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Official Site www.lionelhampton.com
FESTIVAL STAFF: From left: Kathy Duke, finance; Bill Cole, school competitions; Dr. Lynn J. Skiner, executive director; Dwina Howey, logistics and sponsorships; Tiffany Weglialla, Jazz in the Schools and volunteers.

Special recognition to: Mike Lynch, driving coordinator; Eric Shrest, assistant driving coordinator; Ed Littelfelt, drum technician; Bill Denton, Jeski Schatt and Andrew Crosier, right crew; Darcy Weglialla, assistant for Jazz in the Schools and volunteers; Larry Pitman, office assistant; Otto Keyes and Everett Story, piano technicians; Rose Neely, special events coordinator; Jan Shumway, housing coordinator; and our work-study students: Angie Gruchala, Molly Lunstum, Jenna Moline, Sopaphana Pech, and Jessica Silva.

Contact Information

Lionel Hampton Jazz Festival
709 Deakin Street – Room 127
PO Box 444557
Moscow, Idaho 83844-4557

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Music is medicine. It can heal the spirit.

The 36th Annual Lionel Hampton Jazz Festival

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Please see page 7
WELCOME TO THE FESTIVAL

Dear Friends,

On behalf of the staff which work so hard to make this festival such a marvelous experience, it is my pleasure to welcome you to the 38th Lionel Hampton Jazz Festival. Many of you experience life changing events as an integral part of the “World’s Greatest Jazz Festival!” and we remain committed to the education of students and encouragement of emerging talent. The lessons you will learn during the 2005 Festival will go far beyond the music and magic of the moment.

My dear friend Lionel Hampton was the driving force behind his namesake festival for many years. In his absence, I rely on the lessons taught me by this great mentor and great man. Hamp and I both believed that the sharing of talent freely, inspiring young artists and offering incredible opportunities to learn about music, life and the differences and commonalities among us all were important to this total experience.

The Festival is truly a unique event, an unheralded event. It is the largest educational jazz festival in the world. We are dedicated to your future in jazz – as a performer, as an audience member, as a listener. Each of our incredible artists and adjudicators participating in the Festival joins us in our desire to provide an exceptional experience – an experience that will stay with you for years to come.

Again, I extend a heartfelt welcome to the students, music educators, parents and audiences of jazz lovers who are with us. Hamp’s last words to me were to be ready to carry the torch for jazz, and in so doing, Hamp’s legacy lives on – just listen to the music. Enjoy it with your heart, mind and soul, and have fun.

With warm regards,

Dr. Lynn J. Skinner
Executive Director

POTLATCH’S ENVIRONMENTALLY CERTIFIED FOREST MANAGEMENT PRACTICES MEAN YOU CAN BUILD YOUR HOME WITH QUALITY WOOD PRODUCTS AND PEACE OF MIND.

WELCOME TO THE UNIVERSITY

I am delighted to welcome you to one of the University of Idaho’s proudest traditions – the Lionel Hampton Jazz Festival. Not only will you meet some of the brightest stars in jazz today but also those destined to be stars tomorrow.

The Lionel Hampton Jazz Festival is the only event of its kind in the world. Now in its 38th year, the Festival provides the opportunity for thousands of elementary, junior high school, high school and college students from throughout the United States and Canada to visit the University of Idaho to share four extraordinary days with legendary jazz greats.

The jazz artists teach master classes by day and perform at night; each concert is an experience in jazz at its very best. What a wonderful opportunity to introduce young jazz enthusiasts and aspiring musicians to the rich heritage and variety of jazz as an authentic form of traditional music.

Jazz is alive and well at the University of Idaho! Please enjoy your time with us.

Timothy P. White
President

Guide to Student Performances, Artist Workshops, Concerts and Sponsors | 5
### Wednesday, February 23

#### 4:00 p.m.
**Potlatch Outstanding Young Artists Concert**

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

Outstanding elementary, middle school, junior high and junior secondary vocal and instrumental ensembles from the day’s adjudicated performances.

#### 7:30 p.m.
**Pepsi International Jazz Concert**

Pre-show – Christian Fabian, Kuni Mikami, Wally “Gator” Watson, John Stowell

Freddy Cole, vocals; Monty Alexander, piano; Benny Green, piano; Russell Malone, guitar; Jeff Hamilton, drums; John Clayton, bass; Randy Brecker, trumpet; Claudio Roditi, trumpet; Terell Stafford, trumpet; Chuck Findley, trumpet; Bob McCurdy, trumpet; Four Freshmen, vocals; Lembit Saarasalu, saxophone; Leonid Vintskevich, piano; Enver Izmailov, guitar; and the day’s outstanding student soloists.

### Thursday, February 24

#### 7:30 p.m.
**Horizon Air Special Guest Concert**

Pre-show – Lembit Saarasalu, saxophone and Leonid Vintskevich, piano

John Pizzarelli, guitar and vocals; Bucky Pizzarelli, guitar; Benny Green, piano; Russell Malone, guitar; Jeff Hamilton, drums; John Clayton, bass; Roberta Gambarini, vocals; Tamir Hendelman, piano; Ken Peplowski, saxophone and clarinet; Houston Person, saxophone; Evelyn White, vocals; Corey Christiansen, guitar; and the day’s outstanding student soloists.

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Friday & Saturday Concert Schedules

Friday, February 25

4:45 p.m.
OUTSTANDING YOUNG VOCAL ARTISTS CONCERT
The Lionel Hampton School of Music Jazz Choirs, Daniel Bukvich, director
Outstanding vocal ensembles from the day’s adjudicated performances.

8:00 p.m.
ZIONS BANK ALL-STAR CONCERT
Pre-show – Jim Martinez, piano
Lou Rawls, vocals; Jane Monheit, vocals; Dee Daniels, vocals; Benny Green, piano; Russell Malone, guitar; Jeff Hamilton, drums; John Clayton, bass; Igor Butman, saxophone; Bill Watrous, trombone; Jay Daversa, trumpet; Holly Hofmann, flute; and the day’s outstanding student soloists.

Saturday, February 26

4:45 p.m.
CONN-SELMER OUTSTANDING YOUNG INSTRUMENTAL ARTISTS CONCERT
The Lionel Hampton School of Music Jazz Band I, Robert McCurdy, director
Outstanding instrumental ensembles from the day’s adjudicated performances.

8:00 p.m.
AVISTA GIANTS OF JAZZ CONCERT
Pre-show – THE HAMPTON TRUMPET FACTORY WITH THE LIONEL HAMPTON SCHOOL OF MUSIC JAZZ BAND AND SPECIAL GUESTS
Lionel Hampton New York Big Band*: Roy Hargrove, trumpet; Benny Green, piano; Russell Malone, guitar; Jeff Hamilton, drums; John Clayton, bass; James Morrison, trumpet and trombone; Lorraine Feather, vocals; and the day’s outstanding student soloists.

*The Lionel Hampton New York Big Band: Tony Barrero, trumpet; Christian Fabian, bass; Al Gerberling, trombone; Cleave Guyton, Jr., alto saxophone; Marshall McDonald, tenor saxophone; Aribai Martinez, trumpet; Robert McCurdy, trumpet; Mark McGowan, trumpet; Kuni Mikami, piano; Doug Miller, tenor saxophone; John Simon, alto saxophone; Charles Stephens, trombone; Robert Trowers, trombone; Wally “Gator” Watson, drums.
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More than 150 years ago, Wells Fargo stagecoaches brought actors, musicians and other performing artists to the West. Today we’re proud to continue the tradition by helping to bring arts and entertainment to our community.

