Celebrating 40 Years

LIONEL HAMPTON INTERNATIONAL JAZZ FESTIVAL

February 21-24, 2007

University of Idaho
Dear Friends,

On behalf of the staff, who work so hard to make this Festival such a marvelous experience, it is my pleasure to welcome you to the 40th Lionel Hampton International Jazz Festival. The lessons you will learn and the experiences you will have during the 2007 Festival will go far beyond the music and magic of the moment. As we celebrate 40 years of outstanding jazz we remain committed to the education of students and encouragement of emerging talent.

My dear friend Lionel Hampton and I both believed in the sharing of talent freely, inspiring young artists and offering incredible opportunities to learn about music, life and those around us. In Hamp's absence, I rely on the lessons taught to me by this great mentor, marvelous friend, and incredible man, and strive to pass these lessons on to my successors.

As the largest educational jazz festival in the world, the Festival is truly a unique and unparalleled event. We are dedicated to your future in jazz - as a performer, as an audience member, and as a listener.

Again, I extend a heartfelt welcome to the students, music educators, parents and audiences who are with us. Enjoy the Festival with your heart, mind, and soul and have fun!

With Warm Regards,

Dr. Lynn L. Skinner
Executive Director Events

Dear Jazz Loving Friends,

I would like to welcome you to the 40th Annual Lionel Hampton International Jazz Festival! Thank you for joining us for what promises to be four days of fabulous performances, clinics, adjudication, prizes and the other activities which make this Festival an amazing experience. Every time I have come here as a performer, I have returned home with a bag full of these fantastic experiences and a big smile. I want that for you, too.

This year’s Festival is dedicated to Lynn Doc Skinner who, along with Lionel Hampton, cultivated their dreams and nurtured this Festival to become the world class, one-of-a-kind event that it is. As the incoming artistic director, I can promise you that I’ll devote my efforts to continuing and expanding their work and vision. I truly honored to be a part of this Festival and all that it represents.

Along with a portion of each evening devoted to honoring Doc Skinner, you will experience a mind blowing roster of jazz artists to entertain and share their passion and love of jazz with you.

Don’t miss the chance to experience the stimulating adjudicated student performances and share in the opportunity to see up and coming artists. This is a powerful environment for our motivated students to perform in large ensembles, combos and as soloists, and be critiqued by nationally renowned educators and musicians.

Thank you, for your participation in this year’s Festival. Your presence supports the Festival, exposes students to world class performances and education, as well as continues Lionel Hampton’s vision. It also brings us all together to honor Doc Skinner, the man responsible for pushing this Festival to the top of the world’s education based jazz festivals. There are no festivals like this one and there is no one in the same category as Doc.

We are really looking forward to sharing this wonderful experience with you.

Your Fan,

John Clayton
The University of Idaho Welcomes You

Welcome Jazz Lovers!

Karen and I are extremely pleased to welcome each of you to the University of Idaho and to the 40th Annual Lionel Hampton International Jazz Festival. The Jazz Festival is truly one of the University of Idaho's premier events. We are very happy and honored that you are here to share in the celebration and the love of Jazz!

This year's 40th anniversary of the Jazz Festival is unique. In addition to the well-known tradition of providing learning opportunities to thousands of elementary, junior high, high school and college students from across the United States and Canada, this year's Jazz Festival pays tribute to Dr. Lynn "Doc" Skinner for three decades of dedication and direction and welcomes incoming Artistic Director John Clayton. Please join Karen and me in extending heartfelt wishes to both gentlemen.

I encourage each of you to take advantage of the myriad opportunities the Jazz Festival has to offer. I trust that you will find the Artist Workshops and student performances during the day and the world-class concerts each night both rewarding and inspiring. This year's Jazz Festival has an extraordinary line-up of jazz education and entertainment and promises something for everyone!

Jazz is alive and well at the University of Idaho! Enjoy your time with us at the University of Idaho, and once again, thank you for joining us for this unique celebration.

Dear Festival Supporters and Guests,

On behalf of faculty, staff and students of the University of Idaho, we are delighted to welcome you. Thank you for coming! We are simply 'jazzed' that you are joining us for one of the University's finest traditions - the Lionel Hampton International Jazz Festival!

The University of Idaho Jazz Festival is recognized by the world press as the premier educational jazz festival in the world. Jazz artists as well as University faculty and staff have touched the lives of more than a half-million students and fans over the years and the Hampton dream continues. It is a grand legacy to Doc Skinner and Lionel Hampton, who worked to make the Festival a leader in music education.

The Festival's 40th anniversary provides a great opportunity to enrich the lives of thousands of elementary, junior high school, high school and college students from throughout the United States and Canada as we all share four extraordinary days of Jazz performance and education.

This year we are pleased to thank Lynn Doc Skinner and show appreciation for his lifetime dedication to the Festival and his and Hamp's dream of keeping the magic, music and spirit of Jazz alive for generations to come. We would like to extend our heartfelt thanks for your support - Jazz is alive and well at the University of Idaho!

Please enjoy your time with us.

