Clinics Schedule - Guest Artists

Wednesday - February 21, 1996
Igor Butman, tenor saxophone; Greg Abate, alto saxophone; Andy LaVere, piano; and Fabian Bauch, bass
Oliver Jones, piano, and David Friesen, bass
3:00 - 4:00 pm SUB Ballroom
4:00 - 5:00 pm SUB Ballroom

Thursday, February 22, 1996
Brian Bromberg, upright bass
Ruben Pizzutelli, guitar
Troy Tinkham, harmonica
Cora Hart's Quartet
Rey Brown Trio
Dwain Daniel, vocals & piano, and Jane Janis, piano
Diana Kapp, vocals & piano
Fabian Bauch, bass, and John Stowell, guitar
Shirley Deweese, singer, vocals
Kitty Margolis, vocals, and Andy LaVere, piano
David Sandeck, saxophone
Roy Hargrove, trumpet
2:00 - 3:00 pm SUB Ballroom
3:00 - 4:00 pm SUB Ballroom
3:00 - 4:00 pm SUB Ballroom
3:00 - 4:00 pm SUB Ballroom
3:00 - 4:00 pm SUB Ballroom
2:30 - 3:30 pm SUB Ballroom
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1:00 - 2:00 pm SUB Ballroom
1:00 - 2:00 pm SUB Ballroom

Friday, February 23, 1996
Joe Lovano, saxophone
Andy LaVere, piano
Paquito D'Rivera, saxophone & clarinet - The Alto, the Clarinet, Latin American Rhythms and other places*
Shirley Horn, vocals & piano, sponsored by Central Pre-Mix Concrete Co.
Ethel Ennis, vocals
Jim Martinez, piano - performing his Musical Tribute to Oscar Peterson on the Kuremshi Mute 150 Full Size Digital Grand Piano
Lionel Hampton Trio, featuring: Kirk McKinnon, piano; Leon Dorsey, bass, and Wally "Guitar" Watson, drums
Fabian Bauch, bass, and Jane Janis, piano
Kitty Margolis, vocals, and John Stowell, guitar
Tito Puente, percussion
John Stowell, guitar
9:00 - 10:00 am SUB Ballroom
10:00 - 11:00 am SUB Ballroom
11:00 - 12:00 pm SUB Ballroom
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2:00 - 3:00 pm SUB Ballroom
3:00 - 4:00 pm SUB Ballroom
4:00 - 5:00 pm SUB Ballroom

Saturday, February 24, 1996
Brian Bromberg, electric bass
Eben Jones, drums, and Hank Jones, piano
Herb Ellis, guitar
Claudio Roditi, trumpet
Wallace Roney, trumpet
Jim Martinez, piano - performing his Musical Tribute to Oscar Peterson on the Kuremshi Mute 150 Full Size Digital Grand Piano
Kitty Margolis, vocals, and Jane Janis, piano
Chip DeFay, journalist
Al Grey, trombone, and Slide Hampton, trombone
Phil Elwood, journalist
Bill Watrous, trombone
Dee Daniels, vocals & piano
9:00 - 11:00 am SUB Ballroom
12:00 - 1:00 pm SUB Ballroom
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3:00 - 4:00 pm SUB Ballroom
3:00 - 4:00 pm SUB Ballroom

*Sign language interpreters can be made available at given sufficient notice.
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Lionel Hampton

Internationally acclaimed genius of the jazz world and undisputed King of the Vibraphone for well over half a century, Lionel Hampton began his phenomenal musical career - as a drummer. Born in Birmingham, Alabama, he moved at an early age with his family to Kenosha, Wisconsin, where he spent most of his formative years. He began his musical studies under the strict supervision of the Dominican Sisters at the Holy Rosary Academy. His idios during these early years was drummer Jimmy Bertrand, and drums became Lionel's first instrument. The records of Louis Armstrong were a major influence in Hamp's young years. He had his first meeting with Armstrong in 1930, when Armstrong hired him to appear in a back-up band during an L.A. night club engagement. Hamp so impressed Louis that he invited the young drummer to join his big band rhythm section for a recording session.

During a session break, Armstrong pointed to a set of vibes at the back of the studio and asked Hamp if he knew how to play them. Taking up the challenge, Lionel, who was well-schooled in his keyboard studies, picked up the mallets and said he'd give it a go. The first tune they cut was "Memories of You," which had recently been written by Eubie Blake. It became a tremendous hit for Louis and young Lionel and has remained a classic throughout the years. Jazz impresario John Hammond heard the record even before it was released and raved to Benny Goodman about Lionel's performance on the vibraphone. But it wasn't until 1938, when Hammond flew out to the Paradise Club in Los Angeles with Benny Goodman in tow, that the famed band leader heard Lionel in person. Mightily impressed, Goodman signed Lionel on the spot. Goodman had a trio within his big band which featured himself, Teddy Wilson on piano, and Gene Krupa on drums. The trio quickly became a quartet. "Next thing you know," recalls Hamp, "I was on stage jamming with these great musicians. That's one session I'll never forget."

The Benny Goodman Quartet made immediate musical history, not only for the brilliant music they produced, but because they were the first racially integrated group of jazz musicians ever. It was the beginning of the Swing Era and their mixed musical ensemble held great social significance. Among the classics the Quartet recorded, as it fast became the premier jazz group in the world, were "Moonglow," "Dinah," and "Vibrophone Blues."

Hampton formed his own big band in the early 1940's. Following the release of a succession of highly successful records under his own name, "Sunny Side of the Street" (on which he sang as well as played vibes) and "Central Avenue Breakdown" (on which he played piano with two fingers, using them as if they were vibes mallets) among them, he flew to the top of the charts with his recordings of "Flying Home" in 1942 and "Hamp's Boogie-Woogie" in 1943.
The Lionel Hampton Orchestra had a phenomenal array of sidemen, far too long to list here, who got their start with Hamp. However, among these were Quincy Jones, Wes Montgomery, Clark Terry, Cat Anderson, Ernie Royal, Joe Newman, and Fats Navarro. Also among their protégés were singers Dinah Washington (who was discovered and named by Hamp), Joe Williams, Betty Carter, and the now legendary Aretha Franklin. Jazz giant Hampton has received innumerable prestigious awards over the years. Among those of which he is most proud are the title Official American Goodwill Ambassador, bestowed by Presidents Eisenhower and Nixon, the Papal Medal from Pope Paul I, sixteen Honorary Doctorates, the Gold Medal of Paris (France’s highest cultural award) and in 1992 the highly-coveted Kennedy Center Honors Award, shared with Motisv Rostropovich, Paul Taylor, Joanne Woodward, Paul Newman, and Ginger Rogers. Reflecting recently about his lifetime of honors and recognitions, Hampton held that the highlight of his career took place when the Music School at the University of Idaho was named the Lionel Hampton School of Music in 1987.

Mr. Hampton is also an accomplished composer. His original ballad “Midnight Sun” (written with Johnny Mercer and Sonny Burke), a beloved classic in American jazz and popular music, is among the many well-known jazz and pop compositions written over the years by the gifted musician. His talent in the symphonic field is highly respected as well. His two major symphonic works, “King David Suite” and “Blues Suite” have been performed often by leading philharmonic orchestras throughout the world.

At the age of 87, Hamp has kept to a schedule that has astonished everyone. Traveling from country to country, concert to concert, jazz club to jazz club with almost no break in between, Hamp completely belies his venerable age. On a recent tour of Europe (’94) he broke records at every stop and outlasted younger musicians every night. The tour of China has been in the offing for some time. Lionel is looking forward to the challenge.

Despite the rigor of his hectic schedule, Lionel Hampton continues to amaze fellow musicians and the music business in general with the energies he devotes to public service projects outside the music business. Long a supporter of public housing, he developed the Lionel Hampton Houses in early ’70s in uptown New York and shortly thereafter built the Gladys Hampton Houses, named after his late wife. His “dream in the near future is to add a university in this area where young black kids can learn to be doctors, lawyers, BM technicians and, if they desire, musicians.”

Lionel Hampton has raised literally millions of dollars for many, many charities and is a dedicated supporter of the Republican Party. He has been active in every Presidential campaign since the early 1950’s and has become a close personal friend of all the Republican Presidents, beginning with Dwight Eisenhower. He has been an honored guest at the White House many dozens of times and he has performed there frequently. He has been a guest of the Clintons at the White House several times in ’94 and ’98. He is also active in state politics and is always ready to offer his talents for the benefit of his political and humanitarian interests. Among his social commitments, he also finds time to serve as Honorary Chairman of the Jazz Foundation of America’s Musician Emergency Fund, a newly-formed volunteer organization dedicated to aiding jazz musicians who have fallen on hard times.

Hampton’s state-side and overseas tours often feature his exciting seventeen-piece Lionel Hampton Orchestra, considered by critics to be the best big band of its type in the world. He also frequently appears as leader and soloist with his eight-piece group of renowned jazz musicians. Hampton’s own long-time record label, Glad Hampton Music.

Naming of the Lionel Hampton School of Music at the University of Idaho, February 28, 1987. Lionel Hampton pictured with Dr. Lynn J. Skinner and Lynn St. James

Lionel Hampton

Records, has released many dozens of recordings. His latest discs are on the Telarc label, “Lionel Hampton and the Golden Men of Jazz - Live at the Blue Note ...”

In ’94 Lionel signed an exclusive, seven-album contract with Motown’s MoJAZZ Label. As is well known in the record industry, Motown is one of the largest distributors of recordings in the world. Motown’s executives are thrilled to have a star with the standing of Lionel Hampton on their MoJAZZ label and feel it will electrify their growing jazz audience. Lionel is extremely enthusiastic, as he has never had the kind of distribution MoJAZZ can offer. His first album, “For the Love of Music,” released in the Summer of 1995, features guest stars Chaka Kahn, Joshua Redman, Tito Puente, Dianne Reeves, and Stevie Wonder, among other stellar artists. He is set to make a second album in early 1996.

