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WELCOME TO THE FESTIVAL

Dear Friends,

On behalf of the staff who are all so dedicated to making this festival such a marvelous experience, it is my pleasure to welcome you to the 39th Lionel Hampton International 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 2006 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 to me by this great mentor and great man. Hamp and I both believed that 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 it is a pleasure to do this for him. 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

WELCOME TO THE UNIVERSITY

Karen and I are delighted to welcome you to the University of Idaho. We are pleased that you are joining us for one of the University’s finest traditions—the Lionel Hampton International Jazz Festival. You will meet some of the brightest stars in jazz today, as well as those destined to be stars tomorrow.

Now in its 39th 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 performers.

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
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December 2000

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Wednesday & Thursday Concert Schedules

Wednesday, February 22

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4:00pm Potlatch Outstanding Young Artists Concert
Outstanding Elementary, Junior High and Middle School ensembles from the day's adjudicated performances

7:00pm Pre-show
Christian Fabian, bass;
Kuni Mikami, piano; Wally Gator Watson, drums;
John Stowell, guitar

7:30pm Pepsi International Jazz Concert
Hank Jones, piano; Paquito D'Rivera, saxophone and clarinet;
Freddy Cole Quartet; Benny Green, piano; Russell Malone, guitar; Jeff Hamilton, drums;
John Clayton, bass; Byron Stripling, vocals and trumpet; Claudio Roditi Quartet;
Lembi Saarsalu, saxophone; Leonid Vintskievich, piano; Enver Izmailov, guitar; Jay Ashby, trombone;
Houston Person, saxophone

Thursday, February 23

7:00pm Pre-show
Lembi Saarsalu, saxophone; Leonid Vintskievich, piano

7:30pm Horizon Air Ray Brown Special Guest Concert
Special Tribute to Hank Jones
Hank Jones, piano; Roy Hargrove Quintet;
Benny Green, piano; Russell Malone, guitar; Jeff Hamilton, drums; John Clayton, bass; Robert Hurst, bass;
Jeff Hamilton Trio w/Jeff Hamilton, Tamar Hendelman, Christoph Luty; Roberta Gambarini, vocals; Holly Hofmann, flute; Dena DeRose, vocals and piano
Friday & Saturday Concert Schedules

Friday, February 24

4:45pm Outstanding Young Vocal Artists Concert
Outstanding vocal ensembles from the day’s adjudicated performances

7:30pm Pre-show
Jim Martinez, piano

8:00pm Zions Bank All-Star Jazz Concert
Special Tribute to James Moody
James Moody, saxophone; Hank Jones, piano; Slide Hampton, trombone; Benny Green, piano; Russell Malone, guitar; Jeff Hamilton, drums; John Clayton, bass; James Morrison, trumpet & trombone; Four Freshmen, vocals; Dee Daniels, vocals; Dizzy Gillespie™ All-Star Big Band

Saturday, February 25

4:45pm Outstanding Young Instrumental Artists Concert
Outstanding instrumental ensembles from the day’s adjudicated performances

7:30pm Pre-show
Lionel Hampton School of Music
Trombone Factory

8:00pm Avista Giants of Jazz
Concert
Lionel Hampton New York Big Band with Special Guest Jack Jones, vocals; Hank Jones, piano; Benny Green, piano; Russell Malone, guitar; Jeff Hamilton, drums; John Clayton, bass; James Morrison, trumpet and trombone; Lorraine Feather, vocals; Shelly Berg, piano

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Workshops and Clinics

**WEDNESDAY, FEBRUARY 22**

Presented by Wells Fargo

**KNIAT THEATER**

10:00 a.m. John Stowell, guitar
11:15 a.m. Corey Christiansen, guitar
12:30 p.m. Lembt Saaraalu, sax; Leonid Vintskevich, piano
1:45 p.m. Freddy Cole Quartet

**STUDENT UNION BALLOON**

10:00 a.m. Al Gemberling, Lionel Hampton School of Music faculty, trombone
11:15 a.m. Elder Djingirov, piano
12:30 p.m. Hank Jones, Jeff Hamilton, Benny Green, Russell Malone, John Clayton
1:45 p.m. Paquito D’Rivera, sax; Claudio Roditi, trumpet; John Lee, bass; Jay Ashby, trombone; Deduka D’Assusca, drums; Helio Alvarez, piano

**FIRST METHODIST CHURCH**

10:00 a.m. Russian Eight
11:15 a.m. Jim Martinez trio with Kristin Korb
12:30 p.m. Christopher Luty, bass
1:45 p.m. Byron Stripling, vocals and trumpet

LIONEL HAMPTON SCHOOL OF MUSIC RECITAL HALL

10:00 a.m. Jim Pisano, Lionel Hampton School of Music faculty, saxophone
11:15 a.m. Pam Baiturat, Lionel Hampton School of Music faculty, vocals
12:30 p.m. Roberta Gambarini, vocals with Taj Mahal, piano
1:30 p.m. Dan Bukvich, Lionel Hampton School of Music Faculty, percussion

**SUB BORAH THEATRE**

12:30 p.m. Leo Pointer’s “COLORBLENDFOLD” TESTS

Chris Robinson, music history graduate student, University of Idaho
1:45 p.m. ERNESTINE ANDERSON: THERE WILL NEVER BE ANOTHER KAY D. ROY, Independent film producer and director
3:00 p.m. Feature Documentary

A NIGHT IN HAVANA: DIZZY GILLESPIE IN CUBA

Documenta Productions. Directed by John Holland. 1988, 84 Minutes

**THURSDAY, FEBRUARY 23**

Presented by Wells Fargo

**KNIAT THEATER**

10:00 a.m. Houstoun Person, sax
11:15 a.m. John Lee, bass
12:30 p.m. Carl Stone, bass
1:45 p.m. Robert Hunter, bass
3:00 p.m. Erran Izmaiov, guitar
4:15 p.m. Holly Hofmann, flute

**LDS INSTITUTE**

12:00 noon Lembt Saaraalu and Leonid Vintskevich

**SUB BALLOON**

10:00 a.m. Jay Ashby, trombone; Claudio Roditi, trumpet
11:15 a.m. Eldar Djangirov, piano and trio
12:30 p.m. Four Freshmen
1:45 p.m. Roberta Gambarini, vocals; Tamie Hendelman, piano
3:00 p.m. Donna Delfino, piano and vocals
4:15 p.m. Roy Hargrove, Quintet

**FIRST METHODIST CHURCH**

10:00 a.m. Russian Eight
11:15 a.m. John Stowell, guitar
12:30 p.m. Jim Martinez trio with Kristin Korb
1:45 p.m. Dee Daniels, vocals and piano
3:00 p.m. Corey Christiansen, guitar

**THE LEARNING CENTER**

11:15 a.m. Jazz On-Line, Natalie Kreutzer, University of Idaho

**SUB BORAH THEATER**

12:30 p.m. BRIEGER SMITH: A LIFE IN THE BLUES Chip Deffaa, author
1:45 p.m. JAZZ IN THE BRONX: Redefining Black and Latino Musical Identities Maxine Gordon, ethnomusicologist
3:00 p.m. SUBMERGING ETHNICITY: CREDOLE OF COLOR JAZZ MUSICIANS OF ITALIAN HERITAGE Bruce Raabum, Curator; Hogan Jazz Archives, Tulane University
4:15 p.m. FEATURE FILM: THE BENNY GOODMAN STORY

**STUDIO 312 – PHYSICAL EDUCATION BUILDING**

9:30 am Broadway Jazz, Andrea Holczest
10:30 am Hip Hop, Tara McFarland
12:00 noon Roots of Swing – Classic Charlest, Matt Parks & Anna Black of the Swing Devils
1:00 p.m. Roots of Swing – Classic Charlest, Diane Walker

**STUDIO 118 – PHYSICAL EDUCATION BUILDING**

11:00 a.m. Do the Shim Sham, The Swing Devils
12:00 noon Doin’ the Big Apple, Matt Parks & Anna Black of the Swing Devils
12:00 noon Furry Fez Dances, Greg Hailor
1:00 p.m. Dancing Jazz Thru the Decades, Greg Hailor

Guide to Student Performances, Artist Workshops, Concerts and Sponsors
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and beauty of music through performances that enrich us all.