Timothy P. White
University of Idaho President

Doug Baker
Larry Grimes
University of Idaho Provost
Chair, Lionel Hampton
and Executive Vice President
International Jazz Festival
Advisory Board
Festival Staff

John Clayton
Artistic Director

Dr. Lynn J. Skinner
Executive Director Emeritus
208-885-6765

Cami McClure
Interim Executive Director
208-885-9714

Kathy Duke
Student Performances and Equipment Sponsorships Coordinator
208-885-0112

Morgan Wilson
Marketing and Volunteer Programs Coordinator
208-885-0115

Dewna Howey
Artist, Logistics and Corporate Sponsorship Coordinator
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Administrative Assistant
208-885-6765

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Programs and Events Coordinator
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Moscow, Idaho 83844-4257

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Wednesday & Thursday Concert Schedules

Wednesday, February 21

4:00PM - Pottatch Young Artists Concert
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
Nat King Cole Tribute by Freddy Cole with Monty Alexander, Jeff Hamilton, Christian McBride and Russell Malone
Benny Green, piano
Jeff Hamilton, drums
Russell Malone, guitar
Christian McBride, bass
Claudio Roditi, trumpet
Terell Stafford, trumpet
Evelyn White, vocals and piano
Leonid Vintskevich, piano
Lembrit Saarsalu, sax
Enver Izmailov, tap guitar

Thursday, February 22

7:00PM - Pre-show
Lembrit Saarsalu, saxophone
Leonid Vintskevich, piano

7:30PM - Horizon Air Ray Brown Special Guest Concert
Jane Monheit, vocals
Alexander, Clayton, Hamilton Trio 30 year Reunion with Monty Alexander, John Clayton and Jeff Hamilton
Tribute to Ray Brown by Monty Alexander with Russell Malone and John Clayton
Benny Green, piano
Jeff Hamilton, drums
Russell Malone, guitar
Christian McBride, bass
Byron Stripling, trumpet and vocals
Roberta Gambarini, vocals

Index to Artists and Special Guests

Greg Abate
Monty Alexander
Igor Butman
Corey Christiansen
John Clayton
Clayton Brothers
Freddy Cole
Dee Daniels
Christian Fabian
The Four Freshmen
Roberta Gambarini
Wyffie Gordon
Benny Green
Jeff Hamilton

Ray Hargrove
Lionel Hampton Big Band
Tamin Hendelman
Enver Izmailov
Christoph Luty
Russell Malone
Christian McBride
Jim Martinez
Kuni Mikami
Jane Monheit
James Morrison
Open World Russian
All Stars

John Pizzarelle
Claudio Roditi
Lembrit Saarsalu
Terell Stafford
John Stowell
Byron Stripling
Leonid Vintskevich
Nik Vintskevich
Bill Watrous
Wally Gator Watson
Evelyn White

40th Annual Lionel Hampton International Jazz Festival
Friday & Saturday Concert Schedules

**Friday, February 23**

4:45PM - Time Warner Inc. Young Vocal Artists Concert  
Vocal ensembles from the day's high school adjudicated performances.

7:30PM - Pre-show  
Jim Martinez and Friends, piano

8:00PM - Zions Bank All-Star Jazz Concert  
Wycliffe Gordon, trombone  
James Morrison, trumpet and trombone  
Benny Green, piano  
Jeff Hamilton, drums  
Russell Malone, guitar  
Christian McBride, bass  
The Four Freshmen  
Dee Daniels, vocals and piano  
Jeff Hamilton Trio featuring Tamir Hendelman, piano, and Christoph Luty, bass  
Igor Butman, sax  
Bill Watrous, trombone

**Saturday, February 24**

4:45PM - Young Instrumental Artists Concert  
Instrumental ensembles from the day's high school 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 vocalists John Pizzarelli, Dee Daniels and Roberta Gambarini  
Roy Hargrove Quintet  
Frank Sinatra Tribute by John Pizzarelli, guitar and vocals  
Clayton Brothers Quintet  
James Morrison, trumpet and trombone  
Benny Green, piano  
Jeff Hamilton, drums  
Russell Malone, guitar  
Christian McBride, bass
Clinics and Workshops

Wednesday, February 21
Student Union Ballroom Presented By Potlatch Corporation
Second Floor, Student Union Building, UI Campus
10:00 Evelyn White, piano and vocals
11:15 Hampton Band Trio: Wally Gater Watson, drums; Christian Fabian, bass; Kent Mikami, piano
12:30 Evon Izanov, tap guitar
2:45 Freddy Cole, piano and vocals; Monty Alexander, piano

Naurt Theatre presented by Wells Fargo
516 S. Main Street, Moscow
10:00 Jim Martinez & Friends: How to Make a Living At Music; Jim Martinez, piano; Julio Dillison, vocals; Eric Aranello, tenor sax; Brian Wright, drums; Guy Kowash, engineer
11:15 Cory Christensen, guitar; The Guitarist's Role in Small and Large Ensembles
12:30 Greg Abze, alto saxophone
3:45 Roberta Gankbarle, vocals; Tamir Hendelman, piano

First United Methodist Church
322 E. Third Street, Moscow
10:00 Open World Russian All Stars: Yevgeniy Sveshnikov, piano; Maxim Shilin, guitar; Vitaly Sabitov, drums; Yevgeniy Sokolov, trumpet; Kirill Bubikine, tenor sax; Georgy Kryansky, alto sax; Gregory Zaykov, bass; Elder Tugushev, trombone
11:15 John Stowell, guitar
12:30 Christoph Lutig, bass
1:45 Jim Martinez & Friends; Jim Martinez, piano; Julio Dillison, vocals; Eric Aranello, tenor sax; Brian Wright, drums; Guy Kowash, engineer

Lionel Hampton School Of Music Recital Hall
Lionel Hampton School of Music, UI Campus
3000 Al Grombche, Lionel Hampton School of Music faculty, trombone
31:15 Vanessa Siebert, Lionel Hampton School of Music faculty, saxophone
12:30 Vern Siebert, Lionel Hampton School of Music faculty, trumpet
1:45 Dan Bulovich, Lionel Hampton School of Music faculty, percussion