FRIDAY, FEBRUARY 25
Presented by POTLATCH CORPORATION
STUDENT UNION BALLROOM
Second Floor, Student Union Building, U of Campus
10:00 Lernell Searles, sax; Leonid Vintsievich, piano
12:30 Al Gamberling, "Muslim and More"
1:45 Jane Monheit, vocals
3:00 Lou Reff, vocals

Presented by WELLS FARGO
NUART THEATER
516 S. Main Street, Moscow
10:00 Kuni Mikami, piano; Christian Fabian, bass; Wally “Gator” Watson, drums
11:15 Roberta Gamba, vocals; Tamir Hendelman, piano
12:30 Phil Elwood, "Tracing a Tune Through Jazz History"
1:45 Igor Butman, tenor sax, and guests
3:00 Jim Martinez, piano

FIRST UNITED METHODIST CHURCH
322 E. Third Street, Moscow
10:00 Eileen White, piano and vocals
11:15 Leonid Sondersky, alto sax; Anton Rumyantsev, tenor sax; Yevgeniy Labeved; piano; Aleksandr Zinger, drums; Aleksandr Sokolkin, guitar; Andrey Dushchenko, bass; Anatoly Telkevich, vibraphone; Pavel Pismak, trombone
12:30 Holly Hofmann, flute
1:45 Jay DeSpain, trumpet; Chuck Findley, trumpet; Claudio Roditi, trumpet
3:00 Leonid Sondersky, alto sax; Anton Rumyantsev, tenor sax; Yevgeniy Labeved; piano; Aleksandr Zinger, drums; Aleksandr Sokolkin, guitar; Andrey Dushchenko, bass; Anatoly Telkevich, vibraphone; Pavel Pismak, trombone

LDS INSTITUTE
902 Deakin Street, U of Campus
12:00 Evner Izmaltov, tap guitar

LIONEL HAMPTON SCHOOL OF MUSIC ROOM 116
Basement, School of Music, U of Campus
10:00 - 3:00 Collicchio Musical Instruments, with special guests including Chuck Findley and Jay Devereaux appearing throughout the day

INTERNATIONAL JAZZ COLLECTIONS SEMINARS*
BORIS THEATRE
Second floor, Student Union Building, U of Campus
1:45 Jazz Women Today. Sherrie Tucker, moderator, with guest panelists: Dee Daniels, Roberta Gamba, Eveyln White and others
3:00 "The Great All-Women Big Bands," Sherrie Tucker
* for more information about International Jazz Collections Films and Seminars, please see pages 18-19

DANCE WORKSHOPS
STUDIO 212 – PHYSICAL EDUCATION BUILDING
9:30 Phylys Goeden-Young: Roots of Jazz – African Dance
10:30 Phylys Goeden-Young: Great Broadway Dances
12:00 Matt Parks & Anna Black of the Swing Devils: Roots of Swing – Classic Charleston
1:00 Diane Walker: Body Jazz

STUDIO 110 – PHYSICAL EDUCATION BUILDING
10:00 The Swing Devils: Do the Shim Sham

SATURDAY, FEBRUARY 26
Presented by POTLATCH CORPORATION
STUDENT UNION BALLROOM
Second Floor, Student Union Building, U of Campus
10:00 Lorraine Feather, vocals
11:15 Bill Watrous, trombone; Jay Devereaux, trumpet; Claudio Roditi, trumpet; Chuck Findley, trumpet
12:30 Benny Green, piano; Russell Malone, guitar; Jeff Hamilton, drums; John Clayton, bass
1:45 Chip O'Hara, "Life Altering Options: A Jazz Critic Reflects"
3:00 James Morrison, trumpet and trombone

Presented by WELLS FARGO
NUART THEATER
516 S. Main Street, Moscow
10:00 Jim Martinez, piano
11:15 Dee Daniels, vocals
12:30 Corey Christiansen, guitar
1:45 Philip Elwood, "A Life in Jazz"
3:00 Kuni Mikami, piano; Christian Fabian, bass; Wally “Gator” Watson, drums; Clive Guyton, guitar

FIRST UNITED METHODIST CHURCH
322 E. Third Street, Moscow
10:00 John Stowell, guitar
11:15 Leonid Sondersky, alto sax; Anton Rumyantsev, tenor sax; Yevgeniy Labeved; piano; Aleksandr Zinger, drums; Aleksandr Sokolkin, guitar; Andrey Dushchenko, bass; Anatoly Telkevich, vibraphone; Pavel Pismak, trombone
12:30 Roberta Gamba, vocals; Tamir Hendelman, piano
1:45 Igor Butman, tenor sax, and guests
3:00 Leonid Sondersky, alto sax; Anton Rumyantsev, tenor sax; Yevgeniy Labeved; piano; Aleksandr Zinger, drums; Aleksandr Sokolkin, guitar; Andrey Dushchenko, bass; Anatoly Telkevich, vibraphone; Pavel Pismak, trombone

LDS INSTITUTE
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LIONEL HAMPTON SCHOOL OF MUSIC ROOM 116
Basement, School of Music, U of Campus
10:00 - 3:00 Collicchio Musical Instruments, with special guests including Chuck Findley and Jay Devereaux appearing throughout the day

INTERNATIONAL JAZZ COLLECTIONS FILMS AND SEMINARS* KENWORTHY PERFORMING ARTS CENTRE
506 S. Main Street, Moscow
12:30 "Lady Be Good," Feature Documentary
2:30 "The Making of Lady Be Good," Kay D. Ray
* for more information about International Jazz Collections Films and Seminars, please see pages 18-19

DANCE WORKSHOPS
STUDIO 212 – PHYSICAL EDUCATION BUILDING
10:00 Phylys Goeden-Young: Roots of Jazz – African Dance
11:00 Matt Parks and Anna Black of the Swing Devils: Doin’ the Big Apple
12:00 Greg Halloran: Forties Fad Dances

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"Man, as long as people want to hear jazz, I'll give it to them."

- Lionel Hampton

Avista proudly supports the 2005 Lionel Hampton Jazz Festival

www.avistacorp.com
The International Jazz Collections of the Lionel Hampton Center invite you to present its annual open houses for the Lionel Hampton Jazz Festival. Explore and enjoy the world of jazz history as the IJC opens the riches of its holdings with special exhibits, films, lectures and events.

Exhibits & Displays* from the archives

SOPHISTICATED LADIES
Jazz Women photographed by Jerry Dantzie, George T. Simon, Tod Hershorn, Hugh Bell and others
Prichard Gallery
414 South Main Street
January 28 through March 4, gallery hours
Featuring photographic images of the most notable women jazz musicians. Grayson Dantzie, curator. Supported in part by a grant from the Kehoe Family Foundation.

JAZZ AROUND THE WORLD
Kibbie Dome
February 23-27, prior to evening concerts
Featuring jazz memorabilia, clothing, media, and more from the great jazz festivals and players worldwide. Alice Swan, curator.

THE GLAD HAMP HISTORIC RECORDINGS
IJC, Sixth and Asbury Streets
February 25-28, 10 a.m. through 5 p.m.
Lionel Hampton’s historic recordings from the 1960’s which are being preserved digitally with the help of the National Endowment for the Arts.

A COLLECTOR’S VIEW:
THE NEIL MCCAFFREY COLLECTION
Jazz Festival Offices, SUB
February 28-27, normal office hours
Writings and unique recordings of the Big Band Era.

JAZZ IN RUSSIA AND THE FORMER SOVIET UNION
UI Library, normal hours
February 25-28
From the underground to the aboveboard, the spread of jazz and political change.

Special Event

SATURDAY, FEBRUARY 26
3:45 – 5:15 P.M.
Open house and reception. International Jazz Collections at 435 S. Asbury (corner of Sixth and Asbury).
See the collections first-hand and learn about our online resources. Light refreshments provided. Open to the public.

Lectures & Films* Ladies That Swing the Band

An exploration into the contributions of women to the development of the multicultural field of jazz performance featuring lectures, panels and film. Sponsored in part by the Dean’s Office, College of Letters, Arts and Social Sciences; the Freeman CORE Diversity Program; ASU Productions; the Office of Multicultural Affairs; the Women’s Center; and the School of Journalism and Mass Media.
All sessions are at the Barns Theater, SUB, Second Floor unless otherwise noted.

Wednesday, February 23
12:30 P.M.
STRANGE FRUIT
California Newsreel, Directed by Joel Katz. 2002, 57 min.
An exploration into the origins and legacy of Billie Holiday’s haunting classic, one of the most influential protest songs ever written.

1:45 P.M.
AN INTIMATE PORTRAIT OF BILLIE HOLIDAY
Grayson Dantzie, Archivist, Jerry Dantzie Archive
In 1984, freelance photographer Jerry Dantzie spent two weeks on assignment for Decca Records photographing the jazz legend, Billie Holiday, and his images of her reflect a more personal, non-public side of this jazz icon. Jerry’s son, Grayson, offers some insights on this recently discovered body of work.