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The Power Of Music

Workshops and Clinics

FRIDAY, FEBRUARY 24

Presented by Wells Fargo

NIGHT THEATER
10:00 a.m. Kuni Mikami, piano; Wally Gator Watson, drums;
Christian Fabian, bass
11:15 a.m. Jeff Hamilton Trio with Tamir Hendelman, piano;
Christoph Luty, bass
12:30 p.m. Kristin Korb, bass and vocal
1:45 p.m. John Stowell, guitar, Corey Christiansen, guitar
3:00 p.m. Russian guest jazz lecturer, Cyril Moskovich

LABS INSTITUTE
12:00 noon Lembt Saaaralu and Leonid Vintskevich

SUB BALLROOM
10:00 a.m. United States Army Latin Band
11:15 a.m. Four Freshmen
12:30 p.m. Mulligan from the Archives, Al Gewartner,
Associate Professor, Lionel Hampton School of Music
1:45 p.m. Jeff Hamilton, Benny Green, Russell Malone, John Clayton
3:00 p.m. Roberta Gambarini, vocals; Tamir Hendelman, piano;
Christoph Luty, bass

FIRST METHODIST CHURCH
10:00 a.m. Russian Eight
11:15 a.m. Todd Johnson, bass
12:30 p.m. Wally Gator Watson, drums
1:45 p.m. Enver Ismailov, guitar
3:00 p.m. Jim Martineau Trio with Kristin Korb

THE LEARNING CENTER
11:15 a.m. Jazz On-Line, Natalie Kreutzer, University of Idaho

SUB BORAH THEATRE
1:45 p.m.

NATIVE AMERICANS IN JAZZ AND EARLY BLUES
Ron Welburn, Associate Professor and Director of the Certificate
Program in Native American Indian Studies, University of Massachusetts

3:00 p.m. MULTIPURPOSE: RACE, MENTAL HEALTH AND THE ANALYSIS OF
JAZZ
Scott DeVeaux, Associate Professor of Music, University of Virginia

STUDIO 212 – PHYSICAL EDUCATION BUILDING
9:30 a.m. Broadway Jazz, Andrea Hoteclaw
10:30 a.m. Hip Hop, Tara McFarland
12:00 noon Roots of Swing – Classic Chartist, Matt Parks & Anna Black of the
Swing Devils
1:00 p.m. Roots of Swing – Classic Chartist, Dana Walker

STUDIO 110 – PHYSICAL EDUCATION BUILDING
10:00 a.m. Do the Shim Shim, The Swing Devils
11:00 a.m. Doin' the Big Apple, Matt Parks & Anna Black of the Swing Devils
12:00 noon Fortes Fad Dances, Greg Halloran
1:00 p.m. Dancing Jazz Thru the Decades, Greg Halloran

SATURDAY, FEBRUARY 25

Presented by Wells Fargo

NIGHT THEATER
10:00 a.m. Lembt Saaaralu, saxophone; and Leonid
Vintskevich, piano
11:15 a.m. Corey Christiansen, guitar; John Stowell, guitar
12:30 p.m. Lorraine Feather, composer, arranger, vocalist, lyricist
1:45 p.m. Claudio Roditi, trumpet, James Moody, saxophone
3:00 p.m. James Morrison, trumpet

SUB BALLROOM
10:00 a.m. Enver Ismailov, tap dancer
11:15 a.m. Robert Gambarini, vocalist; Tamir Hendelman, piano;
Christoph Luty, bass
12:30 p.m. Jeff Hamilton trio with Christoph Luty, bass; Tamir Hendelman, piano
1:45 p.m. Hank Jones, Jeff Hamilton, Benny Green, Russell
Malone, John Clayton
3:00 p.m. Jack Jones, vocalists, with trio

FIRST METHODIST CHURCH
9:00 a.m. Zimbabwean Marimba Music with Sealshaya
Marimba Band
10:00 a.m. United States Army Latin Band
11:15 a.m. Russian Eight
12:30 p.m. Chip Deffes, Jazz Historian
1:45 p.m. Jim Martineau Trio with Kristin Korb
3:00 p.m. Kuni Mikami, Wally Gator Watson, Christian Fabian

KERENHEIM THEATRE
12:30 p.m. CELLULOID IMPROVISATIONS: AN AFTERNOON OF JAZZ FILM,
BLACK, WHITE AND TECHNICOLOR
Mark Cantor, jazz film archivist

INTERNATIONAL JAZZ COLLECTIONS OFFICE
3:45 pm International Jazz Collections Open House
530 S. Aestury

STUDIO 212 – PHYSICAL EDUCATION BUILDING
10:00 a.m. Hip Hop, Tara McFarland
11:00 a.m. Doin' the Big Apple, Matt Parks & Anna Black of the Swing Devils
12:00 noon Fortes Fad Dances, Greg Halloran

Guide to Student Performances, Artistic Workshops, Concerts and Sponsors | 13
"Man, as long as people want to hear jazz, I'll give it to them."
- Lionel Hampton
Proud to be a sponsor of The 30th Annual Lionel Hampton Jazz Festival

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EXHIBITIONS & DISPLAYS

INTERNATIONAL JAZZ COLLECTIONS

The International Jazz Collections is pleased to present its annual offerings for the Lionel Hampton International 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. This year's jazz history menu explores the diverse racial fabric of jazz history and how people of a variety of backgrounds have shaped and added to this American, African-American, and world art form. Featured speakers include nationally recognized ethnomusicologists, social historians, authors, archivists, and even a film producer. Our annual exhibition at the Kibbie Dome showcases the materials in our own archives as they relate to race and features the story of our beloved Lionel Hampton and his role in breaking the race barrier with bandleader Benny Goodman. This year's exhibit at the Prichard Gallery is a slightly different look at the artistry of composer, arranger, and baritone sax genius Gerry Mulligan. The show exhibits publicly, for the first time, Mulligan's unique drawings paired with his poetry and lyrics.

Take advantage of this rare opportunity to find out more about the history of jazz in America!

EXHIBITIONS & DISPLAYS
From the Archives

GERRY MULLIGAN:
DRAWINGS & LYRICS
Prichard Gallery
414 South Main Street
February 22-April 1
normal gallery hours

BREAKING THE COLOR LINE
Kibbie Dome; Gallery and Main Floor
February 22 to 25, during afternoon and evening concerts

JAZZ FROM AROUND THE WORLD AND OTHER STUDENT PROJECTS
IJC, Sixth and Asbury Streets
February 25-28, 10 a.m. through 5 p.m.

"...TO MISS NEW ORLEANS":
The Cradle of Jazz in Album Art
Jazz Festival Office, SUB
January 6-March 1,
normal office hours

THE KING AND THE DUKE
UL Library, Second Floor
Display Cases
January 30-March 1,
normal hours

LECTURES & FILMS

CATS OF ANY COLOR:
Jazz Beyond Black and White
An exploration of jazz, race, and American social history sponsored in part by the Dean's Office;
College of Letters, Arts and Social Sciences: the Fehschman CORE Discovery Program; ASUI Vandal Entertainment; the Office of Multicultural Affairs; the Women's Center; the English Department; the American Indian Studies Program; and the School of Journalism and Mass Media.