LDS Institute
902 Doakland St., UI Campus
12:00 Leonid Vintchesh, piano
12:00 Leonid Vintchesh, bass; Leonid Vintchesh, piano
International Jazz Collection Films And Seminars*
Borch Theatre, Second Floor, Student Union Building, UI Campus
3:15 Featuring Musician, Lionel Hampton School of Music faculty, trombone
12:30 Featuring Musician, Lionel Hampton School of Music faculty, trumpet
1:45 Featuring Musician, Lionel Hampton School of Music faculty, percussion

International Jazz Collections Films And Seminars*
Borch Theatre, Second Floor, Student Union Building, UI Campus
3:15 Featuring Musician, Lionel Hampton School of Music faculty, trombone
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12:30 Featuring Musician, Lionel Hampton School of Music faculty, trumpet
1:45 Featuring Musician, Lionel Hampton School of Music faculty, percussion

Wells Fargo is proud to support the Lionel Hampton International Jazz Festival.

"You are the music while the music lasts." — T.S. Eliot

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Clinics and Workshops

FRIDAY, FEBRUARY 23
Student Union Ballroom Presented By Potlatch Corporation
Second Floor, Student Union Building, UI Campus

10:00 Wybrylo Gordon, trombone
11:15 Hampton Band Trio with John Stowell: Wally Gator Watson, drums; Christian Fabian, bass; Kurti Mokomi, piano; John Stowell, guitar
12:30 Jazz From the Archives At Genertling, Lionel Hampton School of Music Faculty & Jazz Band IV
1:45 Bill Mattison, trombone
3:00 The Four Freshmen: Bob Fairawa, drums and vocals; Vincie Johnson, bass and vocals; Dean Reifsteig, guitar, vocals; and Curtis Kultur, trumpet and vocals

Nuart Theatre presented by Wells Fargo
516 S. Main Street, Moscow
10:00 Jim Martinez & Friends: How to Make a Living At Music, Jim Martinez, piano; Julia Dillion, vocals; Terry Witte, sax; Brian White, drums; Gary Kowarsh, engineer
11:15 Corey Christiansen, guitar; The Guitarists: Ross and Large Ensembles
12:30 Julia Dillion and Jim Martinez & Friends, Jim Martinez, piano; Julia Dillion, vocals; Eric Amador, tenor sax; Guy Kowarsh, drums
1:45 The Jeff Hamilton Trio: Jeff Hamilton, drums; Christian Lugo, bass; Tami Hendel, piano
3:00 Roberto Garabanderi, vocals; Tami Hendelman, piano

First United Methodist Church
322 E. Third Street, Moscow
10:00 Open World Russian All-Stars: Yevgeniy Skotnizh, piano; Maxim Shimko, guitar; Adis Subadiywan, drums; Yevgeniy Skotnizh, trumpet; Koichi Baba, tenor sax; Sotomayor Tsubokura, alto sax; Sotomayor Tsubokura, bass; Toller Togeshi, trombone
11:15 Igor Butman, saxophone
12:30 Jonathan Pugh, trumpet
1:45 Ever Izamalo, tap guitar
3:00 Lembt Saaouda, tenor saxophone; Leonid Vintskevich, piano; NK Vintskevich, saxophone

LDS Institute
902 Deakin Street, UI Campus
12:00 Lembt Saaouda, sax; Leonid Vintskevich, piano; NK Vintskevich, saxophone

International Jazz Collections Films And Seminars*
Bowd Theatre, Second Floor, Student Union Building, UI Campus
11:15 Discovering Jazz Treasure, Larry Applebaum
1:45 Jazz In Soviet Russia: The First Fifty Years (1922-1972), Cyril Listman
3:00 Swing In the Soviets: Benny Goodman and Duke Ellington In The Soviet Union, Penny M. von Eschen
*For more Information about International Jazz Collections Films and Seminars, see pages 15-17

Studio-110, Physical Education Building
10:00 The Silite Shan Shimmie, Matt Parks & the Swing Devils
11:00 Don't the Trampy Do, Matt Parks of the Swing Devils
12:00 Forties Fad Dances, Gregg Halloran
1:00 Bouncing Jazz Thru the Decades, Greg Halloran
2:00 Hip Hop, Natalie DuKane

Studio-212, Physical Education Building
9:30 Steppin', Mary Hiler
10:30 Afro-Jazz, Mary Hiler
12:00 Roots of Swing - Classic Charleston, Matt Parks of the Swing Devils
1:00 Body Jazz Improv, Donai Walker

SATURDAY, FEBRUARY 24
Student Union Ballroom Presented By Potlatch Corporation
Second Floor, Student Union Building, UI Campus

10:00 Ever Izamalo, tap guitar
11:15 James Morris, trumpet and trombone
12:30 Dee Daniels Trio: Synergy Voices & Instruments - Singers and Musicians, Dee Daniels, vocals; Russ Botton, bass; Greg Williams, drums; Tony Foster, piano
1:45 House Quartet: Jeff Hamilton, drums; Christian McBride, bass; Benny Green, piano; Russell Malone, guitar
2:00 Jeff Clayton, sax; Gerald Clayton, piano; Obed Calviere, drums; Gilfert Castellanos, trumpet