When Lionel is at his home in New York City, between tours around the world, he is a serious student in the art of tap dancing. He studies with one of New York’s master teachers who demands that he practice his tap dancing every day while on tour. Lionel says he does just that. And, wherever he is, at home on abroad, no days goes by for Hamp without a stint at the piano. He has several new compositions in the works.

In March of 1995, Lionel Hampton suffered a mild stroke and was hospitalized for ten days. Practicing a diligent program of physical therapy, Lionel never was at any time incapacitated. His strenuous overseas tours were postponed, but he was able to make an appearance at the New England Conservatory of Music where he received his 17th Honorary Doctorate. In September, an All-Star Lionel Hampton at the Olympia Theatre, Paris, France, c. 1959.

Lionel Hampton in concert, 1940’s.

Tribute was given to Hampton at the Kennedy Center in Washington, D.C. Jazz luminaries Joe Williams, Dr. Billy Taylor, Terence Blanchard, Ernestine Anderson, Milt Hinton, Buddy DeFranco, and vibist Milt Jackson, Roy Ayers and Terry Gibbs, all performed in Lionel’s honor. Toward the end of the concert, Hamp insisted on joining the vibists and strode on stage and played. The audience gave him a standing ovation. In October, Lionel Hampton and his Golden Men of Jazz appeared for a week at the famed Blue Note in New York City. Hamp’s drawing power has never been greater. To packed houses, Lionel played two strenuous sets a night and brought the house down with each performance. January brought a two week engagement at the elegant Tavern On The Green in New York City. The entire engagement, of two shows a night, was completely sold-out before the opening. Each show brought standing ovations. In April, Lionel will appear at the famed Apollo Theatre in New York. His widely heralded appearance there is called “Lionel Hampton’s Swing into Spring” and many guest stars are expected to salute the great jazz master at this landmark theatre.

The vibrant octogenarian confides, “I’m the luckiest man I know. I love my life. Music, travel, friends, fans, and the wonderful fulfillment of helping young music students further their talents brings me great joy. Tell me, what more could I ever ask?”

The Lionel Hampton Band performing at the Savoy Ballroom in Harlem, New York, 1942.
Lionel Hampton

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

Lionel Hampton at the Apollo
Theatre, Harlem, New York, 1944.

Lionel Hampton with the Les Hite Band in a scene from the film Penguin Pool Murder, 1932.

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Pullman, WA
3 Cars

Northwest Motors
Moscow, ID
1 Car and
the "Official Cadillac for Lionel Hampton"

Parker Ford
Moscow, ID
3 Cars

Tony Copeland
Ford-Lincoln-Mercury-Mazda
Lewiston, ID
5 Cars

Pullman Ford
Pullman, WA
3 Cars

Ambassador Auto
Moscow, ID
3 Cars

Guest Artists' Biographies

Shirley Horn
Vocals

A native Washingtonian, Shirley was born in 1934 into a household where the love for music was actively encouraged by her mother. Somewhat of a child prodigy, young Shirley studied composition at Howard University at the age of 12. At 18, she was awarded a scholarship to Juilliard, but returned home because she couldn’t cover expenses. In 1960, under the imprimatur and behoof of Milt Davis, Horn traveled to the Apple to be the opening act during his stint at the legendary Village Vanguard. Quincy Jones soon joined the voices championing her mastery, but by the mid-60’s she had resettled in Washington for her lengthy, self-imposed parental exile. There she stayed for many years, playing around town (the best kept secret of the nation’s capital). Then, out of the blue, nearly 25 years later, Shirley was offered a gig at Carls o n New York, where Richard Siedel (Vice President of Verve Records) recognized her talent and immediately signed her to the label. Horn was nominated for Grammy awards for four straight years. She was awarded a Grammy for her best arrangement for her recording “Here’s To Life” with Johnny Mandel. The recording was named Billboard’s Jazz Album of the Year and spent seventeen weeks as the number one album on Billboard’s Jazz Chart, making Shirley the industry publication’s Jazz Artist of the Year. Shirley is accompanied by Charles Ables, bass; Steve Williams, drums.
Dianne Reeves

Born in Detroit, Dianne grew up in Denver listening to jazz, with her bass-playing uncle, Charles Burrell, as an early influence. In her late teens, still in high school, Dianne was "discovered" by trumpeter Clark Terry at a National Association of Jazz Educators Convention in Chicago. She joined Terry's band, performing at festivals and with the Denver Symphony Orchestra. After studying at the University of Colorado, Dianne moved to Los Angeles, recording with Caldara, cousin George Duke, and Stanley Turrentine. An eighteen-month stint with Sergio Mendes was followed by Dianne's initial recording. In 1983 she worked with Harry Belafonte who introduced her to the rhythms of West Africa and the West Indies, leading her back to her African American roots. Since that time, Dianne has produced albums covering a range of musical styles. Several R&B hits led to a series of highly acclaimed performances across the country and overseas. She toured Europe extensively throughout 1991 and 1992, winning acclaim from audiences for her exciting and dynamic live performances. Dianne's latest release "Quest After the Storm" on the Blue Note label is nothing short of inspirational and has been nominated for a Grammy Award.

Tito Puente

percussionist

Born in New York City in 1923, Tito was already performing with local Latin and society bands by the 1930's. By age 13, Tito was considered a child prodigy in Spanish Harlem. Tito joined the Jose Cubelio Orchestra U.S. tour in 1939 and then Noro Morales and Machito in the early 1940's. In 1947 Tito completed his formal musical education at Juilliard School of Music, studying conducting, orchestration and theory. While playing with bands such as Jose Cubelio, Pupi Campo and Fernando Alvarez and his "Copacabana Group" he became the most sought after young arranger of the time. He formed his own ten piece conjunto "The Picadilly Boys" urged on by promoter Federico Paganini (1948). Puente recorded his first six songs with his own band on Tico Records with the first hit "Amaniquita" and then "Oye Como Va" (later recorded by Santana). Tito was crowned "King of Latin Music" by Bobby Quintero at the Manhattan Center after beating world famous Perez Prado (King of the Mambo) in a contest where the public voted for their favorite bands.
Guest Artists’ Biographies

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 Hinesley Sextet and later the Snoodkum 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 fired 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 drummer Greg Hutchinson and young piano sensation Benny Green.

THE RAY BROWN TRIO

Benny Green

piano

Born in New York and raised in Berkeley, California, Green started classical piano studies at age seven and was introduced to jazz by his father, Berl Green, a saxophonist in the Lester Young vein. “He not only taught me a lot of standards,” Green says, “but he really pointed me in the direction of the right guys to listen to.” In the Bay Area, Green studied with pianists Ed Kelly, Bill Boll, Dick Whittington and Smith Dobson. As a teenager, he played in a band led by saxophonist Hadley Caliman and trumpeter Eddie Henderson, as well as commencing his own work in a trio setting. Moving to New York in 1992, Green studied with pianist Walter Bishop, Jr., Walter Davis and Larry Willis. He first worked with saxman Bobby Watson, and then joined singer Betty Carter for a four year stint from 1983 to 1987. Next came two and a half years with Blakey, and about two years with Freddie Hubbard. In June of 1993, Green received the Glenn Gould International Protege Prize in Music and Communication from the City of Toronto. He was chosen for this honor by none other than Oscar Peterson. Since then, Green was honored by winning first place in the Piano category of the 1993 Jazz Times Readers Poll. As for his future, Green is succinct: “I am here to play music and to be an instrument for the people who come to listen.”

Greg Hutchinson

drums

First associated with the young lion new breed, Greg is now going back into the roots of jazz and creating explosions in a much more traditional vein. Greg sharpened his musical skills in the bands of Betty Carter and Joe Henderson (both of whom have done things original and new with the tradition) and alongside new stalwarts of rhythm Christian McBride, Geri Allen and Marc Cary, so he's made it clear that he knows the prevailing jazz currents. What is also clear is that Greg thinks about where this music has been, and he is now able to live those questions with Ray Brown, who has never stopped questioning. Hutchinson performed at the Lionel Hampton Jazz Festival with Roy Hargrove's band in 1992.

Guest Artists’ Biographies

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 trumpet and fluegelnth 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 1986, 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.

Hank Jones

piano

Jazz pianist, composer, Hank Jones, was born in Pontiac Michigan in 1918. He played with local bands in Michigan, Ohio and New York only 13 years later. When he was 25, he moved to New York City to play with trumpeter Hot Lips Page's combo, and it was with this group that Jones made the first of what would amount to thousands of recordings, as a soloist, an accompanist, and a group member. Jones's versatility has kept him in constant demand as an accompanist and as an ensemble member throughout his career. He has played with Coleman Hawkins, Andy Kirk, Billy Eckstine, Artie Shaw, Johnny Hodges, and Benny Goodman, among others, and as an accompanist Jones had a five-year association with Ella Fitzgerald. As a 15-year member of the CBS Orchestra, the range of his work was even further extended, as Jones performed with the vocalists Patti Page, Julie Andrews, Andy Williams, Barbara Streisand, Harry Belafonte, and many more. Even Broadway has felt the touch of Jones's versatile musicianship. For over three years, he was conductor and pianist for the musical "Ain't Misbehavin'".
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 Aria-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 Guitarists," as a duo with Barney Kessel and as a featured artist in jazz concerts and nightclubs.

Toots Thielemans
guitar and harmonica

Born in Brussels, Belgium, Jean Thielemans began playing the accordion in his parents' cafe at the age of three. Toots later starts playing the harmonica as a hobby and planned to study mathematics at Brussels University. He discovered jazz during German occupation and after receiving a guitar from a friend he started learning from Django Reinhardt's records. After the liberation in 1945 Jean rapidly became one of the new hopes of Belgian jazz along with Bobby Jaspar and Rene Thomas. His friends nicknamed him "Toots". In 1949 Benny Goodman heard a recording and gave Toots his first international recognition. In 1951 he moved to the States, and slowly and surely he built a solid reputation and gave a responsible jazz voice to the harmonica. He has played and recorded with George Shearing, Ella Fitzgerald, Quincy Jones, Bill Evans, Jaco Pastorius, Paul Simon and Billy Joel. His harmonica is heard on movie scores such as Midnight Cowboy, Jean de Florette, French Kiss as well as the Sesame Street theme song. He created a new sound combining whistling and guitar in unison and used it on his 1963 composition "Bluesette" which has become his "social security number" as well as a jazz standard. In 1985 Toots received the "Django d'O" for his CD "East Coast-West Coast."