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

Wednesday, February 22
12:30 p.m.
SEEING JAZZ AND RACE
THROUGH THE BLINDFOLD
Chris Robinson, music history graduate student, University of Idaho
1:45 p.m.
ERNESTINE ANDERSON:
THERE WILL NEVER BE ANOTHER YOU
Produced and directed by Kay D. Ray. Edited by Cathy Wadley. One Reel Productions, 26 minutes
Session features a live introduction by Kay D. Ray. Sponsored in part by the CORE Discovery program.
3:00 p.m.
Feature Documentary
A NIGHT IN HAVANA:
DIZZY GILLESPIE IN CUBA
Docufirma Productions. Directed by John Holland. 1988, 84 minutes

Thursday, February 23
12:30 p.m.
BESSIE SMITH:
A LIFE IN THE BLUES
Chip Deffas, jazz critic and author
1:45 p.m.
JAZZ IN THE BRONX:
REDEFINING BLACK AND LATINO MUSICAL IDENTITIES
Maxine Gordon, Ph.D. Candidate, African Diaspora History, NYU; Jazz Researcher, Bronx African American History Project
Sponsored in part by the Women's Center and ASUI Vandal Entertainment

Friday, February 24
12:30 p.m.
MULLIGAN FROM THE ARCHIVES
Alan Gemberling, Associate Professor of Music, University of Idaho
This session is at the SUB balcony.
1:45 p.m.
NATIVE AMERICANS IN JAZZ AND EARLY BLUES
Ron Wellburn, Associate Professor and Director of the Certificate Program in Native American Indian Studies, University of Massachusetts
Sponsored in part by the Office of Multi-cultural Affairs, the American Indian Studies Program and the English Department.

Saturday, February 25
3:45 - 5:15 p.m.
OPEN HOUSE AND RECEPTION
International Jazz Collections at 530 S. Asbury (corner of Sixth and Asbury).

SPECIAL EVENTS

Friday, February 24
5:00 p.m.
GERRY MULLIGAN:
DRAWINGS AND LYRICS
Opening Reception Hosted by the IJC and Prichard Gallery
414 South Main Street

Saturday, February 25
3:45 - 5:15 p.m.
OPEN HOUSE AND RECEPTION
International Jazz Collections at 530 S. Asbury (corner of Sixth and Asbury).

Guide to Student Performances, Artist Workshops, Concerts and Sponsors
Music or Microbiology?

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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:

- Most 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 awards 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 February 25 of your senior year in high school if you plan to major in music (transfer 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 Gilhausgen, a graduate of the University of Idaho's School of Music and a member of the Lionel Hamp-
pton 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, Hampton saw someth-
ing that he said he had been missing in most of his concerts: enthusiastic young people in the audience. He stated at the time, "You must be doing something right. This many students listening to and playing jazz, ...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 ap-
ppeared at the festival in the early 1980s, but somehow, the festival caught Hampton's imagination like no other. He was generous in his support of the festival, encouraged his many friends to become the great headliner jazz musicians of the day in Moscow, Idaho, and remained steadfast in his commitment that the festival focus on education: educa-
tion through performance, education through discussion and education through entertain-
ment. He believed in encouraging and inspir-
ing 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.

Hampton's charisma, energy and spirit allowed the Festival to develop into what it is today — the largest educational jazz festival in the world.

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

Hampton's career as a musician may have been surpassed only by his career as an educator. He rehearsed the members of his big band hours upon end, always seeking that extra edge, the accolade 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 loved 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 in the audience. And he wouldn't quit — his shows always lasted far into the night. In one in-
stance, 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, "Ham, just lock up when you're done." In Hamp's world, there was always another encore. He loved his audiences, and he didn't want them to go home. Obviously, this is one of Hamp's lessons that Doc Skinner learned well.

In recognition of Hamp's commitment to educating future generations of musi-
cians, UI made him the first jazz musician and the first African American to have a jazz festival (1965) and a school of music (1967) named in his honor. And the university hasn't stopped there. Its commitment to jazz educa-
tion can be seen through the programs it offers, the International Jazz Collections and the campaign to create the Lionel Hampton Education, Performance and Preservation Center.

Hamp and the festival's executive direc-
tor, Lynn L. "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 Lewiston 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 Kib
die Dome after the Saturday night concert, "Well, that was pretty good. Here's what I've been thinking about for next year." There will always be another encore for Hamp. Your inspiration is his legacy. Listen to his songs... his legacy lives on.

Guide to Student Performances, Artist Workshops, Concerts and Sponsors | 21
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THE LIONEL HAMPTON NEW YORK BIG BAND

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

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

Currently under the direction of Cleave Guilston, Jr., on alto saxophone and flute, with arrangements by tenor saxophonist Lance Bryant and high note trumpet star Claudio "Tony" Barreto, the rollicking Hampton Big Band continually displays the same exuberance that kept Lionel and the 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, Diahn Washington, Joe Williams, Dexter Gordon, Charlie Mingus and Illinois Jacquet. Jacquet's solo on Hamp's "Flying Home" is a classic, and the 1942 Decca recording was inducted into the Grammy Hall of Fame in 1996.

In July 1968, 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 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.

FREDDY COLE

Lionel Frederick Cole was born on October 15, 1931, the youngest of Edward and Paulina Nancy Cole's five children. His three older brothers, Eddie, Ike and Nat, who were years Freddy's senior, were all musicians. "I started playing piano at five or six," Freddy recalls. "Music was all around me." In the Chicago home of his youth, visitors included Duke Ellington, Count Basie, and Lionel Hampton. He also credits Billy Eckstine as a major influence. "He was a fantastic entertainer," Freddy recalls. "I learned so much from just watching and being around him."

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

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

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

ROY HARGROVE

At age 34, Roy Hargrove is established as one of the most versatile and hard working players in jazz. Nine albums as lead and two more as collaborator in the past 15 years. He's led quartets, quintets, nonets and a big band. In 1996, he went to Cuba, recruited some of the island's finest players and recorded the Grammy-winning "Saban."

Hargrove ventured into the black pop mainstream, first with D'Angelo, then with Erykah Badu, Common and the Red Hot AIDS awareness organization. He produced his 2003 "Hard Bop: The Roy Hargrove presents the RH Factor" (Verve). He assembled some of the most respected R&B and jazz soloists and players and hip-hop MCs of the day: "I wanted to open a door that would allow these musicians to form music without limits," explains Hargrove.

Born in Texas, Hargrove was inspired by gospel in church and P&D and funk on the radio. He started the trumpet in fourth grade and was an advanced level by junior high when saxophone legend David "Fathead" Newman performed at his school. Roy was hooked on jazz.

In 1988, Roy enrolled at Boston's Berklee College of Music, lasting but a year as he spent most of his time gigging in New York. In 1990, he released his major label debut "Diamond In The Rough" (RCA-Nuova). Four albums and four years later, Roy dropped the acclaimed "With The Tenors Of Our Time" (Nev) working with Joe Henderson, Stanley Turrentine, Johnny Griffin, John "Jumbo" Harmon and Brentwood Mansfield. The Roy Hargrove Quintet features: Dwayne Burno, bass; Willie Jones III, drums; Ron Matthews, piano; and Justin Robinson, saxophone.
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Jack Jones

Jack Jones spent his childhood and early years in the refined atmosphere of Los Angele-
as' suburbs, Beverly Hills. Among his nearby neighbors were Judy Garland, Frank Sinatra and daughter Nancy, among many other world-renowned stars. screen and record-
ing star-studded personalities. Jones' father and mother were singer, top movie star Allan Jones and elegant actress Irene Hervey.

Following his graduation from high school, Jones' parents divorced and it was
suddenly important to him that he become in-
dependent and earn his own living. Along the
way, he got a break recording a demo which
found its way to Capitol Records. While at the
label he recorded his singles and an album but admits that nothing big happened right
away. However, one gem made at Capitol
was "This Could Be the Start of Something
Big" which attracted a certain amount of at-
tention and sought the ear of a producer for
Kapp Records, who snapped him up for the
Kapp label.