3:00 P.M.
THE LONG NIGHT OF LADY DAY: THE STORY OF BILLIE HOLIDAY 1915-1959
This documentary provides a profile of Billie Holiday combining reminiscences of her associates and friends (Leonard Feather, Milt Gabler, Milt Hinton, Artie Shaw, Sylvia Syms and Alice Virgil) including unique performances and film excerpts.

Thursday, February 24
11:15 A.M.
LADIES OF JAZZ ON FILM
Four short films presented including Feather on Jazz, “Kentom’s Girls” featuring June Christy and Anita O’Day (MCA 1966, 7 min.), Feather on Jazz: “Jazz and the Feminine Sound” featuring Sarah Vaughan, Joe Swann, Peggy Lee and Chubby Kemp (MCA 1965, 7 min.), The Subject is Jazz: Harlem (except) featuring Billie Holiday (MCA 1966, approx. 5 minutes) and Jazz Scene USA, Vol. III (CBS 1962-63, 30 min.).

12:30 P.M.
THE MARVELOUS MARY LOU WILLIAMS
Annie Kuebler
Archivist, Institute for Jazz Studies, Rutgers University
Mary Lou Williams was one of the most respected female jazz instrumentalist of all time. Annie will talk about her legacy as a pianist and arranger.

1:45 P.M.
DINAH WASHINGTON AND LIONEL HAMPTON
Nadine Catheras
Author of the Biography “Queen: The Life and Music of Dinah Washington”
Author of the newly-published biography of Dinah Washington, Nadine will speak on Dinah’s early days with Lionel Hampton and her evolution into a singer whose blues/gospel background brought a unique flavor to jazz.

3:00 P.M.
MILDEED BAILEY, THE SPOKANE CONNECTION
Jim Price
Retired Editor, Spokesman Review
This excellent blues-influenced artist was the first non-black singer to be accepted in the world of jazz and, with Paul Whitehead, the first woman to front a nationally-touring band. Jim will explore her career and her roots in the Spokane, Washington area.

4:15 P.M.
FEATURE FILM
“Lady sings the blues.” Directed by Sidney J. Furie
Paramount 1972. 114 Min.
This Hollywood interpretation of Billie Holiday’s life won Diana Ross an Oscar nomination.

Friday, February 25
12:30 P.M.
MULLIGAN AND MORE
Al Gemberling
Associate Professor of Music, Lionel Hampton School of Music, University of Idaho
The bancroft six giants, Gerry Mulligan, was a prolific and accomplished composer and arranger. Al has spent the last year and a half preparing and preparing for educational purposes some of his landmark arrangements/compositions from the “Age of Steeley” recording. This session is at the SUB Ballroom.

1:45 P.M.
JAZZ WOMEN TODAY
Sherrie Tucker, moderator, with guest panelists
Women artists from the Lionel Hampton Jazz Festival join Liza in exploration of the experience of being a woman in today’s world of jazz.

3:00 P.M.
THE GREAT “ALL-WOMEN” BIG BANDS
Sherrie Tucker
Associate Professor of American Studies, University of Kansas and author of “Swing Shift”
Sherrie is the foremost expert on a unique era of American music when women musicians and all-women bands enjoyed increased opportunities on the bandstand, due to the shortage of civilian men. She will talk about her extensive research on this subject which was the basis of her book “Swing Shift.”

Saturday, February 26
The following two sessions are at the Kenworthy Theater, Main Street, Moscow.

12:30 P.M.
FEATURE DOCUMENTARY
“Lady Be Good,” Produced and Directed by Kay D. Ray
This documentary film, in the final stage of its making, concentrates on the contributions of American women instrumentalists in jazz from the early 1920’s to the 1970’s and the development and extent of the all-women jazz groups.

APPROXIMATELY 2:30 P.M.
THE MAKING OF “LADY BE GOOD”
Kay D. Ray, independent film producer and director
Kay will talk about the making of this documentary, its unique challenges, stories and players.
Music or Microbiology?

At the University of Idaho you can study both! UI offers more than 140 undergraduate majors and more than 90 academic minors.

Not sure what you want to study?
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Lionel Hampton's
Star Search

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

These carefully selected scholars will:

★ Meet requirements to qualify for a full scholarship at the University of Idaho.
★ Study music at the Lionel Hampton School of Music or other majors in the College of Letters, Arts & Social Sciences. Music majors are available in performance, music education, music business, theory, history and composition.
★ Be a fitting ambassador for Lionel's legacy by exhibiting excellence in performance, academics and cultural awareness.

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

Being A Lionel Hampton Scholar Can Be In Your Stars

If you:

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

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

Hundreds of thousands of students from across the United States, Canada and Japan have attended the festival, which was named the Lionel Hampton Jazz Festival in 1985. Ella Fitzgerald, Sarah Vaughan, George Shearing and Doc Severinsen had all appeared at the festival in the early 1980s, but somehow, the festival caught Hamp's imagination like no other. He was generous in his support of the festival, encouraged his many friends to become the great headliners jazz musicians of the day in Moscow, Idaho, and remained steadfast in his commitment that the festival focus on education: education through performance, education through discussion and education through entertainment.

He believed in encouraging and inspiring emerging talent, and he believed that the combination of competitive performances, artists workshops and dazzling concerts were the way to inspire the future of jazz in both players and audiences alike.

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

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

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

Hamp was ever the showman, and he lived to provide his audiences with great joy and happiness. The talent of the band was one thing, but Hamp's antics were another. No one ever knew when he would start playing the drums or leave his vibes for the piano or start dancing with someone from the audience. And he wouldn't quit! He shows always lasted far into the night, in one instance, as the band played on, a club owner, realizing that it was 4 o'clock in the morning, threw his keys on stage and yelled, "Hamp, just lock up when you're done!" In Hamp's world, there was always another encore. He loved his audiences, and he didn't want them to go home. Obviously, this is one of Hamp's legacies that Doc Skinner learned well.

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

Hamp and the festival's executive direcor, Lynn J. "Doc" Skinner had a friendship that included almost daily conversations for more than 18 years. It was Hamp and Doc who helped convince every artist appearing at the festival to conduct a workshop. It was Hamp and Doc who, after visiting the Lapis School and mingling jazz with Nez Perce traditions, suggested the Jazz in the Schools program. And it was Hamp and Doc who could be heard as they walked out of the Kibbie Dome after the Saturday night concerts. Well, that was pretty good. Here's what I've been thinking about for the next year!" There will always be another encore for Hamp. Yes, it is his legacy. Listen to his song...his legacy lives on.
THE LIONEL HAMPTON
NEW YORK BIG BAND

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

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

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

Over the years, the stars getting their start with the Lionel Hampton Big Band have included Quincy Jones, Diah Washington, Joe Williams, Dexter Gordon, Charlie Mingus and Illinois Jacquet. Jacquet's solo on Hampton's "Flying Home" is a classic, and the 1942 Deco recording was inducted into the Grammy Hall of Fame in 1998. In July 1998, the entire big band was invited to play in the east room of the White House by President and Mrs. Clinton, an event attended by members of Congress from both sides of the aisle. With not much persuasion, President Clinton borrowed Lance Bryant's tenor sax to serenade the audience with his rendition of "My Funny Valentine."

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

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

LOU RAWLS

As a singer, Lou Rawls remains one of the greats. His unique, instantly recognizable voice graces many albums as his concerts continue to sell out around the world.

Rawls first exposure to music was in a church choir when he was seven years old, but he was most influenced by Chicago's Regal Theater where he went to see the great black entertainers of the day, including Billy Eckstine, Arthur Prysock and Joe Williams.

Rawls joined The Pilgrim Travelers, a touring gospel group, which was the experience that laid the foundation for his style and ability to relate to an audience. His big break came in 1950 when he was performing at Pendleton's Box Coffee Shop in Los Angeles. A producer with Capitol Records asked if he wanted to make a record. "The stunned singer did an audition tape and soon signed a contract. He began to enjoy a loyal and growing following."

"But I knew nothing about the business," he admits. "I was in transition from gospel music, and I had a lot of trial and error in learning. I was lucky to hook up with good people."

With each new album or set of concert dates, there is a fresh enthusiasm that seems to come directly from his soul. Rawls continues to perform hundreds of concert dates each year.

"And I'm always ready," he says. "When I'm on the road I clock into my 'show business attitude' and gear myself up for the evening."