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."

Joe Lovano
saxophone

Joe Lovano has been critically acclaimed as the next modern master of the tenor saxophone - in a lineage that includes Joe Henderson, Wayne Shorter, Coltrane, Dexter Gordon and other giants on the instrument. His "voice" on the instrument is singular and powerful and his musical concepts are fresh and always adventurous. His latest adventure is a collaboration with the Pulitzer Prize-winning composer Gunther Schuller. They met when they first worked together at a music symposium in Idaho two years ago and both became excited about embarking on this latest Blue Note recording "Reach Out" which features a program of great standards and trailblazing originals by Schuller and Lovano. Down Beat magazine finally stated that Lovano is "at the top of the heap of modern jazz saxophonists."
Gene Harris

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, 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, Conte and Pete Condiol, 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, Carmen McRae, and Jack Jones. When not performing with Harris, he plays locally in the Los Angeles area.

Paul Humphrey

drum

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 Les McCann and Freddie Hubbard. Since reuniting, the quartet has recorded two albums on the Concord Jazz label, including "Black and Blue" which won the German equivalent to the Grammy in 1992. A third album was released in the spring of 1993.

Roy Hargrove

trumpet

Trumpeter Roy Hargrove manifested a musical aptitude at a very early age. While in high school (Dallas Arts Magnet), he came to the attention of Wynton Marsalis who was so impressed with the youngster that he invited him to sit in with his band. In storybook fashion Hargrove acquitted himself so favorably on stage that Marsalis arranged studies for the teenager. Upon graduation he spent time in Europe performing with Clifford Jordan and Jerome Richardson, among others. He later attended the Berklee School of Music on various scholarships including one from "Downbeat" magazine. In the winter of '88-'89 he moved to New York where he refined his already impressive style and technique. He recordings include "Diamond in the Rough" and "Public Eye".

John "Bucky" Pizzarelli

guitar

Bucky Pizzarelli has enjoyed a career that spans the years from the Vaughn Monroe Orchestra to White House Concerts with Benny Goodman and Frank Sinatra. Along the way he has been a staff musician with NBC, ABC, Skitch Henderson, Doc Severinson, Mitch Miller, and appeared at Carnegie Hall with George Barnes and Les Paul, performed at the Boston Pops in duet with Stephanie Grappelli, and played a solo concert at Town Hall in New York City. An active performer in jazz rooms and college concerts, he is also a Faculty Member Emeritus of William Paterson College in Wayne, New Jersey.
Guest Artists' Biographies

Brian Bromberg

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.

Claudio Roditi

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.

Pequito D’Rivera

Saxophone and Clarinet

Born in Havana, Pequito 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. Pequito 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. Pequito co-founded and conducted the renowned Orquesta Cubana de Musica Moderna for two years, then joined some of the musicians to form the group “Kimon” 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, Pequito 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.

Slide Hampton

Trombone

Trombonist Slide Hampton's skills as a soloist, ensemble player, teacher, composer, arranger and conductor have earned him the respect of the jazz community. He first performed in a family band led by his father and in the bands of such artists as Dizzy Gillespie and Maynard Ferguson before forming his own band in 1942. Since then, he has accepted the directorship of the Collective Black Artists Ensemble and the Manhattan Plaza Jazz Composers Orchestra, providing original compositions and arrangements. He considers the organization of “Slide Hampton and His World of Trombones,” an ensemble consisting of nine trombones and a rhythm section, as one of the major achievements of his career.
Ethel Ennis

Ethel Ennis is truly a legendary singer. She started playing piano and singing with combos and orchestras while a high school student and by seventeen, she had written her first commercial song which was recorded nationally by at least five different artists, including Little Richard. Widespread public recognition came with her first national recording at age 22. That vintage 1955 recording entitled "Lullabies for Losers" has been reissued under various labels ever since. She was selected by Benny Goodman as female vocalist for an all-star band which toured Western Europe. She has shared the stage with such luminaries as Louis Armstrong, Duke Ellington, Miles Davis... and the list goes on. Known for her versatility, this remarkable musician, singer, and composer defies easy categories. She has sung professionally for more than thirty years, singing everything from Beethoven and Ellington to blues, bossa nova, popular hits, and the avant garde. Ethel Ennis makes her third appearance this year at the Lionel Hampton Jazz Festival.

Wallace Roney

Wallace was four when he began playing 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 has his own band and a year later he recorded with postdreadful Heli Maduhubu. 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 at 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 starting 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 polyrhythms and polyharmonies. The way you can superimpose chords over chords has become very intriguing to me.”

Al Grey

World class trombonist, composer, arranger and educator, Al “Golden Trombone” Grey, is a consummate musician and an original stylist. A veteran big band player, Al Grey is recognized internationally as a premier trombonist, and the foremost proponent of the plunger and mute. In his early days, Grey performed with the leading big bands, which included those of Benny Carter, Luck Millinder, Jimmy Lunnfoord, Dizzy Gillespie and Lionel Hampton. Grey embarked upon a amazing career throughout the United States, Canada, Europe, the Middle East, the Far East and even behind the Iron Curtain. Between various band performances, he produced more than 1,000 recordings with famous greats such as Frank Sinatra, Bing Crosby, Count Basie, Tony Bennett, Ella Fitzgerald, Sarah Vaughan and Teresa Brewer. For nearly 20 years, Grey toured with Count Basie and was a featured soloist, expounding the tartalizing vocal sounds of the mute and plunger. His triple-tongued lectures, bellows growls, lowdown bubbly notes and condensed phrases imitate the gamut of human conversation. No wonder Basie called him “Mr. Fabulous”.

Bill Watrous

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.
Diana Krall
pianist/vocalist

Born in Nanaimo, British Columbia, Diana grew up surrounded by music and musicians—her mother and father both played the piano. She studied classical piano but played jazz in the school band with bassist-teacher Bryan Stroël. Diana’s first gig was at age fifteen in a Nanaimo restaurant and she’s been playing ever since. Her favorite singers have all played piano: Dinah Washington, Roberta Flack, Shirley Horn, Andy Bey, Aretha Franklin, Sarah Vaughan and especially Carmen McRae and Nat Cole. Her first inspiration was Fats Waller. When she was just a kid, she tried to learn all his tunes and to play and sing at the same time. Diana studied for a while on a Vancouver Jazz Festival scholarship at Berklee College of Music in Boston. She returned to British Columbia where she became friends with Jeff Hamilton and Ray Brown when they performed there. They encouraged her to venture down to Los Angeles, where a Canadian Arts Council grant enabled her to study with pianist Jimmy Rowles, who was a pianist-singer himself, inspired her to sing more. Hamilton’s musical partner, bassist John Clayton, also befriended Diana, and they often performed together as a trio. In 1984, Diana returned to Canada from Los Angeles and settled in Toronto, where she studied with bassist-pianist Don Thompson. She came to New York in 1990, but she performed most often in Boston with a trio that included bassist Whit Browne and drummer Klaus Suonsaari.

David Friesen
bassist

Friesen is one of two or three bassists in the world that is able to play a solo concert and keep an audience riveted. Friesen’s first exposure to jazz was Slim Gallant in an L.A. club when he was underage and playing guitar. At 19, while stationed with the U.S. Army in Paris, he sat in with Art Taylor, Johnny Griffin and George Avakian. Then, in Copenhagen, he gigged with drummer Dick Biel and met Tord Gustavsen. In 1964 he became committed to the bass, practicing about ten hours a day. He was jamming in Seattle with local musicians at such places as the Penthouse, where Miles, Coltrane and Bill Evans would come by. For two years Friesen played piano and bass at a coffee house owned by bassist Jerry Heldman. After a long tenure touring with Elmer Gilt, who played with Charlie Parker and the Lionel Hampton band, he opened his own coffee house in Portland where he and his family make their home. David has played with John Handy, Joe Henderson, the Billy Harper Quintet, Stan Getz, Sam Rivers, Kenny Drew, George Adams, Danny Richmond, Dexter Gordon, and Mose Allison. He has toured the Soviet Union, United States, Canada, Europe, Japan, and Australia.

Dee Daniels
vocalist/pianist

Dee Daniels has an amazing four octave range that developed as she sang 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 "Dynamite," an established group in the Seattle area, and introduced her gospel roots to the more commercial areas of rhythm and blues, soul, and rock. 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 jingles for national products and companies. Dee returned to Seattle and during the next four years she captivated capacity crowds while fronting trio, 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. Her voice and presence continue to make an international statement while she performs around the world where every performance ends with a standing ovation.

David Sanchez
saxophone

Born in Guaynabo, Puerto Rico, in 1968, Sanchez took up the conga drum when he was eight, then turned to the saxophone at the age of 12. Two years after he started playing the saxophone, David’s musical horizons broadened when his sister brought home two classic jazz records: a Miles Davis anthology, which featured John Coltrane, and Lady in Satin, a 1958 recording of Billie Holiday. David’s life changed, and he became an ardent jazz fan. In 1986 he graduated from a performing arts high school, followed by a year at the Universidad de Puerto Rico where he studied psychology. Deciding to become a musician, David moved to New York City in 1988; he attended Rutgers University and studied with Kenny Barron, Ted Dunbar, and John Purcell. Sanchez was soon busy performing around New York with such renowned Latin players as Eddie Palmieri, Paquito D’Rivera, Claudo Rodol, Daniel Ronco, and others. In 1990, David came to the attention of Dizzy Gillespie, who took him under his wing and invited him to join his Grammy Award-winning United Nations Orchestra. He toured with Dizzy and the Orchestra and performed in Dizzy’s historic month-long 75th birthday engagement at New York’s Blue Note jazz club.
Guest Artists’ Biographies

Kitty Margolis

vocals

Jazz royalty and the nation’s top critics agree that Kitty Margolis is one of the new generation’s hottest young jazz singers. Her exuberant, inventive approach hits the groove deep and hard, earning her “Talent Deserving Wider Recognition” honors in the 1994 and 1995 Downbeat International Critics’ Poll and recognition from the Village Voice, Jazziz, Coda Magazine and the SF Examiner, all of whom picked her second album “Evolution” as one of the top jazz releases of 1994. A San Francisco native who grew up in a jazz-loving family, Margolis began her performing career while attending Harvard University and continued her education at San Francisco State where she studied with jazz great John Handy. Margolis quickly established herself as a strong force on the contemporary jazz vocal scene. She has appeareed all over the globe at many top festivals, clubs and concert halls. To complement her work as a performer, Margolis also works as a jazz educator, sharing her knowledge and experience with a growing number of students. As JazzTimes magazine says, “Rarely does a woman vocalist emerge who exhibits the assurance, skill, creativity and expressiveness to cast her into the spotlight with singers such as Sarah Vaughan, Ella Fitzgerald, Carmen McRae, or Betty Carter. Kitty Margolis, with her rich contralto, perfect pitch, facile phrasing and strong sense of swing, matches these masters.”