He was inspired by the great jazz
instrumentalists he discovered during his teen years such as Jerry Mulligan, Clark Terry, Buddy Rich, Bob Brookmeyer, Shorty Rodg-
ers, and the great Count Basie, among many, many other jazz artists he came to idolize.

Jones' talent and commitment to his
art won Grammy Awards for "Blow Pop Male Vocal Performance" with his singles "Lollipops
and Roses" and "Bacharach's "Whispers and
Lovestrings." "Whispers and Lovestrings" was nominated for "Record of the Year." His latest record release, "Jack Jones Presents a Tribute to Tony Bennett," continues to occupy the airwaves
cross the country. Jones considers Bennett
to be one of his closest friends and mentors
who most influenced his style.

Also, among Jones' favorite singers and
closest friends were Mel Torme and Sammy
Davis, Jr., Billy Eckstine, and Frank Sinatra. Among the many artists who through the
years have celebrated Jack Jones' talent are
Torme, who tagged him "the greatest pure
singer in the world" and Frank Sinatra who
maintains "Jack is one of the major singers of
our time."

Paquito D'Rivera

Born in Cuba, Paquito D'Rivera began
his career playing both clarinet and saxo-
phone with the Cuban National Symphony
Orchestra. He eventually went on to premiere
several works by notable Cuban composers.
A restless musical genius, D'Rivera formed
and performed with various musical ensem-
bles as a teenager and became one of the
founding members of the Orquesta Cubana
da Musica Modena, which he subsequently
conducted for two years. He also was a
founding member and co-director of the in-
novative musical group Irakere, an explosive
mixture of jazz, rock, classical and traditional
Cuban music never heard before. The group
claimed a broad international audience in
Europe, received several Grammy nomina-
tions and won a Grammy.

In May 2003, D'Rivera received a
Doctorate Honoris Causa in Music from the
Barlions College of Music, adding this to
numerous other awards including a Lifetime
Achievement Award for his contribution
to Latin music along with Dizzy Gillespie
and Gato Barbieri. In 1997, he received a
Grammy for his highly acclaimed recording
Portraits of Cuba. A third Grammy came in
2000 for his Tropicana Nights along with a
nomination in the classical category for his
Music of Two Worlds, featuring composi-
tions by Schubert, Brahms, Guattavino, Villa
Lobos, and D'Rivera himself.

He won a North Grammy for his quin-
tet's recording of Live at the Blue Note. He
was also nominated in the Classical Cross
over category for The Clarinetist Volume I. In
2002, he won again as a guest artist on
the recording of the Belo Valdes Trio.

SLIDE HAMPTON

"The purpose of Jazz is to help people
As a master trombonist, composer, arranger and teacher, Slide Hampton is a formidable champion of
the jazz tradition and an innovative herald of jazz evolution. Through countless collabora-
tions with the most prominent musicians of
this century, along with his tireless mission
to bring jazz to audiences around the world, he has graciously assumed the responsi-

bility of being the international ambassador
of American classical music. By taking on
this role, he has embraced listeners from all
backgrounds with his philosophy of inclu-
dion. His colleagues awarded him the 1998
Grammy Award for "Best Jazz Accompani-
ment with a Vocalist," which is an extraordinary
honor; but for Slide, reaching the hearts and
challenging the minds of his students, peers
and listeners is the coveted trophy.

At the age of twenty, Slide performed in
Carnegie Hall with the Hampton Band. He
soon branched out to work with bands led
by luminaries such as Dizzy Gillespie, Art
Blakey, Max Roach, Barry Harris, Maynard
Ferguson, Thad Jones and Mel Lewis. Slide
also composed and arranged music for them,
thus contributing to their repertoires. In 1962
he formed the Slide Hampton Octet, with
Bookey Little, Freddie Hubbard and George
Culman. They toured in the U.S. and Eu-

rope and recorded on several labels.
His goal was not only to inspire students
eough to bring their dreamselfs to their
vocation, but also to guide them in discover-
ing the freedom earned through concentrated
discipline. Slide Hampton and his World
of Trombones, comprised of nine trom-
bones and a rhythm section, performed and
recorded to great critical acclaim.

In 1989, along with Paquito D'Rivera, Slide
was the Musical Director of Dizzy Gillespie's Diamond Jubilee. The Jubilee was a yearlong series of
celebrations honoring the Grand Master's
75th birthday. Slide famously observed:
"Music inspires Music." So does devotion and
leadership. He is a charismatic man who sets
the example by respecting the contributions
of others and embodying dedicated profes-
sionalism. Slide Hampton writes the best
that people have to offer by never settling for
less than the best in himself. He hopes his
work occasions happiness and supports unity
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BYRON STRIPLING

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

An accomplished actor and singer, Stripling was chosen to star in the lead role of the Broadway-bound musical Statzm, a role he also played in the television movie. The Young Indiana Jones Chronicles and served up a riotous comedic performance in the 1992 Street production of From Second Avenue to Broadway.

Stripping earned his stripes as lead trumpet and soloist with the Count Basie Orchestra. He also played and recorded extensively with the ensembles of Dizzy Gillespie, Woody Herman, Dave Brubeck, Lionel Hampton, Clark Terry, Louis Belson and Buck Clayton, in addition to the Lincoln Center Jazz Orchestra, the Carnegie Hall Jazz Band and the GRI All Star Big Band.

Stripling studied at the Eastman School of Music in Rochester, New York and the Interlochen Arts Academy in Interlochen, Michigan. He enjoys conducting seminars and master classes at colleges, universities, conservatories and high schools.

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CLAUDIO RODITI

A native of Rio de Janeiro, Brazil, Claudio Roditi began his musical studies when he was just five years old. By the time he was 12, he was a serious jazz listener. Eight years later, he was named a finalist at the International Jazz Competition in Vienna, Austria. Claudio studied music at the Berklee College of Music in Boston and later joined the faculty of the School of Contemporary Music there. In 1975, Claudio made New York City his home base, while continuing to perform at clubs and concerts worldwide.

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

A perennial Lionel Hampton Jazz Festival favorite, Claudio Roditi currently leads his own band and frequently tours 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" (Aziza Records) is the trio’s latest CD. As well as recording and performing throughout the world, Jeff teaches, mentors and composes.

Leonard Feather described Jeff's work with Oscar Peterson as "the drummer whose intelligent backing and spirited solo work petterson’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 hard-drumming, soft and understated yet riveting and rewarding as any drum solo you've heard."

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

In 1974, he got his breaks joining the New 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, Rosemary Clooney and Monty Alexander. Jeff began his association with the Ray Brown Trio at the Lionel Hampton Jazz Festival in 1988 and in 1995, began concentrating on his own trio. From 1999-2001, the Clayton-Hamilton Jazz Orchestra 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.

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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 19, John became the bassist for Henry Mancini’s television series, “The Man from U.N.C.L.E.” John spent ten years with Count Basie and his Orchestra as player, 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 1999 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 Quartet. 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, DK, John and Regina Carter, among others. He has received commissions from Northwest Chamber Orchestra, American Jazz Philharmonic, Iceland Symphony, Metropole 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 80 recordings, including the recent Clayton Brothers release “Sib-Ing-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 tenor saxophonist father. He started borrowing and collecting records and imitating the bebop sounds of the 40s and 50s. He played in school bands until his talents brought him to the attention of singer Ray Carroll, with whom he got his first real taste of working a jazz band. Still in his teens, he filled the piano chair in a quintet co-led by trumpeter and saxophonist Hadley Caliman, and a 12-piece outfit led by bassist Chuck Israels. After freelancing around San Francisco, he returned to New York in 1987 brought a sharp upward turn to his career. He joined Betty Carter’s band and began a four-year stint of performing, recording and learning with jazz’s most respected vocalists. The piano chair in Art Blakey’s prestigious Jazz Messengers followed, as well as a year with the Freddie Hubbard Quintet in 1989.