Although vocalist/performer/philanthropist and Grammy Award-winner Lou Rawls has the taste of success very well, he is always looking for the next challenge.
FREDDY COLE

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

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

After a possible career in the NFL was
shelved due to a hand injury, he began play-
ing and singing in Chicago clubs as a teen-
ager. Although he was ready to hit the road
at 16, his mother intervened and he contin-
ued his musical education at the Roosevelt
Institute in Chicago. Freddy moved to New
York in 1951, where he studied at the Juilliard
School of Music and found himself profoundly
influenced by John Lewis, Oscar Peterson and
Billy Tilson. He got a master’s degree at the
New England Conservatory of Music and then
spent several months on the road as a member
of an Earl Bostic band that also included
Johnny Cola and Benny Golson.

Freddy has been a recording artist since 1952,
when his first single, “The Joker’s on Me” was
released on an obscure Chicago-based label. Cole
doesn’t apologize for sounding like his brother, Nat “King” Cole.

There are certain unmistakable similarities.
He plays piano and sings and performs live
with guitar and upright bass, just like Nat. Yet
his voice is raspier, smoker, jazzier even. His
vocals — suave, elegant, formidable, and articular — are among the most respected in jazz.

A resident of Atlanta since 1972, he cur-
rently leads a trio made up of himself, guitarist
Jerry Byrd, drummer Curtis Boyd and bass-
ist Zachary Pride that regularly tours the U.S.,
Europe, the Far East and South America.

JANE MONHEIT

Jane Monheit is one of the hottest new
singers in jazz since owing the judges at
the 1998 Thelonious Monk Competition when
she was only 20. What she brings to singing,
at such a tender age, astonishes even jazz
veterans. For beyond the dazzle of her youth,
beauty and infectious charm are the uncanny
perception and soul with which she embraces
the classic songs of the Great American
Songbook.

Jane’s artistry and charisma cul-
pelled her latest recording “Taking a Chance
On Love” to the No. 1 spot on Billboard’s
Traditional Jazz chart as well as the top 100
on Billboard’s pop chart in its first week of
release. Although this album marks Jane’s
debut as a Sony Classical recording artist, she
has already conquered Carnegie Hall, Lincoln
Center, the Hollywood Bowl, the Kennedey
Center and London’s Royal Festival Hall.
Jane has also graced the stages of New
York’s most prestigious jazz clubs from the
Village Vanguard, the Blue Note and the Oak
Room at the Monterey to the world’s top jazz
festival stages, including Monterey, JVC and
North Sea. Her new recording of “Over the
Rainbow” can be found on the soundtrack to
the film “Sky Captain and the World of Bom-
 scarce” and she has made numerous television
appearances.

Jane Monheit grew up on Long Island,
entranced as a little girl by the classic record-
ings of Ella Fitzgerald and other jazz greats,
and went on to study voice at Manhattan’s
School of Music with Peter Eldridge, one of
the founding members of the vocal group
New York Voices.

For “Taking a Chance on Love,” Jane
chose classic songs she fell in love with while
watching MGM musicals as a child, ranging
from the title track, “Honeysuckle Rose” to “I
Won’t Dance” joined by Michael Buble, join-
ing her for the recording are such legendary
artists as Christian McBride, Romero Lubam-
bo, Ron Carter as well her own quartet, which
includes pianist Michael Kanen, guitarist
Miles Okazaki, bassist Orlando La Fleming
and drummer Rick Montalbano.
VCA desks for the real world

The ML consoles embody our mission to make genuinely exclusive technologies affordable to people on a real-world budget. These means how changed the rules for VCA desks, forever raising the pre audio industry's price/performance expectations.

ML3000 / ML4000 / ML5000 features:
- VCA Groups: 12 VCA groups control all audio channels and provide a simple, flexible control for all possible signals.
- LCD Displays: Front and rear controls on channels and parameters, ensuring fast access to all information.
- Advanced Plug-in Technology: The ML uses a new custom-made processor chip and in addition to achieving the lowest possible noise and THD figures, we've eliminated inter-modulation distortion - something that makes many other products sound harsh.
- The audio quality is up there with the greatest. The pricing isn't.

ML5000 / ML6000 / GL6000 / ML3000 / GL3000 / DL1090

John Pizzarelli
Hailed by critics as one of the most accomplished interpreters of the Great American Songbook, John Pizzarelli is known for his brilliant guitar work and smooth vocals.

In a career that has produced 18 records and gained international recognition, John has brought classic standards and late night ballads to a new generation ready to swing and swoon. From Carnegie Hall to "Metro Place," John has gained a wide following from his numerous stage, screen and television appearances and is setting the standard for stylish modern jazz.

A native of Paterson, New Jersey, Pizzarelli has been playing guitar since age six, following in the tradition of his father, jazz guitar legend Bucky Pizzarelli. Hanging out with his dad, the young Pizzarelli was exposed to all the great jazz music of the era and at 20 years old, John began his professional career alongside his famous father. John later ventured out on his own, and in 1992, formed The John Pizzarelli Trio.

The trio was chosen to open tour dates for Frank Sinatra and appeared at the opening of the Bellagio in Las Vegas. The trio earned rave reviews, often comparing the young John Pizzarelli to the jazz greats who inspired him. In 1996, he was voted Pizzarelli Jazz Vocalist of the Year in a Swing Journal reader's poll. Under the influence of greats like Nat "King" Cole and Frank Sinatra, and using the songs of Sammy Cahn, George and Iris Genilshin and Jimmy Van Heusen as touchstones, Pizzarelli adds the cool jazz flavor of his guitar to the eloquence of those masters with intoxicating results.

Taking the time off from a busy touring schedule, Pizzarelli made his Broadway debut in "Dream." Opposite Lassie-Amy Warner, and also has spent some time in Hollywood. In addition to a memorable guest spot on "Metro Place," The John Pizzarelli Trio has appeared on "The Tonight Show," "The Late Show with David Letterman," "Late Night with Conan O'Brien," "CBS This Morning," "NBC's Today Show" and CNN. The John Pizzarelli Trio also was featured in the Goldie Hawn/Steve Martin film "The Out of Towners" and has recorded tracks for such films as "Ready to Wear," "Forget Paris" and "Two Family House.

Never to stray far from a live audience, The John Pizzarelli Trio continues to tour to support recent albums, "John Pizzarelli Live at Birdland," in celebration of the 10th anniversary of the John Pizzarelli Trio, and "Bossa Nova."
The Power of Bass.

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

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

In many ways, Alexander has lived that same story. Born and raised in Kingston, Jamaica, he took his first piano lessons at age six. As a youngster, he was often invited to sit in with the bands of prominent musicians working in Jamaican nightclubs and hotels. Alexander came to the United States in 1961. Less than two years later, he landed a gig with Art Mooney's orchestra in Las Vegas. That led to a job in New York City. He met Mel Jackson, who hired Monty to work with him, and eventually introduced him to bassist Ray Brown, with whom he subsequently recorded and performed on many occasions. One introduction led to another, and before long he was working with Dizzy Gillespie and Thelonious Monk.

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

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

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

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

CLAUDIO RODITI
A native of Rio de Janeiro, Brazil, Claudio Roditi began his musical studies when he was just five years old. By the time he was 12, he was a serious jazz tenor. Eighty years later, he was a named finalist at the International Jazz Competition in Vienna, Austria. Claudio studied music at the Berklee College of Music in Boston and later joined the faculty of the School of Contemporary Music there. In 1976, Claudio made New York City his home base, while continuing to perform at clubs and concerts worldwide.

Claudio integrates post-bop elements and Brazilian rhythmic concepts in a seamless fashion. This versatility keeps him in demand as a leader, a studio musician and a sideman. He has performed and recorded with Charlie Rouse, Dizzy Gillespie, Herbie Mann and Paquito D'Rivera, among many others. A composer and an arranger, Claudio has 16 critically acclaimed albums to his credit, including "Light in the Dark," "Three for One," "Double Standards," "Claudio Roditi - Metropole Orchestra: Samba Manhattan Style," "Claudio, Rio and Friends" and "Fisheyeview."

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

JEFF HAMILTON
When you want originality and versatility, you want Jeff Hamilton. It is the reason why he is in demand as one of today's top drummers, whether recording or performing with his trio, Oscar Peterson, Diana Krall, the Clayton Brothers or the Clayton-Hamilton Jazz Orchestra. Jeff's recording, "The Best Things Happen," (Ards Records) is the trio's latest CD. As well as recording and performing throughout the world, Jeff teaches, arranges and composes.