Nuart Theatre presented by Wells Fargo
516 S. Main Street, Moscow
10:00 John Stowell, guitar
11:15 Jim Martinez & Friends: The Art of Transcribing Jazz, Jim Martinez, piano; Julia Dillion, vocals; Eric Amador, tenor sax; Brian White, drums; Gary Kowarsh, engineer
12:30 Jim Martinez & Friends: Jim Martinez, piano; Julia Dillion, vocals; Eric Amador, tenor sax; Brian White, drums; Gary Kowarsh, engineer
1:45 Ever Izamalo, tap guitar
3:00 John Fazzino, guitar and vocals

First United Methodist Church
322 E. Third Street, Moscow
9:00 Zbigniew Namyslowski: Mambayna with Sengab Harima Band
10:00 Easy Listening: Learning From the Jazz Masters - Using Short Lines and Phrases to Develop a Jazz Vocabulary
11:15 Stedeh Redding, trumpet
12:30 John Stringfield, piano
3:00 Tamu Hidamary, piano; Developing Your Solo, Melodic and Rhythmic Ideas
3:00 Roberto Garabanderi, vocals; Tami Hendelman, piano

LDS Institute
902 Deakin Street, UI Campus
12:00 Lembt Saaouda, sax; Leonid Vintskevich, piano

Studio-212, Physical Education Building
10:00 Hip Hop, Natalie DuKane
11:00 Dan' the Trampy Do, Matt Parks of the Swing Devils
12:00 Forties Fad Dances, Gregg Halloran
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The International Jazz Collections is pleased to present its fifth annual offering of lectures, films, and exhibits in conjunction with the Lionel Hampton International Jazz Festival. This year, both our jazz history lecture and film series, in the Borah Theater, and our exhibit in the Kibbie Dome, will examine jazz in Europe. Jazz, like most Americans, was born of foreign stock, European or African. When jazz returned to the lands of its European ancestors, with touring musicians on records, some communities welcomed it as a prodigal, copying its African-American accents and idioms and combining them with local music. Other communities railed the returnees for its strange new ways and sought to prevent any musical marrying-in. This year's IJC series will show how, when jazz went to Europe, some doors were opened for it while others were locked and barred against it.

Our annual Prichard Gallery exhibit, straying from the European topic, is an appreciation of a now rare forum for graphic art: sheet music covers. Many of the songs represented became jazz standards. Displays elsewhere on campus, and a live session of jazz from the archives, further reveal the IJC's riches.

Welcome to our events and exhibits. Relax and enjoy.

EXHIBITIONS & DISPLAYS
From the Archives

FROM PIANO BENCH TO JAZZ STANDARDS: SHEET MUSIC COVERS, 1915-1950
Prichard Gallery
414 S. Main Street
February 9 – March 21

A FINE ROMANCE: JAZZ INVADES EUROPE
Kibbie Dome
February 21–24

THE SOUND HEARD ‘ROUND THE WORLD
UI Library, First and Second Floor
Display Cases
February 5–March 5

THE SOUND HEARD ‘ROUND THE WORLD
UI Library, First and Second Floor
Display Cases
February 5–March 5

LIONEL HAMPTON ON RECORD
Jazz Festival Office, SUB
January 31-March 1

LECTURES & FILMS
A FINE ROMANCE:
JAZZ INVADES EUROPE

Find out what happened when jazz crossed the Atlantic. Sponsored in part by the Dean's Office; College of Letters, Arts and Social Sciences; the Freshman CORE Discovery Program; ASUL Vandal Entertainment; the Office of Multicultural Affairs; the Women's Center; Theater and Film; and Foreign Languages and Literatures.

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

Wednesday, February 21

1:25
FILM: WEINTRAUB'S SYNCO-PATORS
Directed by Claus Sander. Produced by Jorg Susenbach, 2000. 65 minutes

1:45
LECTURE: 1933 – GERMAN CABARET AND JAZZ FROM WEIMAR TO HITLER
Alan Lareau, Associate Professor of German, University of Wisconsin-Oshkosh.

3:00
FILM: PROPAGANDA SWING
Dr. Goebbels' Jazz Orchestra (The Music of Charlie and his Orchestra);
Directed by Florian Steinbiss 1991, 60 minutes.

Thursday, February 22

11:15
FILM: EDDIE ROSNER, "JAZZMAN FROM THE GULAG"
Directed by Pierre-Henry Sallati, 1999, 58 minutes

12:30
LECTURE: LES AMIS DU JAZZ, HUGUES PANASSÉ, CHARLES DELAUNAY, AND THE REVIVAL OF NEW ORLEANS JAZZ, 1938-1948
Bruce Raeburn Curator, Hogan Jazz Archives, Tulane University.

Friday, February 23

1:15
LECTURE: DISCOVERING JAZZ TREASURES
Larry Appelbaum, Recording Lab Supervisor, Library of Congress

12:30
PERFORMANCE: JAZZ FROM THE ARCHIVES
Al Gemberling, Associate Professor of Music, University of Idaho.
Location: SUB Ballroom

1:45
LECTURE: JAZZ IN SOVIET RUSSIA: THE FIRST FIFTY YEARS (1922-1972)
Cyril Moshkow, editor, JazzRu Magazine, Moscow, Russia.

SPECIAL EVENT
SPECIAL JAZZ FESTIVAL RECEPTION:
FROM PIANO BENCH TO JAZZ STANDARDS: SHEET MUSIC COVERS, 1915-1950
Wednesday February 21, 5-8 pm
Prichard Gallery
Lionel Hampton School of Music
Exceed your expectations.