By 1990, Green had already led a couple of dates on the Criss Cross label, but it was with his Blue Note Records debut, "Linesman," that he really came of age, earning international respect and a reputation as one of the label’s most exciting new stars. Green joined Ray Brown’s Trio in 1992 and teamed with Oscar Peterson for the 1998 release “Oscar and Benny.” Green joined the Taconic label in 2000 with the release of "Notably," He followed up with “Green’s Blues” in May 2001. “Jazz at the Bistro,” an exciting live set of duets with guitarist Russell Malone was released in January 2003.

RUSSELL MALONE

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

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

And make a mark he has. His releases include: “Bluesy Blues” (2004); “Jazz at the Bistro” (2003); “Ray Brown, Monty Alexander, Russell Malone: Limited Edition” (2003); “Heartstring” (2001); “Look Who’s Here” (2000); “Wholly Cats!” (2000); “Sweet Georgia Brown” (1998); “Black Butterfly” (1993); and “Russell Malone” (1991). Russell also has recorded and toured with vocalist and pianist Diana Krall through her Grammy nominated albums, “All For You and Love Scenes.” Russell currently records for MAXJazz and his most recent release, “Playground” (2004), features his quartet.

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JAY ASHYBY

Jay Ashby is emerging as one of the bright new soloists, producers and arrangers in the jazz field. He holds a Bachelor of Fine Arts Degree in Jazz Studies from Ithaca College and a Master of Arts Degree in Composition from Duquesne University. After spending many years in the musical "proving grounds" of New York, Ashby now divides his time between "The City" and Pittsburgh where he has a home with his wife and three boys. He is an adjunct faculty member at Duquesne University and directs studio operations at Manchester Craftsmen's Guild where he co-produced the Grammy winning CD "The Count Basie Orchestra with the New York Voices Live at Manchester Craftsmen's Guild." In recent years, he has performed, traveled extensively and recorded with some of the most renowned artists in the industry. As a result of his long-time association with trumpet master Claudio Roditi, Ashby developed a strong affinity towards Brazilian jazz which resulted initially in a ten-year stint as sideman with Astrud Gilberto, and later led to arrangements, tours and recordings with various Brazilian artists. Most recently, in a testament to his versatility, Ashby has taken his first foray into the pop world as trombonist, percussionist and arrange with Paul Simon.

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HOUSTON PERSHING

Houston Pershing, born in South Carolina, didn't take up the tenor saxophone until his late teenage years. He gained considerable experience in bands during his military service. In the 60s he was sometimes a sideman, sometimes leader of small groups playing in on the organ-laden jazz scene, and was a member of Johnny Hammond's group from 1966-68. Late in the decade, he began a long-lasting association with his wife, singer Elta Jones.

Although his playing style is rooted in earthy R&B, he also has played with forward-thinking musicians such as Ron Blake. From the 90s onwards, he has been associated with HighNote Records and their subsidiary, Bawd, as producer and leader of the house band for numerous recording dates. He has worked with most of the jazz greats and recorded with Elta Jones, Booker Ervin, Don Patterson, Buddy Tate, Teddy Edwards, Ron Carter, Charles Earland, Hays Muhammad and Melvin Sparks among others.

His CD releases include: "Social Call" (2003); "Talk of the Town" (2003); "Santimaterial Journey" (2002); "Blue Velvet" (2001); "Trust Me!" (2001); "Blue Odyssey" (2000); "In a Santimaterial Mood" (2000); "Truth" (1999); "Soft Light" (1999); "Class Encounters" (1999); "My Romance" (1998); "Person-Rid" (1997); "Goodness" (1995); "Just Friends with Buddy Tate" (1994); "Sugar with Elta Jones" (1994); and "Why Not" (1994).

ELDAR D. JANGRIVN

JAZZ PIANO PRODIGY ELDAR MAKES HIS SONY CLASSICAL RECORDING DEBUT

Eldar Djangirov now eighteen years old and an immigrant from Kyrgyzistan in the former Soviet Union—might seem an unlikely candidate for greatness as a jazz pianist. But Eldar is in fact one of those things, which have now brought him to his debut recording for Sony Classical-HLDAP, featuring sax virtuoso Michael Brecker (to be released on Tuesday, March 22, 2005).

When he was nine years old, Eldar began to explore and pursue jazz seriously. One can hear in Eldar’s music influences from the classic, the inspired drive of Art Tatum and Oscar Peterson, the excellence of Dave Brubeck, and the intensity and introspection of Elton Evans.

Eldar was featured on the 42nd Annual Grammy Awards and has taken top prizes at the 2001 Lionel Hampton Jazz Festival and the 2002 Peter Nero Piano Competition. The legendary Marian McPartland hosted Eldar as her guest (her youngest ever) on the acclaimed radio show "Piano Jazz" and later asked Eldar to perform during her concert series at the Eastman School of Music in Rochester, New York. After hearing Eldar play, jazz great Benny Carter said, "He’s one of the most outstanding artists I’ve heard in a long, long time." An impressed Dr. Billy Taylor noted that "Age 16, Eldar Djangirov’s playing shows brilliance, complexity, and discipline." Hailing Eldar as a "remarkably advanced jazz artist," JAZZIZ magazine wrote, "The pianist’s incredible hands already have him sounding like a young Art Tatum."


Eldar is heard alone in his arrangement of Monk’s "Ask Me Now."
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JAMES MORRISON
The 41-year-old Australian, James Morrison, counts among the most outstanding musicians of the past few years. Besides the trumpet, this multi-instrumentalist also plays trombone, euphonium, flugelhorn, saxophone and piano. At the age of seven he was given his first instrument, at nine he formed his first band and at 13 he was playing professional gigs.

His international career has developed at the same blistering pace. In the U.S. he has performed at the Monterey Jazz Festival, the Blue Note, The Village Vanguard, The Apollo Theatre, Chicago Jazz Showcase, and in Europe, the big festivals: Montreux, Port, North Sea, Nice. He has performed with some of the legends of jazz - Dizzy Gillespie, Cab Calloway, Woody Shaw, George Benson, Ray Charles, B.B. King, Ray Brown, Lalo 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."

DENA DE ROSE
Dena began playing the piano at the tender age of three and became an accomplished player by the time she was in her early twenties. She would drive hours on end from upstate New York to New York City to hear idols such as Hank Jones, Kenny Barron and Mulgrew Miller perform. Unexpected, but early stages of carpel tunnel syndrome and arthritis forced her to stop playing. While she was recovering and wondering if she'd ever be able to play again, Dena discovered her ability to sing. For the next two years she worked as a jazz vocalist performing in venues where she used to appear as a pianist.

Dena's late start as a singer is one reason her style is so distinctive. "I didn't listen to a lot of singers before I started singing, so there wasn't anybody I was trying to sing like," she explains. Undoubtedly she became a much different pianist too. "When I started to get my technique back, I could feel a difference in my playing right off the bat. Before it was just swing, swing, swing. But after learning the lyrics and seeing how I related to them in a non-musical way, the phrasing of my piano solos, the melodies I played, and the overall mood of the song were taken to a deeper level of musicality."

Now DeRose steps into the MAXJAZZ vocal-piano series with her label debut, A Walk In the Park (March 15, 2005), which features a fantastic rhythm section of Martin Wind, bass; and Matt Wilson, drums. All arrangements are by DeRose, who produced the CD and wrote three of eleven tracks.

The boas-nova opener, "Meditation," showcases Dena's ability to scat and play the piano in unison before she opens up and swings with Martin and Matt. "All My Love," by Al Jolson, is a gorgeous ballad featuring a moving solo by Martin Wind. On the well-known standard "How Deep Is The Ocean," she notes: "This is the second time I've recorded this tune and we made it a hard swinging version here... another example of how the lyric of a song that can look the same on paper can have the meaning change for you at a different time in your life."