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

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

In 1974, he got his first gigs joining the Tommy Dorsey Orchestra; the Lionel Hampton New York Big Band; and then, with bassist John Clayton, the Monty Alexander Trio. He attained a childhood goal when he joined Woody Herman and the Thundering Herd. From 1983 to 1987, Jeff performed with Ella Fitzgerald, the Count Basie Orchestra, the Rosemary Clooney and Monty Alexander. Jeff began his association with the Ray Brown Trio at the Lionel Hampton Jazz Festival in 1988 and in 1995, began co-conducting on his own trio. From 1999-2001, the Clayton-Hamilton Jazz Orchestra was named the in-residence ensemble for the Hollywood Bowl Jazz Series. The Clayton-Hamilton Orchestra was named Best Big Band in the 2003 Downbeat magazine Readers' Poll, and Jeff was named the #1 mainstream jazz drummer by readers of Modern Drummer magazine in 2004. Jeff is currently touring with his own trio and the Clayton-Hamilton Jazz Orchestra.
JOHN CLAYTON

John Clayton has gained prominence as a performer, composer and arranger in both the jazz and classical fields. Clayton became serious about the double bass at 16 when he studied with famed bassist, Ray Brown. At 18, John became the bassist for Henry Mancini’s television series, “The Man From UNCLE.” John spent two years with Count Basie and his Orchestra as a jazz bassist, composer and arranger. He graduated with a bachelor’s of music in double bass from Indiana University in 1975.

John relocated to Los Angeles in 1984 following five years as principal bassist with the Amsterdam Philharmonic Orchestra. He served as the artistic director of Jazz for the Los Angeles Philharmonic from 1989 through 2001.

He currently conducts, composes and co-leads the Clayton/Hamilton Jazz Orchestra with his saxophonist brother Jeff Clayton and drummer Jeff Hamilton, as well as the Clayton Brothers Quintet. John has written and arranged for Diana Krall, Dee Dee Bridgewater, including her Grammy award winning CD “Dear Ella,” Natalie Cole, Milt Jackson, Nancy Wilson, Quincy Jones, George Benson, Dr. John and Regina Carter, among others. He has received commissions from Northwest Chamber Orchestra, American Jazz Philharmonic, Iceland Symphony, Metropolis Orchestra, Carnegie Hall Big Band, Richmond Symphony, WDR Orchestra and Amsterdam Philharmonic. He was awarded a platinum record for his arrangement of “The Star-Spangled Banner” performed by Whitney Houston during the 1996 Super Bowl.

John appears on more than 60 recordings, including the recent Clayton brothers release “Sittin’ In” and the Clayton/Hamilton Jazz Orchestra release “Shout Me Out.”

BENNY GREEN

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

A student of classical piano from age seven, Green developed a taste for jazz from his father, tenor saxophonist. After graduating from Indiana University, he relocated to Los Angeles in 1984 following five years as principal bassist with the Amsterdam Philharmonic Orchestra. He served as the artistic director of Jazz for the Los Angeles Philharmonic from 1989 through 2001.

He currently conducts, composes and co-leads the Clayton/Hamilton Jazz Orchestra with his saxophonist brother Jeff Clayton and drummer Jeff Hamilton, as well as the Clayton Brothers Quintet. John has written and arranged for Diana Krall, Dee Dee Bridgewater, including her Grammy award winning CD “Dear Ella,” Natalie Cole, Milt Jackson, Nancy Wilson, Quincy Jones, George Benson, Dr. John and Regina Carter, among others. He has received commissions from Northwest Chamber Orchestra, American Jazz Philharmonic, Iceland Symphony, Metropolis Orchestra, Carnegie Hall Big Band, Richmond Symphony, WDR Orchestra and Amsterdam Philharmonic. He was awarded a platinum record for his arrangement of “The Star-Spangled Banner” performed by Whitney Houston during the 1996 Super Bowl.

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RUSSELL MALONE

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

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


Russell also has recorded and toured with vocalist and pianist Diane Krall through her Grammy nominated albums, "All For You and Love Stories." Russell currently records for MAX Jazz and his most recent release, "Playground" (2004), features his quartet.
Legends begin here.

A proud sponsor of the Lionel Hampton Jazz Festival.

IGOR BUTMAN
Russian-born Igor Butman’s first jazz teacher was the Voice of America short-wave radio signal that Fooled over the Iron Curtain each night at 11:15. He listened intently to what was often more staccato than jazz, but his interest persisted. To say that Igor Butman is the best jazz musician from Russia is not enough. Butman is a musician with God-given talent,” wrote Russia’s leading newspaper. Butman’s group was one of only four “officially recognized” jazz bands in Moscow, and he often played with touring musicians, including Grover Washington Jr., Dave Brubeck and Chick Corea. He emigrated to the United States in 1987 to pursue his dream of becoming a world-class jazz musician, enrolling at the Berklee School of Music to study performance and composition. He has maintained his ties to Russia and frequently performs in and on behalf of his native country. He also has established his name firmly among world-class jazz artists, playing with the Billy Taylor Quartet, the Walter Davis Jr. Quartet, the Monty Alexander Quintet and former violinist Michael Moriarty’s Quintet. He recently performed to rave reviews with Wynton Marsalis and the Jazz at Lincoln Center Orchestra in New York City. Butman has performed at virtually every major jazz festival in the world and has become a favorite of audiences at the Lionel Hampton Jazz Festival. He has been active in the recording studio as well, with many of his CDs currently available.

HOUSTON PERSON
Houston Person, born in South Carolina, didn’t take up the tenor saxophone until he was 13 years old. He gained considerable experience in bands during his military service. In the 60’s he was sometimes sideman, sometimes leader of small groups, and was a member of Johnny Hammond’s group from 1963-66. In the decade, he began a long-lasting association with his wife, singer Etta Jones.

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

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

His CD releases include: “Social Call” (2003); “Talk of the Town” (2003); “Sentimental Journey” (2002); “Blue Velvet” (2001); “Trust in Me” (2001); “Blue Odyssey” (2000); “In A Sentimental Mood” (2000); “Swing” (1999); “Soft Lights” (1999); “CloseEncounters” (1999); “My Romance” (1998); “Personified” (1987); “Goodness” (1986); “JustFriends With Buddy Tate” (1984); “Sugar With Etta Jones” (1984); and “Why Not” (1984).

KEN PEPLOWSKI
Born May 23, 1960, in Cleveland, Ohio, Ken first played the clarinet when he was seven years old. Ken made local radio and television appearances and played orchestral and jazz arrangements before joining the Tommy Dorsey Band under the direction of Buddy Morrow in 1978. In 1980, Ken moved to New York and was soon playing in such music settings as avant-garde jazz ensembles and symphony orchestras. He also began making movie sound tracks and commercial recordings. Then in 1984, Benny Goodman put together a new band to do some touring. Benny personally auditioned Ken and hired him as a tenor saxophonist. In 1988, Carl Jefferson, the founder and president of Concord Records, signed Ken to record his first solo album entitled “Double Exposure”. The title came attention to his proficiency on both a clarinet and tenor saxophone. Fifteen albums followed, including “The Natural Touch” in 1992 for which he won Best Jazz Record of the Year at the Preis Der Deutschen Schallplattenkritik, the German equivalent of the Grammy.

Ken tours the globe 13 months a year performing in top jazz clubs, performing arts centers, jazz festivals and symphony halls with some what might look at as a break-neck schedule averaging 175 performance days per year.

While at home he can be found recording background music for commercials that include notables such as American Express and can be seen in “The Curse of The Jade Scorpion” a Woody Allen production and on the “Sweet and Low” soundtrack. Children who watched the “Teenage Mutant Ninja Turtles” will have heard Ken at one time or another. Over the years Ken has had the great pleasure to perform with wonderful musicians that include: Malcom, Charlie Byrd, Peggy Lee, George Shearing, Tom Harrell, Hank Jones, Leon Redbone, Woody Allen, Erich Kunzel, and Rosemary Clooney, to name a few. Ken’s most recent CD, “Easy to Remember” on NAGEL HEYER was released in spring 2004. This recording includes a guest appearance by friend and pianist Bobby Short. Ken resides in New York and has two sons, Jeffrey and Martin.
JAMES MORRISON

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

His international career has developed at the same blistering pace.