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

The University of Idaho Lionel Hampton School of Music is an accredited institutional member of the National Association of Schools of Music.

University of Idaho
Open Space. Open Minds.

Dave Brubeck, Clint Eastwood & Lionel Hampton. What do they have in common?

Jazz Praise by Jim Martinez
Jazz Praise features fresh, swinging arrangements of your favorite traditional & contemporary hymns

CD's
Jim Martinez, Christian Fabian
with special guest Ed Thigpen.

Praise Him with Jazz (2001)
Jim Martinez, Jimi Odell, John Kurnick, Christian Fabian, Wally 'Gator' Watson, with special guest Lionel Hampton.

Music For Your Soul (2002)
w/special guests Carla Cook, Ed Thigpen, & the Stan Kenton Alumni Band.

Jazz Praise IV (to be released 2007)
w/special guests Bucky Pizzarelli, Dee Daniels, Julia Dollison, John Stowell

Concert
"Amazing Grace Ala Take Five:
Church Hymns & Jazz Standards Swingin' Together"
Sunday, Feb 25, 2007 • 6 pm
Nuart Theater
516 South Main Street, Moscow
Tickets $10 (208) 882-0459

"I have just listened to 'Amazing Grace' a la 'Take Five' and thought that it worked quite well. Your playing and all the musicians, including your vocalist, sound wonderful."
Dave Brubeck

"Last night, we went to a church in Carmel where a guy named Jim Martinez was playing very contemporary jazz versions of religious hymns. They were great."
Clint Eastwood

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Welcome John

It's been a busy, productive year for bassist, arranger, bandleader and educator John Clayton.

- A tour of Japan with the Clayton Brothers Quintet.
- Performing in Europe for a month during the summer with Dianna Krall and in the fall with pianist Monty Alexander and drummer Jeff Hamilton.
- Arranging and recording with Dianna Krall, John Pizzarelli, Gladys Knight, Renee Olstead and Michael Buble.
- Producing a CD for newcomer vocalist Sachal Vasandani and a second CD for Sara Gazarek, another rising star vocalist.
- Named a Tribute Honoree by the Los Angeles Jazz Society for his contributions to jazz.
- Receiving Arranger of the Year honors from Jazz Times magazine, along with Big Band of the Year honors for the Clayton-Hamilton Jazz Orchestra.
- And, he was named the new artistic director for the Lionel Hampton International Jazz Festival.

As the festival's artistic director, Clayton will be responsible for forming relationships with artists and initiating the dialogue for artist participation in jazz festival events. He also is tasked with shaping and enhancing the concerts, student competitions, clinics, workshops, Jazz in the Schools and the Young Artist Concerts.

Joining Clayton in heading up the festival is Cami McClure, current director of conference services at the University of Idaho. Serving as interim executive director, she handles the festival's day-to-day business affairs. Clayton and McClure have been guided in the leadership transition by Lynn J. "Doc" Skinner, who served as executive director of the Lionel Hampton International Jazz Festival for 31 years. Skinner retired last June, but continues to serve as a part-time consultant this year.

"I think John Clayton is the best possible successor to the strong leadership developed by Lionel Hampton and Doc Skinner," said Larry Greene, chairman of the Lionel Hampton International Jazz Festival Advisory Board. "It also continues a distinguished line of jazz artists, from Lionel Hampton to Ray Brown, and now, John Clayton, who have contributed their talents in music and business to the betterment of the jazz festival."

"It is an honor for me to be in this position," said Clayton at the time of his appointment in June. "Having been a fan of Lionel Hampton's and participating in his festival, I have grown to understand the impact that it has on the lives of young artists and jazz supporters."

Clayton is no stranger to the Lionel Hampton International Jazz Festival; he's been a featured performer on the Kibbie Dome stage for the last 10 years.

His jazz festival leadership skills also are fine-tuned. He was the artistic director for jazz for the Los Angeles Philharmonic from 1998 to 2001. He serves as artistic director of the Vail Jazz Workshop and has been musical director of several jazz festivals, including the Sarasota Jazz Festival and the Santa Fe Jazz Party.

"It is an honor and pleasure to have John take on this role with the jazz festival," said University of Idaho Provost and Executive Vice President Doug Baker. "His unique expertise in jazz, along with his large list of national and international contacts, will impact the musical performance and education our jazz festival is known for around the world. This festival merits his level of talent."

The exclusive provider of concert stage microphones is proud to sponsor the

Lionel Hampton Jazz Festival

2007
No Fences.

What do you think college should be about?

Fences are meant to keep you away from things. We're about helping you get into things. We'd rather give you all the chances in the world to see and hear and do cool, creative things. To learn how to succeed. To meet the friends you'll have for life. To be part of a legacy of leaders, thinkers, and global citizens. That's college. That's Idaho.

Enjoy your visit to the Lionel Hampton International Jazz Festival. Let it feed your passion for music and discovery. Students come here smart, and they leave with a drive to continue learning for the rest of their lives. And when it's time for you to choose a college, remember the University of Idaho.