Jane Jarvis

piano

Born in Vincennes, Indiana, Jane started piano study at age nine. She auditioned to appear on a kid’s radio program and stayed on as staff pianist. In high school she appeared as a soloist with Kari Maiden and Red Skelton. Jane received scholarships to attend Bush Conservatory, Chicago Conservatory and DePaul University School of Music. Many years later, she graduated from Pace University in New York City. Jane was an organist for the Milwaukee Braves for 10 years and for the New York Mets for 16 years, during a time when her jazz career was also expanding. She appeared with Eddie South, Milt Hinton, Grady Tate, Clark Terry’s Big Band, Major Holley and Lionel Hampton. As a composer-lyricist, she co-authored with Lionel Hampton, Johnny Hodges, Roy Eldridge, Steve Allen, Clark Terry and Jess Stacy. She has recorded with Tommy Newsom, Grady Tate, Jake Hanna and other jazz luminaries. In November of 1994, Jazz Music Education, Inc., initiated the first annual “Jane Jarvis Jazz Invitational” with proceeds going to the Jane Jarvis Piano Scholarship Fund.

Igor Butman
tenor saxophone

Saxophonist Igor Butman’s first jazz teacher was the Voice of America. Each night between 11:15 and midnight, what was often more frantic than jazz floated over the iron Curtain by short-wave radio. Already known in the Soviet Union as the nation’s best tenor saxophonist, he emigrated to the United States in 1967 to pursue his dream of becoming a world-class jazz musician. Butman’s group was one of only four officially recognized jazz bands in Moscow and repeatedly placed first in the Soviet Critics’ Poll. While in Russia, he played with touring American musicians including Grover Washington, Jr., who took him under his wing. Since his emigration, Butman’s career has moved straight ahead as he became a featured soloist with the Billy Taylor Quartet, the Walter Davis Jr. Quartet, the Monty Alexander Quintet, and alto saxophonist Michael Moriarity’s Quintet. He is also featured on Washington’s album “Then and Now” (Sony).

Kuni Mikami

piano

Born in Tokyo, Japan, Kuni started taking piano lessons at the age of six. He pursued his music studies primarily as a hobby until, while a high school student, he heard jazz pianist Dave Brubeck’s rendition of “Take Five.” It was then that he “decided to become a jazz pianist.” His uncle, a samisen player with the Grand Kabuki, and other family members who were musicians supported his decision, and his uncle helped to subsidize Kuni’s journey to New York. Besides playing with the Lionel Hampton Orchestra, Kuni has performed in many of the major jazz clubs and concert halls in New York City. In 1984 Kuni organized and became director of a band called “East of the Sun.” Many of his compositions draw upon his Japanese heritage and combine the best of jazz and Japanese musical perspectives in a very personal style. Kuni can be heard on Lionel Hampton’s latest CD from Mo-Jazz “For the Love of Music.”

Kao Temma
dancer

Kao has recently completed the musical SAVANARA, in which she was featured as "The Kabuki Performer." She also toured nationally with The King and I, in which she played the role of Simin in 'The small house of Uncle Thomas" (Choreographer: Gemza de Lappe). As a Japanese folk dancer, Kao has danced for many international events and was featured at the Lionel Hampton Jazz Festival in 1992. She has been a member of Alpha Omega Theatrical Dance Company for 3 years. Kao studied at the Akita Ailey Dance School as a full time student and performed Memoria with the Company at the City Center. Dancers Momo Suzuki and Yasuko Tsuoi will be appearing with Kao.
Guest Artists' Biographies

Greg Abate
	alto saxophone

Greg Abate is noted by jazz reviewers as one of the best post Be Bop alto players today. Audiences and reviewers also attest that his playing is smooth, intense and swinging. Greg sounds like Greg although he has overtones of Phil Woods, Jackie McLean, Dick Johnson, Art Pepper, and Charlie Parker. The Chicago Tribune wrote that Greg Abate can play circles around players that have more fame, wider recognition and fortune. Greg's career began with a two year stint with Ray Charles playing lead alto after finishing at Berklee College of Music in 1971. Greg went on to play tenor saxophone with Dick Johnson and the Artie Shaw Orchestra and was also a member of the Duke Bélaire Orchestra. He has recorded with Claudio Roditi, Hilton Ruiz, George Mitz, Kenny Washington, James Williams, Rufus Reid, Red Rodney and Mickey Riker among others. Greg continues to play major jazz clubs and festivals in the United States and Europe.

Fabian Bausch
	bass

Fabian was named a Collegiate Scholastic All-American by the U.S. Achievement Academy. The 23-year-old bassist majors in performance studies and film scoring at Berklee College of Music. He has played with Charlie Mariano, Gialesson Fewell and Jakes Peiser. His band Time Design is preparing to release its third album, No Barriers, on the Pyramid Records label.

Guest Artists' Biographies

Shirley Stewart Farmer
	vocals

Born and raised in Chicago, Illinois, Shirley received her B.S. in English and then a law degree. She married (then later divorced) jazz musician Art Farmer and moved to New York. She has maintained a general civil law practice in New York City since 1968. In addition to practicing law, she continued her second profession as a singer. She made her formal debut at TOWN HALL in 1974 and periodically gave classical concerts and sang in various jazz clubs around the city. She has performed with Lionel Hamptons and Cedar Walton.

John Stowell
	guitar

Noted critic Nat Hentoff wrote, "John Stowell can make an electric guitar sound like a singing voice." Critics throughout the world have echoed that praise. The esteem John holds among his peers makes him in demand for recording and performance dates with, among others, Mill Jackson, Art Farmer, Conte Candoli, Herb Ellis, Bill Watrous, Pete Christlieb, Billy Higgins, Billy Hart, Richie Cole, Ralph Toomer, and Scott Hamilton. For seven years, John and virtuoso bassist David Friesen toured extensively to critical acclaim everywhere from Australia to New York. With flutist Paul Horn, he and David Friesen were the first American jazzmen invited to perform in Russia in more than forty years. John has played many of the international jazz festivals, including Newport, Monterey, Telluride, Arrossante, Molde (Norway), Berlin, and others and taught as either a faculty member or clinician, at the Manhattan School of Music, the Westchester Conservatory, the Berklee College of Music, and the National Jazz Education Convention. He spends much of each year doing clinics, workshops, and performances for colleges throughout the United States and Canada and is on the adjunct faculty of Maryhurst College in Portland.
Andy LaVerne was born in New York City and enrolled at the Juilliard School of Music at the age of eight as a classical piano student. He continued his musical education at the New York City High School of Music and Art, Ithaca College, Berklee College of Music, and the New England Conservatory. LaVerne’s professional career includes three years with Woody Herman’s big band and four years as pianist, composer and arranger with the Stan Getz Quartet. He has also played and recorded with Frank Sinatra, Sonny Stitt, Dizzy Gillespie, Chick Corea, Marian McPartland and numerous other top jazz performers. LaVerne was the recipient of four Jazz Fellowships from the National Endowment for the Arts and he has also been awarded several ASCAP composer awards as well as a “Meet the Composer” grant. LaVerne spends much of his time touring North America and Europe playing concerts, clubs and giving clinics. He has also served as an adjunct professor of music at the University of Bridgeport, and the College of Music.

Jim Martínez

Pianist Jim Martínez, 30 years old, from Sacramento, California, began his musical career at the early age of four. In this short amount of time, he has amassed a list of musical accomplishments that is varied in its quality and diversity, encompassing nearly all styles of music. Martínez received his classical training from his Ukrainian teacher, Yurii Olnyuk, for twenty years. Early on, he won numerous awards including the Camellia Symphony Young Artist Concerto Competition, and the Music Teachers’ Association Junior Bach Festival (twice), to name only a few. Martínez found his love of jazz while in his early teens. While transcribing an Oscar Peterson solo by ear for his high school jazz band, Martinez came to enjoy and respect the jazz master’s style and works. Martinez has gained international exposure through his "Musical Tribute to Oscar Peterson", which features Martinez performing his own transcriptions of Peterson. Other tributes include Vince Guaraldi, Bill Evans and Nat King Cole.