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

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

As James says: "Keep swinging."

TERELl STAFFORD

Terral Stafford has been hailed as "one of the great players of our time, a fabulous trumpet player" by piano legend McCoy Tyner. Known for being a gifted and versatile player with a voice all his own, Stafford combines lyricism and a deep love of melody with a spirited, adventurous edge. This uniquely expressive, well-defined musical talent allows Stafford the ability to dance in and around the rich trumpet tradition of his predecessors while making his own imprints. Since the mid-1990s, Stafford has performed with groups such as Benny Golson's Sextet, McCoy Tyner's Sextet, Frank Wess, Quintet, The Jimmy Heath Big Band and the Jon Faddis Orchestra. He has recorded four albums as a leader, including the enthusiastically received "New Beginnings" (MaxJazz 2003), and is heard on over 40 albums as a sideman.

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

Stafford was born in Miami and raised in Chicago and Silver Spring, Md. He received a bachelor's of science in music education from the University of Maryland in 1988 and a master's of music from Rutgers University in 1993.

DEE DANIELS

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

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

As a respected clinician, Dee sincerely believes in sharing her knowledge and experience with young musicians. In 2001, she established the Dee Daniels Jazz Vocal Scholarship at Capilano College in North Vancouver, British Columbia; received the FANSI Award from the British Columbia Arts Council; was nominated as Vocalist of the Year; and her "Love Story" CD was nominated for Best Jazz CD of the Year by the West Coast Music Awards. In 2002, she was inducted into the British Columbia Entertainment Hall of Fame and a plaque was installed on Vancouver's Walk of Fame. In 2003, she received the prestigious Commemorative Medal for the Golden Jubilee of Her Majesty Queen Elizabeth II, and was inducted into the University of Montana's School of Fine Arts Hall of Honor. Dee is pleased to serve on the Advisory Board of the University of Idaho's Lionel Hampton Center Initiative. Visit www.deedaniels.com for further news and information.

Artist information continued on page 51
RHYTHM SOLISTs
WISCONSIN STATE UNIV. CTR "NEW SITE" Warworn Dr. (near Wisconsin-Milwaukee)
SOPRANO: Sheryl rehearsals Tuesdays, 6:00-7:00 p.m.
SOPRANO: Joanne rehearsals Tuesdays, 6:00-7:00 p.m.
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SOPRANO: Jean rehearsals Tuesdays, 6:00-7:00 p.m.
SOPHOMORE VOCAL SOLOISTS
HARTUNG THEATRE  Sat, Sun 8:30  Campus Waratahs - Great Room
Adjudicator: SCOVELL

SATURDAY, FEBRUARY 26
A&B ALL-INSTRUMENTAL ENSEMBLES
AG AADITORIUM (ROOM 106)  Agriculture Student Building • Campus Waratahs - Room 202
Adjudicators: VANESSA SCOVELL

A&B ALL-INSTRUMENTAL ENSEMBLES
AUGUSTA UNIVERSITY (ROOM 106)  Agriculture Student Building • Campus Waratahs - Room 202
Adjudicators: VANESSA SCOVELL

A&B Jr & Senior Solo Singers
HARTUNG THEATRE  Sat, Sun 8:30  Campus Waratahs - Great Room
Adjudicators: LAMBERT • BERNIE SCOVELL • WIDMER • HOPE

A&B & AA ALL-INSTRUMENTAL ENSEMBLES
HARTUNG THEATRE  Sat, Sun 8:30  Campus Waratahs - Great Room
Adjudicators: LAMBERT • BERNIE SCOVELL • WIDMER • HOPE

A&B & AA ALL-INSTRUMENTAL ENSEMBLES: JUNIOR DIVISION INSTRUMENTAL COMBOS
CHURCH OF THE NAZARENE-SITE 1  1403 East Seventh Street • Moscow Waratahs - Lobby
Adjudicators: MILLER • K. PISAND • CHRISTENSEN • WOODEN

A&B & AA ALL-INSTRUMENTAL ENSEMBLES: INTERMEDIATE INSTRUMENTAL COMBOS
LOG INSTITUTE  5023 Deakin Street • Campus Waratahs - Room 40
Adjudicators: ARGERSINGER • CURTIS

A&B & AA ALL-INSTRUMENTAL ENSEMBLES: CHURCH OF THE NAZARENE-SITE 1  1403 East Seventh Street • Moscow Waratahs - Lobby
Adjudicators: MILLER • K. PISAND • CHRISTENSEN • WOODEN

A&B & AA ALL-INSTRUMENTAL ENSEMBLES: CHURCH OF THE NAZARENE-SITE 2  1403 East Seventh Street • Moscow Waratahs - Lobby
Adjudicators: MILLER • K. PISAND • CHRISTENSEN • WOODEN

Guide to Student Performances, Artist Workshops, Concerts and Sponsors
## STUDENT PERFORMANCES IN ALPHABETICAL ORDER

### WEDNESDAY, FEBRUARY 23

<table>
<thead>
<tr>
<th>VOICE SOLOISTS</th>
<th>CRESTHORSE ROOM</th>
<th>Fourth Floor</th>
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<tr>
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### THURSDAY, FEBRUARY 24

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### FRIDAY, FEBRUARY 25

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### SATURDAY, FEBRUARY 26

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A & A JUNIOR DIVISION INSTRUMENTAL ENSEMBLES

**WEDNESDAY, FEBRUARY 26 (continued)**

**AAAD INSTRUMENTAL ENSEMBLES**
UNIVERSITY AUDITORIUM
Festival Hall • Administration Building • Campus
Warm-up: Baccio
Crisco, Daytime Room
Adaptations: FRANKENBERGER • KRAMER
Mendelssohn Choir (Bassoon) • J. S. Bach
Mendelssohn Choir (Clarinet) • J. S. Bach
Mendelssohn Choir (Double Bass) • J. S. Bach
Mendelssohn Choir (Flute) • J. S. Bach
Mendelssohn Choir (Guitar) • J. S. Bach
Mendelssohn Choir (Harpsichord) • J. S. Bach
Mendelssohn Choir (Horn) • J. S. Bach
Mendelssohn Choir (Organ) • J. S. Bach
Mendelssohn Choir (Piano) • J. S. Bach
Mendelssohn Choir (Prick) • J. S. Bach
Mendelssohn Choir (Saxophone) • J. S. Bach
Mendelssohn Choir (Trumpet) • J. S. Bach
Mendelssohn Choir (Trombone) • J. S. Bach
Mendelssohn Choir (Viola) • J. S. Bach
Mendelssohn Choir (Violin) • J. S. Bach
Mendelssohn Choir (Viola da Gamba) • J. S. Bach
Mendelssohn Choir (Voice) • J. S. Bach
Mendelssohn Choir (Wind) • J. S. Bach

**AAAD INSTRUMENTAL ENSEMBLES**
WEDNESDAY, FEBRUARY 26 (continued)

**MORRIS CARNEGIE HALL**

**AAAD INSTRUMENTAL ENSEMBLES**
ROBERTS UNIVERSITY AUDITORIUM
Festival Hall • Administration Building • Campus
Warm-up: Baccio
Crisco, Daytime Room
Adaptations: FRANKENBERGER • KRAMER
Mendelssohn Choir (Bassoon) • J. S. Bach
Mendelssohn Choir (Clarinet) • J. S. Bach
Mendelssohn Choir (Double Bass) • J. S. Bach
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Mendelssohn Choir (Voice) • J. S. Bach
Mendelssohn Choir (Wind) • J. S. Bach
Thank You to Our Supporters of Jazz at the University of Idaho

- Expanding programs for the study of jazz
- Ensuring the future of the Lionel Hampton Jazz Festival
- Sharing the International Jazz Collections with the world
- Perpetuating Lionel Hampton's passion to bring the heritage of jazz to future generations

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- Lorraine Fedder

$10,000-$9,999
- The Avillo Fund of Foundation Northwest
- Bonnie Kuntz Ford
- Kayla Young Fidone
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- Robert P. and Marilyn C. Brown
- Carolee Wynn and Vineyards East Course
- Vida Lynn and Robert A. Galinsky
- K. Jean Holmes
- Roger L. Jones
- Ruth Hope
- Heidi C. and Gregory D. Litterer
- Phyllis Ann and Kevin Mark
- Ronald N. and Ruth Schneider
- David C. and Kell O. Schenck
- J. Bob Scantlebury
- Mary M. and Harry R. Stineman
- Jillian Williams

Performance

The plans for a performance hall and rehearsal spaces will provide the primary venue for School of Music student ensembles and recitals as well as faculty performances and guest artists. Facilities also would be available for use by other UI departments and community performance groups.