University of Idaho
Open Space. Open Minds.
it is today - the largest educational Jazz Festival in the world. Hanmp originally was a drummer and singer in bands. But in 1930, in Los Angeles,射手 studied with Louis Armstrong. He 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 has been surpassed only by his career as an educator. He rehearsed the members of his big band hours upon hours, always searching for 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, Tenor Gordon, Art Farmer, Clifford Brown, Fats Navarro, Clark Terry, Kenny Dorham, Charles Mingus, Wes Montgomery, Philly Joe Jones, and singer Joe Williams. Dinah Washington, Betty Carter and Anita Franklin. In fact, Hamp’s wife, Gladys, confronted Quincy Jones about his age when he first appeared on the band’s bus. He was in the backstage of the band. 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 – his 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 lessons that Doc Skelton 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 hasn’t stopped there. Its commitment to Jazz education can be seen through the programs it offers, the International Jazz College Colonies and the program to create the Lionel Hampton Education, Performance and Preservation Center. Hamp and the festival’s executive director, Lynn J. Boc Skelton 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 Lopaw School and mingling 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 Kibbee Dome after the Saturday night concerts. 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 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 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 loyalty remained with him for much of their professional lives, never ceased to tour the world and display the same verve and excitement Lionel and his band members brought to every concert stage, club engagement, festival and recording session.

Currently under the direction of Cleaveyon Guyton, Jr., on alto saxophone and flute, with arrangements by tenor saxophonist Lee Lynch Bryant and high note trumpet star Claudio Tony Barreto, the lilacSkip Hampton Big Band continuously displays the same excellence 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, Dinah Washington, Joe Williams, Dexter Gordon, Charlie Mingus and Illinois Jacquet. Jo’s solo on Hamp’s Flying Home is in classical, and the 1962 Becca recording was inducted into the Grammy Roll of Fame in 1990. In 1999, the entire big band was invited to play in the west coast 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 Royer’s banjo to summit the audience with his rendition of My Funny Valentine.

Choosing 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.

JANE MONHEIT

As an adolescent growing up in Oakland, Long Island, within a musical family, Jane Monheit (born November 3, 1977) studied clarinet and theory while acting and singing in local theater productions. Jane was 17 when she began formal vocal training with Peter Eldridge at the Manhattan School of Music. In 1998, at age 20, she placed second vocalist in the Thelonious Monk International Jazz Competition. In 2000, Jane released her debut album Never Land through the popular New York-based label, with whom she has been signed since then. Her second album, The Rainbow, is scheduled to be released in 2002. Jane is the recipient of the Thelonious Monk International Jazz Competition. She is the recipient of the Thelonious Monk International Jazz Competition. She is the recipient of the Thelonious Monk International Jazz Competition. She is the recipient of the Thelonious Monk International Jazz Competition. She is the recipient of the Thelonious Monk International Jazz Competition. She is the recipient of the Thelonious Monk International Jazz Competition.
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JOHN PIZZARELLI

John Pizzarelli has had a multi-faceted career as a jazz guitarist, vocalist and bandleader. Internationally known for classic standards, late-night ballads, and the cool jazz flavor he brings to his performances and recordings, he has recently established himself as the consummate entertainer and radio program host with the launch of Radio Deluxe with John Pizzarelli—a nationally syndicated radio program co-hosted with his wife, Broadway star Jessica Molaskey.

Born on April 6, 1950, in Paterson, New Jersey, Pizzarelli has been playing guitar since he was six, following in the tradition of his father, guitar legend Bucky Pizzarelli. Hanging out with his father, John was exposed to all the great jazz music of the era, from Erroll Garner and Les Paul to Django Reinhardt. He began playing with his father at age 20, before going out on his own.

For Pizzarelli, the comparison to the Nat King Cole Trio is the highest of compliments. I've always said in my concerts that Nat 'King' Cole is why I do what I am, doing great like Nat King Cole and Frank Sinatra and the songs of writers like Sammy Cahn and Jimmy Van Heusen as touchstones. Pizzarelli is joined by the prime contemporary interpreters of the great American songbook, bringing to the work his signature style and brilliant guitar playing.

With Telarc's recent release of Dear Mr. Sinatra, an homage to Mr. Blue Eyes, Pizzarelli's album claim now stands at 21, an odyssey that began with Mr. Blue Heaven in 1990. Some of his most recent CDs include, Knowing You (Telarc 2000), Bossa Nova (Telarc 2004), and Live at Birdland (Telarc 2003).

JOHN CLAYTON

As a masterful bassist, arranger, bandleader and educator, John Clayton is a consistently inspiring figure. He epitomizes the best in jazz and music in general: his professionalism, reliability and consistency, yet he is also creative, innovative, distinctive and always swinging. Whether as an articulate spokesman for the music or functioning as part of a rhythm section, John Clayton is a major force.

Still, it is remarkable just how productive John Clayton is in a typical year. He is the co-leader of the acclaimed Clayton-Hamilton Jazz Orchestra (with his brother altoist Jeff Clayton and drummer Jeff Hamilton), an ensemble for whom he not only conducts and plays bass but writes the music. He is also a member of the Clayton Brothers Quartet. In 2006, he was named Artistic Director of the Lionel Hampton Jazz Festival, the world's largest educational jazz festival. Clayton is the Education Director for the Nat 'King' Cole Foundation, the Director for Live at Birdland, part of the in-house rhythm section at the Lionel Hampton Jazz Festival and involved with the Ray Brown bass camp. He has produced recent recordings by violinist Regina Carter and singer Sara Gazarek, provided arrangements for vocalist Michael Bublé (for which he received a double Grammy nominations in 2006) and worked on recordings involving the Clayton-Hamilton Jazz Orchestra with Gladys Knights, John Pizzarelli and Diana Krall. He is also the Jazz Studies professor at the University of Southern California, teaches privately and is working on a commissioned piece for Westminster Jazz Festival. He wrote the platinum selling arrangement of The Star Spangled Banner sung by Whitney Houston during half time at the 1991 Super Bowl. He has received a total of six Grammy nominations. He is also the past president of the International Society of Bassists and has served as President of American Society of Music Arrangers and Composers for the past three years. And that is just a list of some of his major recent activities.