Philip F. Elwood

A Berkeley native, Mr. Elwood has been popular music critic and columnist for the San Francisco Examiner for 30 years. Since 1965 he has been a professor of history and music history in the Peralta Colleges, Oakland, CA. He has taught and lectured in the field of popular music, jazz, blues, etc. at Sonoma State University, University of California (Berkeley), San Francisco State University, and Diablo Valley College. Mr. Elwood’s radio career in jazz and blues programming began in the late 1940s; he has been a jazz program producer and announcer, a regular participant in radio and television programs in the San Francisco area, an advisor to a number of PBS music specials and is on the NAHAs (Grammy) selection panel for the Hall of Fame awards. Elwood’s enthusiasm for vernacular American music developed during his secondary school years in Berkeley. His record collection is considered among the most complete in the west totaling about 50,000 discs as well as a few thousand cylinders, piano rolls, etc. He is a frequent contributor to music magazines and journals and has written hundreds of liner-notes for record albums. He travels widely and often in the world of jazz, blues, and popular music and has attended most of the jazz and blues festivals in this country and many abroad. He is a pianist and drummer and a good friend of most of the musicians who have ever passed through the Bay Area or who are part of the large community of performers in the greater Bay Area. Elwood graduated from the University of California in Berkeley, began graduate work there (in U.S. History) then completed his Master’s degree at Stanford.
Virginia Wicks
National Publicist

Virginia's career as a publicist began the day Nat "King" Cole said he wanted to record a song he'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 Shaw, Ellis Peer, Ray Brown, Rock Hudson, Shari Lewis, Eartha Kitt, Cornelia Wild, Theo Bikal, Jayne Mansfield, Marilyn Monroe, Mel Torme, Peggy Lee, Stan Kenton, Dizzy Gillespie, Harry Belafonte, Jean Pierre Aumont, Grace Kelly, The Hi Lo's, Art Tatum, John Ireland, George Shearing, Charlie Parker, The Clara Ward Singers, Charlie Barnet, Dorothy Donegan, Brick Borgen, The Modern Jazz Quartet, Joel Grey, Julie London, Salvador Dalí, Josh White, producer/director Herb Ross, Diahann Carroll, jazz critic and author Leonard Feather, Pat Carroll, Oscar Peterson, Orson Bean, Howard Keel, Arlene Dahl, Red Buttons. 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, please contact Virginia Wicks and Associates, 9742 Cresta Drive, Los Angeles, California 90035, (310) 559-0376, FAX (310) 559-3173.

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 Coda, Japan's Swing Journal and America's Down Beat, Living Blues and Jazz Times. He also contributed to the landmark New Grove Dictionary of Jazz. At Princeton University, Deffaa was a student of distinguished Fifties 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 Baywood Press), which was a finalist for the Excellence in Recorded Sound Research Award of the American Association for Recorded Sound Collections; and Swing Legacy: Traditionalists and Revivalists in Jazz, and to the Metronome (published in the United States and Great Britain by the Scarecrow Press). His specialty is preserving the oral histories of veteran jazz artists.
ADJUDICATOR BIOGRAPHIES

Charles Argersinger  
Washington State University  
Pullman, WA

Charles Argersinger was formerly the International Association of Jazz Educators International Chairperson of Jazz Composition and Arranging, as well as 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 twenty-five years as a music educator in the public schools and colleges, Steve left the classroom to become the Director of Student Programs at Columbia Basin College. Steve continues to perform, conduct and adjudicate throughout the Northwest.

Gerry Bouma  
Northwestern College  
St. Paul, MN

Gerry Bouma is Coordinator of Instrumental Music at Northwestern College where he also serves as Conductor of the Symphonic Band and Director of the Jazz Ensemble. He was previously Chair of the Music Department at Westmont College in Santa Barbara, CA.

Steve Call  
Bingham Young University  
Provo, UT

Steve Call teaches tuba, euphonium and jazz piano at Bingham 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.

Dave Cazier  
Columbia Basin College  
Pasco, WA

Dave Cazier is Director of Choral Activities at Columbia Basin College, Pasco, Washington, where he directs two vocal jazz ensembles and the concert choir. He also teaches history of jazz. Dave is well known vocal arranger and is frequently requested as an adjudicator throughout the Northwest.

Jim Christensen  
Villa Park, CA

Jim Christensen has been associated with Walt Disney Company for over 27 years as a composer, arranger and conductor. He is also a trombone clinician for UMI-COV and freelances in the Los Angeles area.

Pete Crawford  
Music Department, Whitman College  
Walla Walla, WA

Pete Crawford is currently an instructor of music at Whitman College and Walla Walla Community College in Walla Walla, Washington.

Roy Cummings  
Director of Big Bands, University of Washington  
Seattle, WA

Roy Cummings is a professor of trumpet and founder of the Jazz Studies Program at the University of Washington. Roy is a past president of the Washington State Unit of the International Association of Jazz Education. He is also Jazz organizing chairman for All State Honor Jazz Ensemble, Washington State MENC Convention.

Robert Curnow  
Sierra Music Publications  
Liberty Lake, WA

Bob is a former trombonist, composer/arranger and producer for the Stan Kenton Orchestra. He is a past-president of the International Association of Jazz Educators, having taught at the university level for 22 years. For eight years he directed the McDonald's All American High School Jazz Band, and he currently has a best-selling CD recorded by his L.A. Big Band, The Music of Pat Metheny & Lyle Mays, for which he wrote all the arrangements.

Frank DeMiero  
Director of Music, Edmonds School District  
Lynnwood, WA

Mr. DeMiero has conducted all state and regional choirs throughout the U.S. and Canada. He co-owns Sound Music Publication, publishers of the finest vocal jazz, The Frank DeMiero Jazz Camp is celebrating 21 years of jazz education. Mr. DeMiero is a respected adjudicator, clinician, composer and guest conductor.

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Byron Gjerde
Dean of Students, 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. His Jazz Choir was invited to perform at the national conference for the International Association of Jazz Educators in 1994 in Kansas City. He remains active in jazz education as an adjudicator and clinician.

Tim Francis
New Orleans, LA

Tim Francis is a lawyer with the prestigious law firm of McGlinchey Stafford Lang in New Orleans, Louisiana. He recently produced Lionel Hampton’s latest album “For the Love of Music” on Motown’s Mol爵士 label.

Scott Hagen
University of Utah
Salt Lake City, UT

Scott Hagen is Assistant Director of Bands at the University of Utah. He conducts the “Utah” Marching Band and Symphonic Band, instructs private trumpet lessons and is the former director of University Jazz Ensemble I. He has bachelor’s music degree from Concord College, Moorhead, Minnesota and has his master’s degree in music education from the University of Minnesota. He was director of bands for seven years in Grand Rapids, Minnesota and has wide experience in music education. He is an active adjudicator and clinician throughout the country.

John Harbaugh
Department of Music, University of Alaska
Fairbanks, AK

Mr. Harbaugh received his B.A. from the University of Iowa, a M.M.E. from the University of North Texas and has completed 40 hours of doctorate credit in brass pedagogy from Indiana University. John has toured with the Buddy Rich Big Band, Paul Anka and Tom Jones. He has studio experience in Los Angeles, Nashville and Indianapolis. He has been recorded on four albums with Ashby Alexander and the Frank Mantooth Big Band. He is currently a clinician for United Musical Instruments and continues to perform around the country.

Jeff Haskell
School of Music and Dance, University of Arizona
Tucson, AZ

Jeffrey Haskell is the coordinator of Jazz Studies and Director of the recording studio at the University of Arizona School of Music and Dance. He is also principal investigator of the Electronic Encyclopedia of Recorded Jazz Project, now in its initial stage. Mr. Haskell is also an active pianist, composer, arranger and conductor.

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 assignments, he serves as adjunct 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
School of Music, Washington State University
Pullman, WA

Dave is the Director of Percussion Studies/Assistant Director of Jazz Studies at Washington State University and has performed internationally in both classical and jazz arenas. Mr. Jarvis specializes in Keturah written for percussion and electronic sound and has performed solo concerts around the country. His compositions are published by Southern Music Comp. in San Antonio, Texas. Mr. Jarvis is also a clinician for the Yamaha Corporation.

Keven Johansen
Department of Music, University of Utah
Salt Lake City, UT

Keven Johansen has been an artist and educator for twenty-three years. He has directed ensembles, instructed classes and taught privately for the University of Utah during the past eleven years. His quartet “The Underpaid Professor,” was featured at the Utah Arts Festival, the Salt Lake Arts Council’s Brown Bag Concert Series, The Brian Head Jazz Festival and the Utah Jazz and Blues Festival at Snowbird. He has had the privilege of working with jazz talents such as Phil Woods, Grover Washington Jr., and Bill Watrous.

Dan Keberle
Whitworth College
Spokane, WA

Dan Keberle is Director of Jazz Studies and Trumpet Professor at Whitworth College in Spokane, WA. His Whitworth Jazz Ensemble won the college division at the 1994 Lionel Hampton Jazz Festival, and won the open division in 1996. They have also been selected to perform at the last two MENC All Northwest Music Festivals. Mr. Keberle recently spent six months in Cape Town, South Africa teaching jazz on a Fulbright Scholarship.

Paul Klemme
Washington State University
Pullman, WA

Paul Klemme is Associate Professor of Music at Washington State University, where he directs the select Vocal Jazz Ensemble and the Concert Choir. Jazz Ensembles under Dr. Klemme’s direction have been invited to perform at national and regional conventions of the International Association of Jazz Educators, the American Choral Directors Association and the Music Educators National Conference.
ADJUDICATOR BIOGRAPHIES

Larry Smith
Utah State University
Logan, UT
Larry has taught jazz ensemble, theory and arrangement at Utah State University for twenty-eight years. He plays tenor and alto saxophone, flute and piano. He has written many arrangements for Utah State University Jazz, marching and symphonic band and for orchestra and chorus as well.

Dr. Ray Smith
Brigham Young University
Provo, UT
Dr. Ray Smith is the Director of Jazz Studies at Brigham Young University. His BYU Big Band, Syntex, has achieved much acclaim both nationally and internationally including First Place at the Lionel Hampton Jazz Festival and performances at the Montreux, North Sea, Port, Pina, and Kongsberg Jazz Festivals. Smith is also very active in recording studio and can be heard on many movies, national ads, and TV programs including daily air play on ABC Good Morning America.

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

Dave Stultz
Whitworth College
Spokane, WA
Currently on the jazz faculty at Whitworth College, Mr. Stultz also directs the Washington State Air National Guard Jazz Band. As a guest soloist and clinician he has performed throughout the Northwest on both trombone and euphonium. Formerly featured soloist with the USAF Academy Jazz Band, the "Falcons", Dave now performs regularly with the Spokane Jazz Orchestra and the jazz quintet "Viva Jazz".