Education

Our plans include space for the growing International Jazz Collections, enhanced facilities for the Lionel Hampton School of Music and offices for the Lionel Hampton Jazz Festival.

Let the music play on...

Help honor Lionel Hampton's legacy. Add your voice to the chorus of supporters for jazz programming at the University of Idaho.

Web site: www.uidaho.edu/ithampcenter
Welcome To The Future of Jazz

Dear Festival Guest,

It is with great pleasure that we welcome you to the University of Idaho, participation and the Lionel Hampton Jazz Festival. It is your presence, participation of the Lionel Hampton Jazz Festival. It is your presence, participation and the support that inspire our confidence in the future of this wonderful festival.

The University of Idaho offers a range of jazz experiences, from artistry workshops during the festival to graduate degrees emphasizing jazz. We are thrilled to provide you with a tour throughout our campus this week. You'll experience a variety of musical performances in individual rooms and group efforts, from the youngest to the oldest artists, and a variety of venues and group events.

Lionel's legacy lives on through our jazz program and the Lionel Hampton Center to house all our jazz programs and facilities.

Thank you for joining us. Enjoy.

Yours truly,
Sandra Hasenjager, Interim Director
Lionel Hampton Center
College of Letters, Arts and Social Sciences

Jazz as an American art form has a rich and long history that offers lessons on America's culture and history. Jazz is both American and collective. Jazz has influenced and inspired many styles of music and expression, from the traditional and swing eras of the 1920s and 1930s to the bebop and cool jazz of the 1940s. Jazz has played a significant role in the development of many other musical genres, including rock and roll, blues, and hip hop.

The University of Idaho is proud to host the Lionel Hampton Jazz Festival, the largest jazz music event in the United States. This festival features some of the best jazz musicians and composers from around the world, performing in a variety of concerts, workshops, and jam sessions. The festival is free and open to the public, and all are welcome to attend.

Thank you for coming. Enjoy.

The UI Commitment to Jazz Education

It is extraordinary... that the essentially urban art form of jazz should flourish in the rural west... that jazz would have found such a nurturing home at the University of Idaho. This is the legacy of Lionel Hampton and his long association with the University of Idaho: a commitment to education.

The University of Idaho’s jazz programs – the Lionel Hampton Jazz Festival, the International Jazz Collections and the Lionel Hampton School of Music – have education at their core. Working together, these programs offer a comprehensive education in jazz, including instruction, performance, technology and entertainment. These programs all serve the core mission of educating musicians and audiences alike. The goal of the Lionel Hampton Center is to provide the assistance needed for these programs to achieve their educational potential.

The University of Idaho’s jazz programs share some common goals:
- Celebrating the joys and traditions of jazz
- Enhancing the understanding of jazz as part of America’s culture and history
- Connecting programs and resources to the rest of the world through state-of-the-art facilities, technologies and products

THE THE FOUR FRESHMEN
Established in 1938, and now celebrating 55 years, The Four Freshmen is one of the longest-lasting vocal harmony groups in the world. The original group included Bob Flanagan, Don Barbour, Bobb Barbour and Hal Kruez. The group is best known for their first hit ‘It’s a Blue World.’ Over the years, there have been 22 variations of the group, but it is still The Four Freshmen with the original cutting edge sound. The current group not only preserves the Freshmen sound, they have added more of their own style, vitality, and talent.

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

Bob Ferreira, the senior member of the Freshmen, is a graduate of Central Washington University and has been with the group since 1962. Bob sings the bass line and plays the drums and Vibraphone.

Vince Johnson is an accomplished singer who offers third part harmony as well as playing bass, guitar and tenor sax. Vince received his bachelor of music in 1994 from California State University and his master’s degree in jazz studies from the University of Southern California in 1996.

Bryan Eisenberger is the lead alto and also contributes on guitar and piano. Bryan got the call to join the Freshmen while studying jazz arrangement and performance under Phil Mattlin at the School for Music Vocations in Creston, Iowa.

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

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

She led her own group and collaborated with many Italian musicians. She performed in jazz broadcasts on the national radio and TV channels in Italy and recorded since 1996 both under her own name and s guest with other artists.

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

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

TAMIR NEDELMAN
Award-winning pianist Tamir Ne-
delman is a member of the Jeff Hamilton Trio and the Clayton/Hamilton Jazz Orchestra. Beginning his keyboard studies at age six in Tel Aviv, he moved to the U.S. at age 12, winning Yamaha’s national keyboard competition two years later in 1988. Tamir then studied at the Longwood Institute and received a bachelor’s degree in composition and performance from the Eastman School of Music in 1993. After a three-year term as musical director for the Lowweb Institute, a national arts education organization, he returned to Los Angeles where he has been in steady demand as a pianist and arranger, touring the U.S., Europe and Asia and receiving awards from ASCAP and the National Foundation for the Advancement of the Arts.

In addition to his work with Jeff Hamilton and John Clayton, he has performed with Harry Allen, Bill Holman, Teddi Edwards, Warren Vache, Houston Person, Terence Sut-
ton, Pitti Austin, Barbara Morrison, Johnny Mandel and Sammy Nestico. A career highlight was playing in the premier of John Clayton’s new orchestra of Oscar Peterson’s “Canadianna Suite” in the Holly-
wood Bowl.

Guido to Student Performances, Artist Workshops, Concerts and Sponsors
HOLLY HOFMANN

Holly Hofmann clearly defines the jazz flute. Her robust tone is the result of a rich classical background. Critics and fans have labeled Holly the most authoritative, swinging flutist in jazz today. Born near Cleveland, Ohio, Holly at five began playing standards with her father, a jazz guitarist. When she turned seven her formal education began with lessons from the first flutist of the Cleveland Orchestra, Maurice Sharp. Holly's music education continued through high school at Interlochen Arts Academy. She graduated with a bachelor's degree from the Cleveland Institute of Music and a master's degree from the University of Northern Colorado.

When Holly isn't touring the globe, she makes her home in San Diego, California where she enjoys a long association with pianist Mike Wofford and bassist Bob Magnusson. She has nine critically acclaimed recordings as a leader and co-leads the new sextet Flutology, featuring fellow flutists Frank Wess and Ali Ryerson, with Mike Wofford, Peter Washington and Ben Riley. Her newest quartet recording has just been released on Capri Records and features several compositions honoring legendary bassist Ray Brown with whom Holly performed in the United States and Europe during the last two years of his life. Some of her other notable collaborations include Kenny Barron, Slide Hampton, Cedar Walton, Frank Wess, Bobby Shew and Jane Monheit. She also tours extensively in a jazz and classical duo with pianist Bill Cunliffe. Ray Brown called them "the most dynamic duo in jazz.

Taking the flute out of its stereotypical role has been Holly's main objective. Audiences and promoters alike are starting to recognize her as one of the premiere flutists in the country. She has become the standard by which the jazz flute is being judged.

CHUCK FINDLEY

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

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

Chuck has a special role at this year's Lionel Hampton Jazz Festival. As representatives of Calicchio Musical Instruments, Inc., makers of fine handcrafted horns since 1967, Chuck and trumpet great Claudio Roditi will select the "outstanding lead trumpet in an ensemble" and present this student with a special edition Calicchio horn.

JAY DAVENSA

If you've been to a movie or turned on a television in the last 20 years, you have heard the trumpet playing of Jay Davenport. As a top studio musician in Los Angeles, Jay has performed for more than 250 movies and television shows including "Alley McBee," "Charlies Angels," "Bat Masterson," "Grease," "Dukes of Hazzard," "Mrs. Doubtfire," "Scooby Doo," and "Spy." Prior to his career as a studio player, he was also a trumpeter for the 6th Army Band at the Presidio in San Francisco. He has toured with many artists and bands such as Johnny Mathis, and played the jazz chair in the Stan Kenton Orchestra from 1966-68. He can be heard as one of the featured soloists on the recording, "Stan Kenton Conducts the Jazz Compositions of Dee Barton.