FREDDY COLE

Lionel Frederic Cole was born on October 15, 1931, the youngest of Edward and Pauline Nancy Cole's five children. His three elder brothers, Eddie and Nat, who was 12 years Freddy's senior, were all musicians. I started playing piano at five or six, Freddy remembers. Music was all around me. In 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 just from watching and being around him.

After a possible career with the NFI 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 28, 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 Hines band that also included Johnny Coles and Benny Golson.

Freddy has been a recording artist since 1952, when his first single, The joke on Me, was released on an obscure Chicago-based label. Cole doesn't apologize for anything since that time. In fact he prefers it that way. There are certain unexplainable similarities. He plays piano and sings and performs live with guitar and upright bass, just like Nat. Yet his voice is raspy, crooning, jazzier even. His vocals — voice, elegant, formidable, and articulate — are among the most respected in jazz.

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

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CLAYTON BROTHERS

By of the traditional folk music to his au-

tonomous 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 a few decades, he has performed and recorded with artists from every corner of the musical universe: Frank Sinatra, Ray Brown, Dizzy Gillespie, Sonny Rollins, Quincy Jones, Emerc Rang
ing, SkIc Dorin, Robbie Shakewawe and many

all these people came from struggling circumstances, they say, They didn’t go to music school. They carved their own street hard core. Sinatra, Louis Armstrong — they all had to hustle to get where they got. It’s that story of people who can grow up here or come here 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 lesson at age six. As a youngster, he was often invited to sit in with bands of prominent musicians working in Jamaican night

cubs and hotels.

Alexander came to the United States in 1961. Less than two years later, he landed a gig with Art Monseray’s orchestra in Las Vegas. That led to a job in New York City. He met Mill Jackson, who hired Monty to work with him, and eventually introduced him to bassist Ray Brown, with whom he subse-

quently recorded and performed on many occasions. One introduction led to another, and before

long he was working with Dizzy Gillespie, Clark Terry and Sonny Rollins.

In 1993, he assisted Natalie Cole in crafting a tribue

all her own name, and was frequently performing at leading festivals and music venues worldwide.

Alexander’s Myriska, released in 2002, includes
guest appearances by guitarist John Pizzarelli and vocals by Freddie Cole and Kevin Mahogany. Other recent recordings celebrate the Blasian 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 be-

MONTY ALEXANDER

- A STREET-ONE-STAR BIG BAND.

BYRON STRIPLING

With a contagious smile and captivating charm, trumpet virtuoso, Byron Stripling, has ignited audi-

cences internationally. As soloist with the Boston Symphony Orchestra, he has performed frequently under the baton of Keith Lockhart, as well as bei-
ging featured soloist on the PBS television special, Evening at Pops, with conductors John Williams and Mr. Lockhart. Currently, Byron serves as arts-

tic director and conductor of the highly acclaimed Columbus Jazz Orchestra.

Since his Carnegie Hall debut with Skitch Henshaw and the New York Pops, Byron has become a pops orchestra favorite throughout the country, soloing with Boston Pops, National Symphony, Pittsburgh Symphony, Cincinnati Pops, Seattle Symphony, Bal-
timore Symphony, Minnesota Orchestra, St. Louis Symphony, Vancouver Symphony, Utah Symphony, and Theerican Jazz Philharmonic, to name a few. He has been a frequent soloist at the Hollywood Bowl and performs at jazz festivals throughout the world.

An accomplished actor and singer, Byron was cho-

sensational, following a world wide search, to star in the lead role of the Broadway bound musical, Satchmo. Many will remember his featured cameo perfor-

ance in the television movie, The Young Indiana Jones Chronicles.

Byron earned his stripes as lead trumpeter and soloist with the Grant Basic Orchestra under the direction of Thad Jones and Frank Foster. He has also played and recorded extensively with the bands of Dizzy Gillespie, Woody Herman, Dave Brubeck, Lionel Hampton, Clark Terry, Louis Bellson, and Buck Clayton. In addition to The Lincoln Center Jazz Orchestra, The Carnegie Hall Jazz Band, and The GPO All Star Big Band.

Byron enjoys conducting Seminars and Master Classes at colleges, universities, conservatories, and high schools. His informative talks, combined with his incomparable wit and charm, make him a favorite guest speaker to groups of all ages.

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WYCLIFFE GORDON

Wyckiffe Gordon enjoys an extraordinary career as a performer, conductor, composer, arranger, and educator, receiving high praise from audiences and critics alike. Gordon tours the world performing challenging, straight-ahead jazz for audiences ranging from heads of state to elementary school students. His trombone playing, hailed as mixing powerful, intricate runs with sweet notes extended over clean melodies, has been universally hailed by jazz critics.

In addition to a thriving solo career, he tours regularly leading the Wyckiffe Gordon Quartet, headlining at legendary jazz venues throughout the world. Gordon is a former veteran member of the Wynton Marsalis Septet, The Lincoln Center Jazz Orchestra, and The Daily Low Jazz Band, and has been a featured guest artist on Billy Taylor's Jazz at the Kennedy Center Series.

Gordon is rapidly becoming one of jazz's most persuasive and committed music educators. He currently serves on the faculty of the Jazz Studies Program at The Juilliard School, a position he has held since the founding of the program. His work with young musicians and audiences from elementary schools to universities all over the world is extensive, and includes master classes, clinics, workshops, children's concerts and lectures — powerful evidence of his unique ability to relate musically to people of all ages.