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

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

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

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

Dee has several CD releases. Look for her new DVD release, "Dee Daniels, Live at Bible." Visit www.deedaniels.com for further information about this and other releases.
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THE FOUR FRESHMEN
Established in 1948, 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 Flanigan, Don Barbour, Ross Barbour and Hal Kuszczak. The group is best known for their first hit "It’s a Blue World." Over the years, there have been 22 variations of the group, but it is still The Four Freshmen with the original cutting edge sound. The current group not only preserves the Freshmen sound, they enhance it with their youth, vitality and talent.

The Four Freshmen have braggings 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 New Millennium" (2002) were released by Gold Label. The current Freshmen are a multi-talented lot:

Bob Ferreira, the senior member of the Freshmen, is a graduate of Central Washington University and has been with the group since 1982. Bob sings the bass line and plays the drums and rhythm guitar.

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

Brian Eichenberger is not only the third lead singer in the 55-year history of the Freshmen. He also contributes with bass, guitar and piano. Brian got the call to join the Freshmen while studying jazz arrangement and performance under Phil Mattson at the School for Music Vocations in Creston, Iowa.

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

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

She had her own groups and collaborated with many Italian musicians. She performed in jazz broadcasts on the national radio and TV channels in Italy and recorded since 1986 both under her own name and as a guest with other artists.

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

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.

ROBERT HURST
Robert L. Hurst III, also known as Bob Hurst, is a highly respected and well-recognized composer, bassist, educator, recording artist, and business man.

His cultivation into a membership of talented musicians from around the world was fostered by lengthy tours and Grammy Award winning recordings featuring Charley Lloyd, Wynton Marsalis, Branford Marsalis, Dave Brubeck, Harry Connick Jr., Terrance Blanchard, Tony Williams, Nicholas Payton, Sting, Carl Allen, the legendary Pharoah Sanders, Chris Botti, and is currently touring and recording with Diana Krall.

Over the years, Robert Hurst has won four Grammy Awards as well as Top Ten and Five Star recognition around the globe. Along with his extensive musical background, Robert has also enjoyed directing, arranging, and composing for NBC’s “The Tonight Show”, with Jay Leno, for nearly a decade. Robert Hurst has scored original music for several films, including “The Wood” - MTV/Paramount Productions, “Brown Sugar”, Fox Films, has performed music for “Ocean’s Eleven”, “Ocean’s Twelve”, and for the Concord Records (2005 Grammy nominated) soundtrack for “Good Night, and Good Luck” on Warner Brothers Films, starring and directed by George Clooney.

Robert has been involved with the Education of Jazz and Jazz History from a very young age. During the 1980’s, Robert Hurst was awarded a Presidential Scholarship from President Ronald Reagan, recognizing him as one who would excel and dominate as an Artist. And as perceived by the President, Robert Hurst continues to mold the future with his appointment to the Board of Directors for the John Coltrane Foundation, an organization committed to supporting the next generation of innovative Jazz artists by providing financial assistance through scholarships; and artistic support to music students formally studying jazz.

Artist information continued on page 48

The 35th Annual Lionel Hampton Jazz Festival

Kawai - the Piano and Keyboard choice of the 2006 Lionel Hampton Jazz Festival

Guide to Student Performances, Artist Workshops, Concerts and Sponsors | 35
<table>
<thead>
<tr>
<th>Event Type</th>
<th>Location</th>
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<td>Wednesday, February 22</td>
<td>Warm-up: Room 499, Critique: Room 29</td>
<td>JUNIOR HIGH &amp; MIDDLE SCHOOL VOCAL ENSEMBLES</td>
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## STUDENT PERFORMANCES
### THURSDAY, FEBRUARY 23

### INSTRUMENTAL COMPOSERS

**LOU INSTITUTE**

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### VOCAL ENSEMBLES

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### COMMUNITY COLLEGE INSTRUMENTAL ENSEMBLES & COMPOSERS

**WORLD THEATRE**

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### SAXOPHONE, WOODWIND AND TRUMPET SOLOS

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### JAZZ BANDS

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A Special Celebration and Tribute for Jazz Artist Friends

We are celebrating the life of Ray Brown by re-naming the Thursday night concert as the Horizon Air Ray Brown Special Guest Concert.

Celebrating the life of legend Lou Rawls with a special musical tribute by Byron Stripling on the Wednesday Pepsi International Jazz Concert.

Pleased to welcome back the jazz piano legend and loyal friend Hank Jones who will be here this week and will be celebrated Thursday's Horizon Air Ray Brown Special Guest Concert.

We will miss our friend, jazz journalist and critic Phil Elwood and would like to remember him this year.

Pleased to be joined by the incomparable James Moody as we pay a special tribute to him this year with the Dizzy Gillespie All Star Big Band conducted by Slide Hampton at the Friday Zions Bank All-Star Jazz Concert.

Ray Brown 1926-2002
When one thinks of the bass, one immediately thinks of Ray Brown, the master of the instrument. When one thinks of someone who shared his talent graciously and without reservation, one thinks of Ray Brown. And when one thinks of a dedicated jazz educator, mentor and leader, one thinks of Ray Brown. The list of his musical accomplishments is so broad only by the list of those whose careers he helped to launch and enhance.

And with his death in July of 2002, the world lost one of its finest, the jazz world lost perhaps its greatest and the Lionel Hampton Jazz Festival lost another great friend. Few people gave more to this Festival, and to the education and encouragement of students and emerging artists than Ray. For many years, Ray's trio was the "House Trio", accompanying virtually all of the artists each night and helping the student winners in their concerts.

He pushed for expansion of the artist workshops and made sure he led by example - offering several workshops each year.

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

Lou Rawls 1933-2006
A singer, Lou Rawls will always remain one of the greats. His unique, instantly recognizable voice graces many albums. 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 Mantov 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 1959 when he was performing at Pandora's Box Coffee Stop in Los Angeles. A producer with Capitol Records over if he wanted to make a record. The signed singer did an audition tape and 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 of concert dates there was a fresh enthusiasm that seems to come directly from his soul. "And I'm always ready," he says, "When I'm on the road I click into my "show business attitude" and gear myself up for the evening."

A critic/performer/philanthropist and Grammy Award winner Lou Rawls knows the taste of success very well, he was always looking for the next challenge. His love for the Lionel Hampton International Jazz Festival will never be forgotten.

James Moody
For nearly four decades, saxophone master James Moody has mesmerized listeners with his signature song Moody's Mood for Love, an improvisation on the chords of the same name. "I'm in the mood for love," he would say.

Born in Skidmore, Georgia on March 26, 1925, and raised in Newark, New Jersey, James Moody took up the alto sax, a gift from his uncle, at the age of 16. Within a few years he fell under the spell of the deeper, more full-toned tenor saxophone after hearing Bud Tate and Don Byas perform with the Count Basie Band at the Adams Theater in Newark, New Jersey.

Music is more than a livelihood to Moody, so much so that paintings of 'Sweet and Lovely,' dedicated to his wife, Linda, figure prominently in the saxophonist's wedding ceremony on April 3, 1949. As well as being on the album, Gillespie was best man at the wedding for his longtime friend.

In 1955, Moody's ("Hitter Bros") release of "Blues at Harms," was a tribute to songs that are associated with Frank Sinatra. With an orchestra and strings many people feel this is among the most beautiful of all James Moody recordings. Moody's last recording for Warner Bros. is A Moody Player which showcases Moody on all of his horns and flute. A tribute to the American Icon Henry Mancini.