In addition to his extensive studio credits, Jay has performed with many artists, including George Duke, Herbie Hancock, Hampton Hawes, Roger Kellaway, Harry Manin, Joe Sample, Frank Zappa, Shelly Manne and many more.
OFFICIAL SUPPLIER OF
LATIN PERCUSSION INSTRUMENTS FOR THE
2005 LIONEL HAMPTON JAZZ FESTIVAL

LOURNAINE FEATHER

Singer and lyricist Lorraine Feather started her career as an actress in New York, then began working in clubs on the East and West Coasts. Her breakthrough as a solo artist came in 1989 with her album, "New York City Drag" [Rhombus], in which she added modern lyrics to the piano solos of Fats Waller.

The album was played on more than 150 jazz stations nationwide. Her next two albums, "Cafe Society" and "Such Sweet Thunder"—Music of the Duke Ellington Orchestra [Sanctuary/BMG] were reviewed enthusiastically, and "Such Sweet Thunder" received four stars from Down Beat. Jazz Times called the CD's versions of previously instrumental Ellington pieces "pure genius," and it was listed as one of the best vocal albums of 2004 in Coda, Pulsé, and on the Web's premiere jazz site, All About Jazz.

Lorraine's new album, "Dojo Wolf," will be released on Sanctuary in May of 2005. "Dojo Wolf" is a collection of original jazz songs by Duke Ellington, Russell Ferrante, Bill Elliott, Shuly Berg and Eddie Aikin with her lyrics, arranged in the "small big band swing" style popular in the 1930s.

Lorraine works extensively as a lyricist for various projects. She contributed lyrics to the Disney films "The Jungle Book 2" and "The Princess Diaries 2." She also wrote an original song for the "My Little Pony" video series and in 2004, was commissioned to create lyrics for the music of Soviet composer Vladimir Shainsky for the Soviet-era musical drama, "The Thief."

Lorraine was born in New York, above Cafe Society Downtown. Her father was jazz writer Leonard Feather; her mother, Jane, was a former big band singer and ex-roommate of Peggy Lee, and Lorraine's godmother was Billie Holiday.

CHRISTIAN FABIAN

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

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

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

KUNI MIKAMI

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

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

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

Getting all of our artists – along with their instruments and equipment – to where they need to be, when they need to be there, so that you will find what you expect when you get there, requires a large number of volunteer drivers, to whom we offer our deepest appreciation. And the drivers need vehicles of all shapes and sizes – and for those we wish to acknowledge the many fine automobile dealerships providing vehicles to the 2005 Lionel Hampton Jazz Festival. It would be virtually impossible for this festival to operate at all, let alone as smoothly as it does, without the valuable contributions made by these dealerships. Thank you.

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WALLY "GATOR" WATSON
Wally "Gator" Watson is a powerhouse drummer, a talent that has led him to play with Whitney Houston, Aretha Franklin and the wicked Wilson Pickett. His years as a driving force behind the Lionel Hampton Big Band, the Duke Ellington Orchesta, the Count Basie Band and the Cab Calloway Orchesta have made him one of the foremost big band drummers. Entering professional entertainment at 15, Gator is celebrating more than 30 years in the business. He has experienced every aspect of the business, from the famed New York City nightclubs scene to the Broadway theaters, radio, television, film and festivals. He has worked the famed concert halls and arenas in the world while touring with some of the most known and respected names in music.

Gator is an accomplished composer and writer of popular music. He is the father of two children. Gator is a devout follower of Jesus Christ.

EVELYN WHITE
Evelyn White is a pianist, vocalist and performer. Evelyn began playing the piano at the age of 5 and soon found herself accompanying her parents and various church choirs in her hometown of Clarksville, Tenn. She entered college at the age of 16 and received a bachelor of arts degree with a major in piano performance and a minor in voice from Austin Peay State University. In 1998, she was the recipient of the school's Outstanding Alumnus Award.

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

Evelyn is comfortabe wherever the music takes her. During the summers of 1998 and 1999, Evelyn toured Russia as a guest of the Russian Ministry of Cultural Affairs. Evelyn resides in Atlanta, Ga., where she performs at various venues and teaches at a performing arts high school.

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

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

In the last 10 years, John has pursued a solo career which includes a dizzying touring and teaching schedule around the world. Audiences have delighted in duo concerts with Horn and Stowell, as well as John's accompaniment of vocalists or other artists in small ensembles.
LEONID VINTSKEVICH
Born in 1949 in the town of Kunik, Leonid has played the piano since the age of seven. As a 20-year-old student of the piano at the Kazan Conservatory, he was able to hear the radio broadcasts direct of Herman Lykeen (horn, flute-horn) and Igor Biyba (piano). This performance made a strong and serious impression on him, influencing the conceptions of his own compositions of jazz music. He first turned to the classical style of jazz, then later became interested in studying new, avant-garde jazz.

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

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

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

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

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

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

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

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

He made many CD recordings and more than 200 recording for Estonian Radio. Lembit also is the subject of two films made by Estonian TV. "Old Melody" in 1981 and "Moonbeams" in 1969.
COREY CHRISTIANSEN

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

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

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

JIM MARTINEZ

Pianist Jim Martinez began his musical career at the age of four and received 18 years of classical training. Jim won numerous awards that included concertos competitions and Junior Bach Festivals, just to name a few.

Jim's first major professional gig was with legendary jazz trombonist Ry Cooder. Jim has since performed or recorded with Lionel Hampton, the Stan Kenton Alumni Band, Benny Golson, Harold Jones, the Nelson Riddle Orchestra and Ed Thigpen. Martinez performs and arranges church hymns as jazz. On his "Jazz Praise" CD's, featured musicians included Lionel Hampton, Bucky Pizzarelli, Dee Daniels, Evelyn White, Carla Cook and many others. His trio has performed at churches nationwide from the Crystal Cathedral in Southern California to St. Peter's Church in New York City. Jim's company, Invisible Touch Music Software, has produced MIDI files (music on computer disks) for digital and acoustic player pianos since 1989. He recently completed a three-year agreement giving exclusive international distribution rights to Warner Brothers Publications. He also is a recording artist for QM and PianistRec.

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

VIRGINIA WICKS

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

Currently, Virginia represents the annual Lionel Hampton Jazz Festival, James Moody, Anne Roos, Jimi Hendrixes, Jimi Bach's documentary films, "A Great Day in Harlem" and "The Spinal Story" by Bobby Short, Sharri Marlin and the DVA Jazz Bands, Mack Avenue Records, Eldar Djokovic and many others.
CHIP DEFFAA

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

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

PHIL ELWOOD

After more than 30 years service, Philip Elwood, "The Dean of Bay Area Jazz Critics," was retired in 2002 from the staff of the San Francisco Examiner/Chronicle. The Chronicle had abruptly eliminated the position of jazz, blues and folk music critic.

"Another sign that the role of jazz on the contemporary music scene is deemed insignificant to the overseers of newspaper content," Elwood later wrote in his JazzWest.com column.

In the fall of 2003, at the 21st annual San Francisco Jazz Festival, Elwood received the Beacon Award, the event's highest tribute for his "vital role in preserving the traditions and encouraging the growth of jazz in the Bay Area."

For 45 years, concurrent with his journalism career, Elwood was jazz program producer for Pacific Radio's KPPA in Berkeley. He continues to be a contributor to Bay Area publications and is a regular participant in radio and TV programs in the San Francisco area and on PBS.

He has written liner notes for well over 100 LPs and CDs, as well as dozens of concert program notes — most recently for events at the newly dedicated Jazz at Lincoln Center facility in New York. His byline has appeared in Rolling Stone, DownBeat, Jazz Times, jazz journals of England and Japan, and elsewhere.

He graduated from the University of California, Berkeley in geography and completed his post-graduate work in history at Stanford. He has taught and lectured in the field of jazz, blues and popular music on a dozen college campuses across the country.

He is a member of the Jazz Journalists Association, the Association of Recorded Sound Collections and the Northern California Broadcast Legenda group.
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The volunteers provide the power and passion needed to run a smooth Festival. They direct foot traffic, register directors, drive VIPs and participate in the behind-the-scenes work that often goes unnoticed. They're the ones who introduce a high school band and are also the ones who set up the stage each night. Without them, there would be no Festival. Although we can't name all 450 volunteers, we'd like to thank them for another great year.

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