Gary Versace
University of Oregon
Eugene, OR
Gary Versace is an assistant professor at the University of Oregon where he teaches jazz piano, jazz arranging and works with the university's small and large jazz ensembles. He received his Master of Music degree in jazz studies from the Eastern Michigan School of Music, as well as bachelor's degrees in both piano performance and music education from the University of Connecticut. During the summer of 1994, Versace received a grant allowing him to study with the internationally acclaimed pianist, composer and arranger Clare Fischer.

Nat Wickham
Eastern Washington University
Cheney, WA
Dr. Wickham is Director of Jazz Studies and Assistant Professor of Trombone and Low Brass at Eastern Washington University. His work as a jazz artist and classical sidestep has led to performances throughout the United States and abroad, and he is in great demand as a clinician and adjudicator. He holds the Doctor of Musical Arts and The Performing Certificate from the prestigious Eastman School of Music in Rochester, New York, and his Bachelor and Master of Music degrees are from the University of Northern Colorado in Greeley.

Ron Wilkinson
Motivation Enterprise
Houston, TX
Ron Wilkinson is presently employed with Anheuser-Busch Companies in its Corporate Affairs Department. Ron is also a vocalist/song writer. He incorporates his music and life experiences in his motivation lectures to young people.

Henry Wokings
University of Utah
Salt Lake City, UT
Henry Wokings is a composer, performer, conductor, author, and professor of music at the University of Utah. He is a former national chairman of Jazz Theory for the International Association of Jazz Educators and is an active trombonist. His recent orchestral recordings have been released on MMC, CRS, VMM and Center CD recordings.

Ann Marie Yasinskaya
Washington State University
Pullman, WA
Ann Marie Yasinskaya is Instructor of Flute at Washington State University. A recipient of a "Doe Bee" award from Down Beat Magazine, she has been featured on several recordings with Tom Harrell, Art Lande and others, and she has toured with Gunther Schuller's New England Ragtime Ensemble. She is also well known as a classical flutist. Ms. Yasinskaya is a Yamaha performing artist and clinician.

Greg Yasinskaya
Director of Jazz Studies, Washington State University
Pullman, WA
Greg Yasinskaya has a national reputation as a composer, arranger and saxophonist and is the subject of recent articles in Jazz Player and Saxophone Symposium magazines. Under his leadership, the Washington State University Jazz Program has received widespread recognition including awards from Down Beat magazine, invitations to perform at prestigious conferences - including two recent invitations to JAWE Conference - and top awards at major festivals including numerous first-place "College Day" awards at Lionel Hampton Jazz Festivals.
FESTIVAL STAFF

Lionel Hampton Jazz Festival Staff

Dr. Lynn J. Skinner, Executive Director of Lionel Hampton Jazz Festival, is well known throughout the United States and Canada as a concert band and jazz judge and clinician. During the 20 years that Dr. Skinner has directed the festival, he has guided its development from a regional band competition into an event of major significance in the music world. Dr. Skinner has involved over 150 corporations in the Lionel Hampton Jazz Festival.

During the festival he assists Lionel Hampton with producing the six major concerts. He arranges for all artists to conduct clinics and workshops, a major aspect of the festival. He also works with the judges to improve the instructional or didactic component of the festival and works with all office staff to ensure that the Lionel Hampton Jazz Festival is a positive experience for all involved.

As a composer, Dr. Skinner has written several compositions for band as well as some 15 jazz ballads, four of which he has performed with the Lionel Hampton New York Big Band.

Carolee Webb
Program Coordinator

A native of Twin Falls, Idaho, Carolee received her B.A. and M.A. in English at the University of Utah. She served for years as a marketing officer of a bank headquartered in Salt Lake City. She later relocated to Hanover, New Hampshire and continued her own business as a training consultant in communications and customer service. She joined the Lionel Hampton Jazz Festival staff in 1994. She and her husband, Bruce Wright, reside in Pulman with their children, Ian and Amy.

During the festival, Carolee manages travel and lodging for musicians and other guests of the festival. During the remainder of the year, Carolee helps manage marketing, public relations, sponsorship development and program advertising.

Brenda Cain
Program Coordinator

Originally from Ann Arbor, Michigan, Brenda moved to Moscow in 1979 after receiving her B.A. degree in fine arts from Aquinas College. She immediately took a job at the University of Idaho and has been involved with the Lionel Hampton Jazz Festival since 1986. Brenda is an active member of the Moscow Arts Commission and a landscape painter. She and her husband, Matthew Cain, reside in Moscow with their five-year-old son, George.

Brenda oversees the student competition, handles matters related to finance, coordinates the volunteer effort and manages details related to the overall running of the festival. Her other responsibilities include fundraising, grantwriting, and general office management.

Susan Ehrling
Assistant Program Coordinator

She was raised in Moscow and Boise, Idaho, and received her B.Mus. from the Lionel Hampton School of Music in Music Education. She worked as a festival volunteer for the first time in 1986 and became a permanent staff member after graduating. She is active in music as a member of her church's worship team and as the member of a local Christian rock band. She and her husband, Ethan Ehrling, reside in Moscow.

During the festival, Sue oversees the distribution of student awards. She also serves as a contact for visiting corporate sponsors and manages the musical equipment for festival sites. Her other responsibilities include designing festival publications and advertisements, assisting the festival publicist with materials, and working with corporate sponsors.
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SPECIAL AWARDS

Max Call Music Scholar Award

Max Eugene Call was a native of Moscow, Idaho. He attended Moscow schools and the University of Idaho. He received a Chiropractic degree from Western States Chiropractic College Portland, Oregon. While in school he played basketball for Moscow High School and the University of Idaho. He was also a member of Phi Delta Theta fraternity. He served his community as a city councilman for many years and was a member of the Moscow Swim Team Association which afforded him great pleasure in working with young people.

Although he was an avid sports fan, Max had a true love of all music. He particularly enjoyed the jazz of the 40's and 50's through records and concerts. His interest in jazz continued to grow and he attended many festivals before the Lionel Hampton Jazz Festival days. The first Lionel Hampton Jazz Festival was a highlight of his many years of following the jazz scene. Max was joined in this appreciation by his wife Barbara, and their daughters, Nancy Call Ferguson and Mary Jane Call Lux.

This scholarship stands as an appropriate and lasting memory to Max. He would be proud to make this award to a young music student.

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5 - 7 pm  PRAIRIE HOME COMPANION
Drop in on Garrison Keillor's Lake Wobegon as he shares his perspective of the world and the town that time forgot and the decades cannot improve.

7 - 8 pm  MARIAN McPARTLAND'S PIANO JAZZ
Marian McPartland hosts a weekly array of great jazz musicians who share their music and memories.

8 - 9 pm  THE JAZZ COLLECTOR
NWPR's Neal Robison presents vintage jazz from the 50's and 60's from his private collection.

9 - 10 pm  MAKING THE MUSIC
Wynston Marsalis talks with jazz artists about their music and its meanings.

10 - 11 pm  JAZZ SET WITH BRANFORD MARSLIS
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For a complete program schedule, or for questions or comments please call: 335-6500 or 1-800-842-8991 or Email to NWPR@WSU.EDU
**College Day - Competition Schedule**

**Instrumental Ensembles**

Thursday, February 22, 1996 - Sub Ballroom

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**Warm-up Room:** Galena Gold
**Evaluation Room:** Dipper

**Adjudicators:** Bob Gurnow, John Harbaugh, John Moawad, Jay Lawrence

**UNIVERSITY INN**

8:30 AM St. Stanislaus Tri-Parish School Carol Fornace
9:00 AM Lionel Hampton School of Music Al Gemberling
9:30 AM Columbia Basin College Randy Hubbs
10:00 AM Yakima Valley Community College Ric Pilgrim
11:00 AM CLINIC - Buckey Rizzarelli, Guitar
11:30 AM CLINIC - Gene Herris Quartet
12:30 PM Bellevue Community College Hal Sherman
1:00 PM Lionel Hampton School of Music Bob McCarty
1:30 PM Whitworth College Dan Keberle
2:00 PM Eastern Washington University Nat Wickham
2:30 PM Washington State University Greg Yasinski
3:00 PM Lewis-Clark State College Bill Parcort
3:30 PM Utah State University Larry Smith
4:00 PM Lionel Hampton School of Music Bob McCarty
4:30 PM University of Utah Shannon Roberts

**Instrumental Combos**

Thursday, February 22, 1996 - Administration Bldg. - University Auditorium

*Warm-up Room:* Basement  
*Evaluation Room:* Dressing Room

**Adjudicators:** Jim Christiansen, Roy Cummings, Jeff Haskell, Les Merrill

8:00 AM Lionel Hampton School of Music Tom Armstrong
8:30 AM Lionel Hampton School of Music Alan Gemberling
9:00 AM Lionel Hampton School of Music Robert Miller
9:30 AM Lionel Hampton School of Music Robert Miller
10:00 AM University of Idaho Sean Wilson
10:30 AM Lionel Hampton School of Music Greg Yasinski
11:00 AM Lionel Hampton School of Music Alan Gemberling
11:30 AM Washington State University Greg Yasinski
12:00 PM Break
12:30 PM Utah State University Larry Smith
1:00 PM Washington State University Greg Yasinski
1:30 PM Utah State University Mike Christiansen
2:00 PM University of Utah Shannon Roberts
2:30 PM University of Utah Kevin Johannsen
3:00 PM Columbia Basin College Randy Hubbs
3:30 PM Eastern Washington University Nat Wickham
4:00 PM Central Washington University John Moawad
4:30 PM Western Washington University Oliver Groenewald