Whether Moody is playing the soprano, alto, tenor, or flute, he does so with deep resonance and wit. Moody has a healthy respect for tradition but takes great delight in discovering new musical paths, which makes him one of the most consistently expressive and endearing figures in modern jazz today. To quote Peter Watrous of The New York Times, "As a musical explorer, performer, collaborator and composer he has made an indelible contribution to the rise of American music as the dominant musical force of the twentieth century."
TAMIR HENDelman

Award-winning jazz pianist Tamir Hendelman is a member of the Jeff Hamilton Trio and the Clayton/Hamilton Jazz Orchestra. Beginning his keyboard studies at age six in Tel Aviv, Israel, Tamir moved to the U.S. at age 12, winning a Yamaha national keyboard competition two years later in 1988. Tamir then studied at the Tanglewood Institute and received a bachelor’s of music composition degree from the Eastman School of Music in 1993. After a three-year term as musical director for the Lovewell 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, Teddy Edwards, Warren Vache, Houston Person, Toney Sutton, Pitti Austin, Barbara Morrison, Johnny Mandel and Sammy Nestico. A career highlight was participating in the premier of John Clayton’s new orchestration of Oscar Peterson’s “Canadian Suite” in the Hollywood Bowl.

HOLLY HOFMANN

Born near Cleveland, Ohio, Holly at five began playing standards with her father, a jazz guitarist. Early exposure to jazz and popular standards would blossom into a love for straightahead jazz, but her parents were insistent that she have a solid background in classical technique.

When Holly isn’t touring the globe she makes her home in San Diego, California where she’s enjoyed a long association with pianist Mike Wolford and bassist Bob Magnusson. She has nine critically acclaimed recordings as a leader and co-leads the new sextet Flutology, featuring fellow flutists Frank Wes and Ali Ryerson, with Mike Wolford, Peter Washington and Ben Riley. Her newest quartet recording, Minor Miracle on Capri Records was released last year 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 Bud Shank, Kenny Barron, Slide Hampton, Cedar Walton, Frank Wess, Bobby Shaw and Marian McPartland. She also tours in a jazz and classical duo with pianist Bill Guntrime. Ray Brown called them “the most dynamic duo in jazz.” Certainly a major cause of that statement is the joy Holly feels in the music and communicates so well from the stage, drawing in and exciting both knowledgeable jazz fans and new listeners to the genre.

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. Phil Woods, while describing her performance at the Telluride Jazz Festival, said “along with Hubert Laws, Holly is frankly the best jazz flute player today.” She has become the standard by which the jazz flute is being judged.

CHRISTOPH LUTY

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

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

Christoph is also interested in educating young bassists – he teaches jazz in Southern California.
LORRAINE 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 1998 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 played even more widely. All of these CDs were enthusiastically reviewed, 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, Pulse, and on the Web's preeminent jazz site, All About Jazz.

Lorraine's new album, "Dooj Wool," will be released on Sanctuary in May of 2005. "Dooj Wool" is a collection of original jazz songs by Duke Ellington, Russell Ferrante, Bill Elliott, Shelly Berg and Eddie Arkin 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 writes on an ongoing basis for the "My Little Pony" video series and in 2004, was commissioned to create lyrics for the music of Soviet composer Vladimir Braunovsky for the Soviet era musical drama, "The Thiev.

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 scholar- ship to attend the Berklee College of Music in Boston. Soon after his arrival, Fabian received numerous awards from Berklee and was nominated for the All-American Collegiate award from the United States Achievement Academy. He graduated with a degree in performance and 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 notable artists as Gary Burton, John LaPorta, Elvin Jones, Richard Evans, Ed Thigpen, Makoto Ozone, Chaka Khan, Bob Mintzer, Charlie Mariano, Rick Margitza, Bobby Hackett—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 Jazz Mobile workshop, where he met jazz masters Barry Harris, Norman Simms, Frank Foster, Jimmy Heath and Billy Taylor. Since then, Mikami has performed the world over in both clubs and festivals. In 1991, he joined Hamp's Big Band. Mikami has backed France Jacquet, Dakota Staton, Melba Joyce and was a member of the Duke Ellington Orchestra. Mikami works as a jazz critic for Japan's "OCS News," has written two books for jazz piano instruction and served as musical director for several off-Broadway shows. In 2001, he released the CD "Echoes" and "Close to You." Mikami remains active in the jazz scenes in both the U.S. and Japan.
WALLY "GATOR" WATSON

Wally "Gator" Watson is a powerhouse drummer, a talent that has led him to play with Whitney Houston, Ashford & Simpson and the wicked Wilson Pickett. His years as a driving force behind the Lionel Hampton Big Band, the Duke Ellington Orchestra, the Count Basie Band and the Cab Calloway Orchestra have made him one of the foremost big band drummers.

Entering professional entertainment at 15, Gator is celebrating more than 30 years in the business. He has experienced many aspects of the business, from the famed New York City nightclub scene to the Broadway theaters, radio, television, film and festivals. He has worked the famed concert halls and arenas in the world while touring with some of the most known and respected names in music.

Gator, Christian Fabian and Kuni Miki, collectively known as the "Tri of Four," have recorded a tribute album to Hamp, "Together in Spirit." Gator also is the CEO of EEMCO, Inc., a non-profit organization bringing artists to schools around the country for clinics and motivational seminars.

SHELLY BERG

Pianist, composer, arranger and educator Shelley Berg brings an array of talents to the contemporary music scene. Shelley is currently a professor and the chair of Jazz Studies in the Thornton School of Music at the University of Southern California, where he conducts the acclaimed Thornton Jazz Orchestra. In 1996, he attracted the Thelonious Monk Institute of Jazz Performance to USC. Shelley served as president of the International Association of Jazz Educators from 1996 to 1999. She is also the 2003 recipient of the Los Angeles Jazz Society’s Educator of the Year award.

Berg is a prolific jazz author and clinician, and he is the IAJE Resource Chair for improvisation. He has 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 Kurak. His two sold-out performances in Kurak 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 by Horne and Stowell, as well as John's accompaniment of vocalists or other artists in small ensembles.

John Stowell began his career with guitar lessons in his native Connecticut, then studied at the University of Colorado and with Victor Feldman. John performs with various artists and groups and has recorded with a wide range of musicians, including John Horne, Peter Hienkel, Steve Gelber, John Demko, Jeff Lederer and Phil Palombi. John has also performed with the Montreal Jazz Orchestra and has records with the Canadian Brass and Al Faye. John is a member of the RPM Quartet which has been featured at the Montreux Jazz Festival and the Monterey Jazz Festival. John is also a teacher at the Montclair State University Jazz Institute and has written for Downbeat magazine.

The 39th Annual Lionel Hampton Jazz Festival

Guide to Student Performances, Artist Workshops, Concerts and Sponsors | 55
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 these we wish to acknowledge the many fine automobile dealerships providing vehicles to the 2006 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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LEONID VINTSKEVICH
Born in 1949 in the town of Kursk, Leonid has played the piano since the age of seven. As a 20-year-old student of the piano at the Kazan Conservatory, he was able to hear the radio broadcasts directed by Herman Liptser (horn, flute-horn) and Igor Bitya (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 Fostochowatov, in which he heard the harmony of Bravinsky's music.

After finishing the conservatory, he taught at Kursk music 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 Konvalinev, which was highly successful. Then Leonid met Lambi. Both found in each other mutual interests and feelings. The duo form of musical improvisation exhibited a strong artistic expression, especially when each musician is tuned to the other and remaining still himself, is absorbed in his partner.

LEMBIT SAARSA LU
Lambi Saarsalu is a leading figure in Estonian jazz, where he is called "The King of the Saxophone." Before this 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.

Lambi has taken part from many jazz festivals throughout the world, including the North Sea Jazz Festival in Hague in 1996 and is a frequent performer at the Lionel Hampton Jazz Festival. He also has performed at festivals in Moscow, Nagakane, Brebenec, Berlin, Bratislava, Leipzig and at Le Mag.

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, Eso Cornelius, Dr. Lonnie Smith and many others.

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

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

ENVIR IZMAILOV
Envir Izmailov is a unique musician. Born in Fagiana, Uzbekistan, and now living in Crimean, Ukraine, he developed "napping," a highly original technique of playing the electric guitar. He plays guitar with both hands on the neck as if it were a keyboard. Izmailov's music combines classical harmony with astonishing virtuosity. His music is meditative and devoid of internal conflicts, which makes it so natural. Izmailov's music is indispensible rooted in the oriental instrumental tradition. Sometimes it sounds very much like passionata silence, often expanding in the oriental sense of the word. His authenticity does not impede the musician's desire to experiment.