**College Day - Competition Schedule**

**Instrumental Solosists**

Thursday, February 22, 1996 - North Campus Center I

*Warm-up Room: will be posted*

**Adjudicator:** Gerry Boma

8:00 AM Washington State University Chris Bailey - Drums
8:15 AM Washington State University Bob Robertson - Saxophone
8:30 AM Washington State University Sean Berry - Saxophone
8:45 AM Washington State University Ben Graves - Guitar
9:00 AM Washington State University Mike Seifursik - Piano
9:15 AM Washington State University Roger Shaw - Bass
9:30 AM University of Utah Greg Ror - Alto Saxophone
9:45 AM University of Utah Geoffrey Miller - Guitar
10:00 AM University of Utah Ryan Louie - Drums
10:15 AM University of Utah Rendel Clark - Alto Saxophone
10:30 AM University of Utah Evan Combs - Bass
10:45 AM Lionel Hampton School of Music Joy Allotta - Alto Saxophone
11:00 AM Lionel Hampton School of Music Amy Nelson - Bass
11:15 AM Lionel Hampton School of Music Patrick Jones - Tenor Sax
11:30 AM Eastern Washington University Jason Crane - Bass
11:45 AM Eastern Washington University Scott Sauer - Trumpet
12:00 PM Eastern Washington University Josie Colt - Trombone
12:15 PM Eastern Washington University Darren Bloom - Tenor Sax
12:30 PM Eastern Washington University Don Goodwin - Piano
12:45 PM Eastern Washington University Tiffany Brol - Trombone
1:00 PM Washington State University Chad Henn - Piano
1:15 PM Break
2:00 PM Mt. Hood Community College Eric Verlind - Piano
2:15 PM Utah State University Jeremy Ward - Bass
2:30 PM Utah State University Tim Watkins - Bass
2:45 PM Utah State University Cory Christensen - Guitar
3:00 PM Break
4:00 PM Whitworth College Tom Shock - Piano
4:15 PM Whitworth College Matt Nelson - Tenor Sax
4:30 PM Brigham Young University Christian Bacon - Alto Sax
4:45 PM Break
5:00 PM Utah State University Jared Saunders - Piano
5:15 PM Lionel Hampton School of Music Vanessa Henshaw - Alto Sax

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VOCAL DAY - Competition Schedule

AAAA/AA/Critique Vocal Ensembles
Friday, February 23, 1996 - SUB Ballroom
Warm-up Room: Galena Gold Evaluation Room: Diaper
Adjudicators: Gerry Bouma, Roy Cummings, Bill McKee, John Mowad

8:00 AM Moscow High School
8:20 AM Concrete High School
8:40 AM Kuna High School
9:00 AM Williamette High School
9:20 AM Moscow High School
9:40 AM Clarkston High School
10:00 AM Claremont After School
10:20 AM Hanford High School
10:40 AM Gonzaga Preparatory School
11:00 AM Borah High School
11:20 AM Thomas Jefferson High School
11:40 AM Latah High School
12:00 PM CLINIC - Jim Martinez, piano, performing his "Musical Tribute to Oscar Peterson" on the Kurzweil Mark I 150 Full Size Digital Grand Piano

AAAA/B/Jr. High Vocal Ensembles
Friday, February 23, 1996 - Administration Bldg.- Univ. Auditorium
Warm-up Room: Basement Evaluation Room: Dressing Room
Adjudicators: Dave Cazer, Jim Christiansen, Jeff Haskell, Marianne Saunders

8:00 AM Council High School
8:20 AM Okanogan High School
8:40 AM Adena High School
9:00 AM King's West School
9:20 AM Genesee High School
9:40 AM Asotin High School
10:00 AM Sacajawea Junior High School
10:20 AM Northwood Junior High School
10:40 AM Moscow Junior High School
11:00 AM Laclede City High School
11:20 AM Gig Harbor High School
11:40 AM Toppenish High School
12:00 PM CLINIC - Shirley Horn, vocals & piano, sponsored by Central Pre-Mix Concrete Co.
Middle/Jr. High School Vocal Soloists

Friday, February 23, 1996 - St. Augustine's Catholic Center

Warm-up Room: will be posted  Adjudicator: Sheila Mathis

<table>
<thead>
<tr>
<th>Time</th>
<th>School/Music</th>
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<tbody>
<tr>
<td>8:00 AM</td>
<td>Lincoln Middle School - Jamie Mcdonald - Alto</td>
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<tr>
<td>8:15 AM</td>
<td>Lincoln Middle School - Ann Mcmarran - Soprano</td>
</tr>
<tr>
<td>8:30 AM</td>
<td>Lincoln Middle School - Carly Minnig - Soprano</td>
</tr>
<tr>
<td>8:45 AM</td>
<td>Lincoln Middle School - Laura Martin - Soprano</td>
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<tr>
<td>9:00 AM</td>
<td>Lincoln Middle School - Ian McPhee - Alto</td>
</tr>
<tr>
<td>9:15 AM</td>
<td>Lincoln Middle School - Emily Sofer - Soprano</td>
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<tr>
<td>9:30 AM</td>
<td>Lincoln Middle School - Cara Rammelberg - Alto</td>
</tr>
</tbody>
</table>

AAAAA Soloists

Friday, February 23, 1996 - North Campus Center I

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

<table>
<thead>
<tr>
<th>Time</th>
<th>School/Music</th>
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<tbody>
<tr>
<td>9:00 AM</td>
<td>Roosevelt High School - Oghene Agbono - Alto</td>
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<tr>
<td>9:15 AM</td>
<td>Roosevelt High School - Tom Havens - Tenor</td>
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<tr>
<td>9:30 AM</td>
<td>Roosevelt High School - Katharine Kort - Soprano</td>
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<tr>
<td>9:45 AM</td>
<td>Roosevelt High School - Nicole Vergesott - Alto</td>
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<tr>
<td>10:00 AM</td>
<td>Pasco High School - Carrie Sterne - Soprano</td>
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<tr>
<td>10:15 AM</td>
<td>Pasco High School - Joel Carly - Alto</td>
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<tr>
<td>10:30 AM</td>
<td>Lewis &amp; Clark High School - Jocelyn Blair - Alto</td>
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<tr>
<td>10:45 AM</td>
<td>Lewis &amp; Clark High School - Sheila Erickson - Soprano</td>
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<tr>
<td>11:15 AM</td>
<td>Lewis &amp; Clark High School - Ann Leddor - Alto</td>
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<tr>
<td>11:30 AM</td>
<td>Lewis &amp; Clark High School - Brian Bakke - Tenor</td>
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<tr>
<td>11:45 AM</td>
<td>Lewis &amp; Clark High School - Chris Ander - Soprano</td>
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<tr>
<td>12:00 PM</td>
<td>Pasco High School - Brandon Buhler - Tenor</td>
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<td>12:15 PM</td>
<td>Pasco High School - Keshanee Con - Soprano</td>
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<td>12:30 PM</td>
<td>Pasco High School - Chad Ander - Soprano</td>
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<tr>
<td>12:45 PM</td>
<td>Pasco High School - Jake Yee - Tenor</td>
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<tr>
<td>1:00 PM</td>
<td>Pasco High School - Heath Ross - Soprano</td>
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<tr>
<td>1:15 PM</td>
<td>Pasco High School - Brandon White - Soprano</td>
</tr>
</tbody>
</table>

A/Middle School/Non-Mixed Vocal Ensembles

Friday, February 23, 1996 - Lionel Hampton School of Music Recital Hall

This Site Sponsored by:

<table>
<thead>
<tr>
<th>Time</th>
<th>School/Music</th>
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<tbody>
<tr>
<td>8:00 AM</td>
<td>Summerfield Secondary School - Jim Redding</td>
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<td>8:15 AM</td>
<td>Claremont High School - Keith Perry</td>
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<td>8:30 AM</td>
<td>Marysville-Pilchuck High School - Stuart Hunt</td>
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<td>Sumner High School - Jon Brownell</td>
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<td>Sumner High School - Mike Williams</td>
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<tr>
<td>9:45 AM</td>
<td>Sumner High School - John Hamilton</td>
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<td>10:00 AM</td>
<td>Sumner High School - Carla Fosey</td>
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<tr>
<td>10:15 AM</td>
<td>Sumner High School - Mark Ness</td>
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<td>Sumner High School - Greg Fosay</td>
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Vocal Combos and Elementary/Critique Vocal Ensembles

Friday, February 23, 1996 - LDS Institute

Warm-up Room: Room 49 Evaluation Room: Room 29

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<thead>
<tr>
<th>Time</th>
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<tr>
<td>8:00 AM</td>
<td>Boeing High School - Tim Thorton</td>
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<td>8:20 AM</td>
<td>Othello High School - Jaret Leman</td>
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<tr>
<td>8:40 AM</td>
<td>Sammamish Lake High School - Donny Okey</td>
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<tr>
<td>9:00 AM</td>
<td>Golden Secondary School - David Brestl</td>
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<td>9:20 AM</td>
<td>Meadow High School - Dylan Spenall</td>
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JAZZ FESTIVAL PERFORMERS IN STOCK!

Festival Headliners On Sale.

Westminster Hts.

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<td>Marysville Pilchuck High School - Ben Shaw</td>
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AAA/A/A/B Vocal Soloists

Friday, February 23, 1996 - North Campus Center II

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

8:30 AM
8:15 AM Pullman High School
8:30 AM Fullamino Secondary School
8:45 AM Pullman High School
9:00 AM Pullman High School
9:15 AM Pullman High School
9:30 AM Wenatchee High School
9:45 AM Mountainea Terrace High School
10:00 AM Semiahmoo Secondary School

10:15 AM Semiahmoo Secondary School
10:45 AM Bainbridge High School
11:00 AM Blanchet High School
11:15 AM Kuna High School
11:30 AM Pullman High School
11:45 AM Hartford High School
12:00 PM Blanchet High School
12:15 PM Blanchet High School

12:30 PM Blanchet High School
12:45 PM BREAK
1:15 PM Moscow High School
1:30 PM Reanist High School
1:45 PM Pullman High School
2:05 PM Moscow High School
2:15 PM Ordino High School
2:30 PM Ordino High School
2:45 PM Wilmerkote High School

12:30 PM Wilson High School
12:40 PM Bethel High School
12:50 PM Payahip High School
1:10 PM South Kintas High School
1:20 PM Lake Washington High School
1:30 PM Sumner High School
1:40 PM Westen Canida High School
2:00 PM Elderhow High School
2:30 PM Defoe H. High School
2:40 PM Thomas Jefferson High School
2:50 PM Central Valley High School
3:00 PM Walla Walla High School
3:30 PM Jim Martinez, piano

3:50 PM Kennewick High School
4:20 PM Auburn High School
4:30 PM Hillcrest High School
4:40 PM Mossy High School
5:00 PM Lewis and Clark High School
5:30 PM Roosevelt High School
5:30 PM Garfield High School
5:30 PM Bellevue High School

INSTRUMENTAL DAY - Competition Schedule

AAA/A/I Instrumental Ensembles

Saturday, February 24, 1996 - SUB Ballroom

Warm-Up Room: Galena Gold
Evaluation Room: Duffer
Adjudicators: Gary Brown, John Harbaugh, Ken Kraatz, Nat Wickham

8:00 AM Wilson High School
8:20 AM Bethel High School
8:40 AM Payahip High School
9:00 AM South Kintas High School
9:20 AM Lake Washington High School
9:40 AM Sumner High School
10:00 AM Westen Canida High School
10:20 AM Elderhow High School
10:40 AM Defoe H. High School
11:00 AM Thomas Jefferson High School
11:20 AM Central Valley High School
11:40 AM Walla Walla High School
12:10 PM Jim Martinez, piano

1:00 PM Kennewick High School
1:20 PM Auburn High School
1:40 PM Hillcrest High School
2:20 PM Mossy High School
2:40 PM Lewis and Clark High School
3:00 PM Roosevelt High School
3:20 PM Garfield High School
3:40 PM Bellevue High School

AAA/A/I Instrumental Ensembles

Saturday, February 24, 1996 - Administration Bldg.-Univ. Auditorium

Warm-Up Room: Basemnet
Evaluation Room: Room 204
Adjudicators: Steve Call, Bill McKay, Greg McKay, Steve Rhines

8:00 AM Sentinel High School
8:20 AM Moses Lake High School
8:40 AM Edmonds-Woodway High School
9:00 AM Gar Harbor High School
9:20 AM Mountainea Terrace High School
9:40 AM Lakes High School
10:00 AM Mount Vernon High School
10:20 AM Lynnwood High School
10:40 AM Kennewick High School
11:00 AM Lake City High School
11:20 AM Sandpoint High School
11:40 AM University High School
12:20 PM CUNIC - Alvin Jones, drums, and Hank Jones, piano

1:00 PM Bellevue High School
1:20 PM Pasco High School
1:40 PM Marysville-Pilchuck High School
2:00 PM John R. Rogers High School
2:20 PM Kentwood High School
2:40 PM Lewiston High School
3:00 PM Timnath West High School
3:20 PM Mead High School
3:40 PM Skyline High School
4:00 PM Franklin High School

AAA/A/I Instrumental Ensembles

8:30 AM Ben Medler
8:50 AM Doug Minder
9:10 AM Kevin Lewis
9:30 AM Erin Smith
9:50 AM Ken Adkins
10:10 AM Joseph Carl
10:30 AM Brian Thiyk
10:50 AM Bill Karah
11:10 AM Jeffrey Cohn
11:30 AM Cory Bojarc
11:50 AM Brad Constantine
12:10 AM Gen Mitchell
12:30 AM Mark Lane
12:50 AM Kevin Paullstan
1:10 AM Amy VanDuren
1:30 AM Ruben Watson
1:50 AM Larry Jay
2:10 AM Scott Brown
2:30 AM Clarence Acrox
2:50 AM Ali Jones

AAA/A/I Instrumental Ensembles

8:30 AM Gerrit Gilliet
8:50 AM Bruce Leonard
9:10 AM Jim Kovach
9:30 AM Mark Montapye
9:50 AM Thomas Woldes Il
10:10 AM Meki Gordon
10:30 AM Lesley Moffat
10:50 AM Mark Lane
11:10 AM Tim Sanford
11:30 AM Tom Watson
11:50 AM Keith Feinlen
12:10 PM Al Jones
12:30 PM Philip Simpson
12:50 PM David Hawke
1:10 PM Andrew Uppert
1:30 PM Kathy Ostrin
1:50 PM Gary Gombiring
2:10 PM David Fulfur
2:30 PM Scott Jones
2:50 PM Richard Chatelain
3:10 PM Robert Pitzer

AAA/A/I Instrumental Ensembles
INSTRUMENTAL DAY - Competition Schedule

Saturday, February 24, 1996 - Physical Education Bldg. - Dance Studio

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

Adjudicators: Dan Kebeler, Gary Versace, Harry Volking, Greg Yasinsky

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AAA/AAA Instrumental Combos

Saturday, February 24, 1996 - Education Bldg. KIVA

Warm-up Room: Room 103  Evaluation Room: Room 106

Adjudicators: Pete Crawford, Roy Cummings, Sheila Mathis, Les Merrill

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INSTRUMENTAL DAY - Competition Schedule

B/Elementary/Critique Instrumental Combos

Saturday, February 24, 1996 - LDS Institute

Warm-up Room: Room 49  Evaluation Room: Room 29

Adjudicators: Steve Baer, Scott Hagen, Paul Klimme, Jay Lawrence

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A/B/Jr. High/Jr. Sec./Middle School Instrumental Combos

Saturday, February 24, 1996 - Agricultural Science Auditorium

Warm-up Room: will be posted  Evaluation Room: will be posted

Adjudicators: Dave Oster, Randy Hubbs, Marianne Saunders, Bob Spirtal
INSTRUMENTAL DAY - Competition Schedule

AA Instrumental Ensembles
Saturday, February 24, 1996 - Moscow High School Auditorium
Warm-up Room: will be posted Evaluation Room: will be posted
Adjudicators: Bill Panczko, Larry Smith, Ron Wilkinson, Ann Yasinkski

8:00 AM Pendleton High School
8:20 AM Semiahmoo Secondary School
8:40 AM Kuna High School
9:00 AM Salmon Arm Secondary School
9:20 AM Woodland High School
9:40 AM Kamiah High School
10:00 AM Moscow High School
10:20 AM Willamette High School
10:40 AM Squalicum High School
11:00 AM Tamarawis Secondary School
11:20 AM Clarence Fulton Secondary School
11:40 AM West Valley High School
12:00 PM Meadowdale High School
12:20 PM BREAK
1:00 PM Centralia High School
1:20 PM Clarkston High School
1:40 PM Estacada High School
2:00 PM Hermiston High School
2:20 PM Richland High School
2:40 PM Port Angeles High School
3:00 PM Blanchard High School
3:20 PM La Grande High School
3:40 PM Cheney High School
4:00 PM Hanford High School

Brass Soloists
Saturday, February 24, 1996 - Nicolls Bldg., Rm. 6
Warm-up Room: Room 12 Adjudicator: Dave Stultz
8:30 AM Mead High School
8:45 AM Bellevue High School
9:00 AM Bellevue High School
9:15 AM Roosevelt High School
9:30 AM Roosevelt High School
9:45 AM Roosevelt High School
10:00 AM Roosevelt High School
10:15 AM Pear Harbor High School
10:30 AM Skyline High School
10:45 AM La Grande High School

INSTRUMENTAL DAY - Competition Schedule

Jr. Secondary/Middle School Instrumental Ensembles
Saturday, February 24, 1996 - Law School Courtyard
Warm-up Room: Room 103 Evaluation Room: Room 104
Adjudicators: Charles Argesinger, Jim Christiansen, Frank DeMichio, Tim Francis

8:00 AM Kalamalka Secondary School
8:20 AM Lincoln Middle School
8:40 AM Central Middle School
9:00 AM Langley Middle School
9:20 AM Cedar Junior High School
9:40 AM Skagit Middle School
10:00 AM Garfield-Palouse Middle School
10:20 AM Parkland Junior High School
10:40 AM Langley Middle School
11:00 AM Horizon Junior High School
11:20 AM Mead Junior High School
11:40 AM Salk Middle School
12:00 PM Bellevue Middle School
12:20 PM BREAK
1:00 PM Cheney Middle School
1:20 PM Jenkins Middle School
1:40 PM Sequim Secondary School
2:00 PM Tumwater Secondary School
2:20 PM Skykomish Secondary School
2:40 PM Woodinville Secondary School
3:00 PM Shawnigan Lake High School
3:20 PM Riverside Middle School
3:40 PM Washington Middle School
4:00 PM Glover Middle School

Woodwind Soloists
Saturday, February 24, 1996 - North Campus Center II
Warm-up Room: will be posted Adjudicator: Jim Mar
8:00 AM Roosevelt High School
8:15 AM Roosevelt High School
8:30 AM Roosevelt High School
8:45 AM Roosevelt High School
9:00 AM Kennewick High School
9:15 AM Auburn High School
9:30 AM Auburn High School
9:45 AM Auburn High School
10:00 AM Auburn High School
10:15 AM Auburn High School

1:00 PM La Grande High School
1:15 PM La Grande High School
1:30 PM Lakes High School
1:45 PM Lake City High School
2:00 PM King's School
2:15 PM King's School
2:30 PM Williamette High School
2:45 PM Williamette High School
3:00 PM Bothell High School
3:15 PM Logan School

10:30 AM Auburn High School
10:45 AM Selkirk High School
11:00 AM Marshall Valley High School
11:15 AM Sumatran Secondy School
11:30 AM Mead High School
12:00 PM Auburn High School
12:15 PM Samish Secondary School
12:30 PM Mount Baker High School
12:45 PM

1:00 PM Melissa Pilling - Alto Saxophone
1:15 PM Ellen Pilling - Alto Saxophone
1:30 PM Ellen Pilling - Alto Saxophone
1:45 PM Ellen Pilling - Alto Saxophone
2:00 PM Ellen Pilling - Alto Saxophone
2:15 PM Ellen Pilling - Alto Saxophone
2:30 PM Ellen Pilling - Alto Saxophone
2:45 PM Ellen Pilling - Alto Saxophone
3:00 PM Ellen Pilling - Alto Saxophone
3:15 PM Ellen Pilling - Alto Saxophone
INSTRUMENTAL DAY - Competition Schedule

A (I) /AAA (II) Instrumental Ensembles

Saturday, February 24, 1996 - Lionel Hampton Music Bldg, Recital Hall

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UNIVERSITY INN

- Piano and Percussion Soloists

Saturday, February 24, 1996 - North Campus Center I

INSTRUMENTAL DAY - Competition Schedule

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