Izmailov is a 20th century person, and his compositions owe a great deal to modern improvisational jazz. He is authentic to his roots wherever he wants to be, but in other cases, he easily goes beyond the bounds of what is already well known to him to create his own oriental-electricism. His two albums, "Eastern Legend" (solo) and "Minaret" (solo), have been released by Bohane Musik, Russia's only jazz label.
the beat goes on

The 39th Annual Lionel Hampton Jazz Festival

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. His 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 guitarist 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 concerto competitions and junior Bach Festivals just to name a few.

Jim’s first major professional gig was with legendary jazz trombonist Sy Zentner. Jim has since performed or recorded with Lionel Hampton, the Stan Kenton Alumni Band, Benny Golson, Harold Jones, the Nelson Riddle Orchestra and Ed Thrasher.

Martinez performs and arranges church hymns as jazz. His 'Jazz Praise' CDs, featured musicians included Lionel Hampton, Buddy Pizzarelli, Dee Daniels, Evelyn White, Carla Cook and many others. His trio has performed at churches nationwide from the Crystal Cathedral in Southern California to St. Peter’s Church in New York City. Jim’s company, Invisible Touch Music Software, has produced MIDI files (music on computer disks) for digital and acoustic player pianos since 1989. He recently completed a three-year agreement giving exclusive international distribution rights to Warner Brothers Publications. He also is a recording artist for QRS and Pianodisc. Jim lives near Sacramento, Calif. and is sponsored at this year’s festival by Kawai America.

TODD JOHNSON
Todd Johnson is recognized as a pioneer of the six-string bass. As an integral member of the critically acclaimed jazz trio of guitarist Ron Eschel, Johnson excels as both a supporting musician and a seasoned soloist. He is consistently cited for his contributions of skill, originality, and versatility, as well as his ability to sound as if he is simultaneously playing bass and rhythm guitar. Zen Stewart of the Los Angeles Times writes that Johnson’s six-string bass along with Eschel’s seven-string guitar “give the musicians an amazing range of sounds and approaches.”

In addition to his work with the Ron Eschel Trio, Johnson has performed and recorded with Kristin Korb, Mike Stern, Dave Weckl, Scott Henderson, Barbara Morrison, Pia Johnson, Sam Most, Lew Tabackin, Jack Sheldon, Joe LaBarbera, Frank Peterson, Larry Koonse, Kendall Kay, Jennifer Barnes, Kate Reid, Tierney Sutton, Poncho Sanchez, Mundell Lowe, Paul Humphrey, and Frank Gambale.

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KrisTin korb

Bass/voicest Kristin Korb resides in Los Angeles. Her first CD was a Tafrie release produced and accompanied by bassist Ray Brown. Also performing on the recording was Benny Green, drummer Gregory Hutchinsorn, Conie Candoli, and others.

Her second recording, "Where You'll Find Me", features Kristin singing and playing bass in a trio setting with drummer Jef Hamilton and pianist Mike Wofford.

Kristin was Director of Jazz Studies at Central Washington University in Ellensburg, WA, where she performed with the faculty jazz ensemble, taught bass, jazz history and directed their premier large jazz ensemble.

She has also performed or recorded with John Clayton, Ernestina Anderson, Clark Terry, Bill Mays, Bobby Shew, Tanny Handelman and many others. Kristin tours nationally as both an artist and educator.

Nik Vintskevich

A graduate of the Russian Gnesin Academy of Music, Nik is a frequentor of the Russian jazz scene. He is a remarkable new generation jazzman who was heard in America for the first time in 1989. After hearing Nik performance with his father Leonid Vintskevich on the first night of the Lionel Hampton International Jazz Festival, Hamp asked Nik to play with his band on the Saturday Concert. This amazing performance gave Nik an experience of a lifetime because the Jazz Master Hamp has given his formal approval of this outstanding artist.

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

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

Nik has performed with Lionel Hampton, Lewls Nash, Bill Charlap, Sandi Egranio, Mike Ellis, Daniel Moreno, Lembet Saanalu, and of course his famous father Leonid Vintskevich.

VIRginia WickS

Virginia Wicks, puthest 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 represent- ing 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, Ella Fitzgerald, Ray Brown, Rock Hudson, Eartha Kitt, Jayne Mansfield, Marilyn Monroe, Nat Tarme, Peggy Lee, Stan Kenton, Dizzy Gillespie, Harry Belafonte, Jean Pierre Rampont, Grace Kelly, The Hi Lo's, Art Tatum, George Shearing, Charlie Parker, Charlie Barnet, Dorothy Damdrick, The Modern Jazz Quartet, Julie London, Salvador Dalí, Josh White, Diahann Carroll, jazz critic and author Leonard Feather, Oscar Peterson, Norman Granz and "Jazz at the Philharmo.

Currently, Virginia represents the annual Lionel Hampton Jazz Festival, James Moody, Annie Ross, Jon Hendricks, Jean Bach's documentary film, "A Great Day in Haitian and "The Six Ball Story"; Bobby Short, Sher- ria Maricle and the Diva Jazz Bands, Mack Avenue Records, Elcer Djajnorgiev 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 "Creosote," Canada's "Codex," Japan's "Swing Journal," and America's "DownBeat," "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 Ferris Professor of Journalism, Irving Dillard. 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, Traditionalists and Revivalists 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.

2006 Festival Judges

Frank Demiero – Retired Music Educator/Sound Music Publications
Ken Kraelitz – Retired Music Educator/Sound Music Publications
Jim Christensen – Consultant Walt Disney Company
Robert Miller – St. Martin's College
Robert Spevacek – University of Idaho, Emeritus
Ronald Wooden – Weber State University
Dave Selier – University of New Hampshire
Jim Pisano – University of Idaho
Jennifer Scovell – University of Idaho
Spencer Martin – University of Idaho
Kristina Ploeger – Eastern Washington University
Terry Jones – North Idaho College
Jim Hope – Retired Music Educator
Doug Straw – Retired VP Disney Music
Heidi Jarvis – Washington Idaho Symphony Orchestra
Keven Johansen – University of Utah
Brian Wright – MA California Institute of the Arts
Chad McCullough
Larry Smith – Utah State University, Emeritus
Les Merrill – Santa Ana & Cyprus Colleges
Teresa Fraser – Olympic College
Evin Lambert – Pierce College
Michael "Gus" Kambetz – West Valley College
John Harbaugh – Central Washington University
Charles Argersinger – Washington State University
Pete Crawford – Whitman College
Dave Glenn – Whitman College
Kristin Pisano – Ft. Hays State University
Randy Hubbs – Columbia Basin College
Jay Thomas – Jazz Musician/Educator
Dave Jarvis – Washington State University
Dan Keberle – Whittworth College
Jonathan Pugh – G. Leblanc Clinician
Lee Shook – Northwood Middle School
Vern Sieler – University of Washington
Dave Snider – Washington State University
Rob Tapper – Eastern Washington University
Henry Wolking – University of Utah
Greg Yasenitsky – Washington State University
Tom Lyons – Pianist/Educator
Horace Alexander-Young – Washington State University
Bill Perconti – Lewis Clark State College
Joe Covill – Lincoln Middle School
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Instrumental Groups

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- Eastern Academy
- Eastern High School
- Western Academy
- Upper Academy

College Vocal Group

- Delaware Academy
- Eastern Academy
- Eastern High School
- Western Academy
- Upper Academy

High School Vocal Group - Friday, February 23, 2005

Instrumental Groups

- Delaware Academy
- Eastern Academy
- Eastern High School
- Western Academy
- Upper Academy

Vocal Groups

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