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. (Drummer'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 Joe Carlock, with whom he got his first real taste of a working jazz band. Still in his teens, he filled the piano chair in a quintet co-led by trumpeter and saxophonist Harley Callen, and a 12-piece outfit led by bassist Chuck Sperry. After freelancing around San Francisco, his return 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 vocalist. 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, Linage, 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 Telerac label in 2000 with the release of Naturally. 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.

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, From Studio A: Cologne, Germany (Arclia 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 banking and spirited solo work set 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 laicizing hard-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 joined the New Tommy Dorsey Orchestra; the Lionel Hampton Big Band in 75; and then, with bassist John Clayton, the Monty Alexander Trio. He attained a childhood goal when he joined Woody Herman and the Thunderbird Herd. He was then invited by Ray Brown to join the L44, replacing Shelly Manne. From 1983 to 1987, Jeff performed with Ela 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 (CHO) was named the in-residence ensemble for the Hollywood Bowl Jazz series. They were voted #1 Big Band in the 2003 Downbeat magazine and in this year's JazzTimes. Jeff was named the #1 mainstream jazz drummer by readers of Modern Drummer magazine in 2004 and 2006. He and John Clayton, were selected as the Los Angeles Jazz Society's 2006 honorees. Jeff is currently touring with his own trio, the Clayton/Hamilton Jazz Orchestra and Diana Krall.

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CHRISTIAN McBRIE

Christian McBride was born on May 31, 1972 in Philadelphia. Electric bassist Christian’s first instrument, which he began playing at age 6, followed by acoustic bass two years later. His first mentors on the instrument were his father, Lee Smith (a renowned bassist in Philly) and his great uncle, Howard Cooper (a disciple of the jazz avant-garde). In 1991, legendary bassist Ray Brown invited the young wonderkidd to join him and John Clayton in the trio SuperBass. After being hailed Hot Jazz Artist of 1992 by Rolling Stone, Christian continued to prove it as a number of guitarist Pat Metheny’s Special Quartet, which included drum master Billy Higgins and saxophonist Joshua Redman. While recording and touring with Redman the following year, McBride signed to Verve Records in the summer of 1994, recording his first CD as a leader, Gettin’ to St. He also graced the big screen playing bass in director Robert Altman’s 1994’s period piece, Kansas City (1995). Beginning in 1989 — the beginning of an amazing career in which he’s still has wider-reaching goals to attain — the Philadelphia has thus far been first-call-requested to accompany literally hundreds of fine artists, ranging in an impressive array from McCoy Tyner and Sting to Kathleen Battle and Diána Krall. Over the years, McBride has been featured on hundreds of albums, touring and/or recording with artists such as David Sanborn, Chick Corea, Chaka Khan, Natalie Cole, George Benson, and the late greats Joe Henderson, Betty Carter and Milt Jackson. There have been very few artists who truly embody the genuine, heartfelt passion for music in all areas as has Christian McBride.

BILL WATROUS

Bill Watrous ranking the best Jazz trombone players today. He has played with countless jazz greats, including Quincy Jones, Woody Herman and Count Basie. He has recorded with many top name artists, including Frank Sinatra, Ella Fitzgerald, Peggy Lee and Ray Charles. Bill has been named the number one Jazz trombonist for seven consecutive years in the Downbeat magazine Reader’s Poll and won the magazine’s Critics Awards twice. Bill is an active performer and has recorded nine albums — his second was nominated for a Grammy.

One of the finest top-oriented trombonists of the past 30 years, Watrous was introduced to music by his trombonist father. He played in traditional jazz bands as a teenager and studied with Herb Ellis while in the military. Watrous made his debut with Billy Butterfield, and was one of the trombonists in Kai Winding’s groups during the mid-60s. He was a busy studio musician during the 1970s, recording with a variety of artists; playing in the band for Mary Griffin’s television show from 1963 to 1968 and working on the staff of CBS from 1967 to 1969. After playing with the jazz-rock group Ten Wheel Drive in 1971, Watrous led his own big band, The Manhattan Wildlife Refuge, during the mid-70s, recording two superb albums for Columbia. Watrous has maintained a low profile since moving to Los Angeles in the 80s but remains very active, carefully using his beautiful tone and remarkable technique. He continues working in the studios, appearing at jazz parties, playing in local clubs or leading an occasional big band. He has recorded for Columbus, Famous Door, Soundwinds and GNP Crescendo.

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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 in Vienna.

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 Reflections, Light in the Dark, Three for One, Double Standards, Claudio Roditi - Metropole Orkest, Samba Manhattan Style, Claudio, Rio and Friends and Freewheelin'.

A past winner 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.

TErell Stafford

Tevell Stafford has been hailed as one of the great players of our time, a fusionist 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-1990's Stafford has performed with groups such as Benny Golson's Sextet, McCoy Tyner's Sextet, The Kenny Barron Sextet, The Knack West Quintet, The Jimmy Heath Big Band and the Jan Feldis Orchestra. He has recorded four albums as a leader, including the enthusiastically received New Beginning (Mackazz 2003). and is listed 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 Vail Foundation in Colorado Jazz and Jazz at Lincoln Center's Essentially Ellington Program. He has served as a member of the faculty for the Julliard Institute for Jazz Studies in New York.

Stafford was born in Miami and raised in Chicago and Silver Spring, Maryland. He received a Bachelor of Science in Music Education from the University of Maryland in 1988 and a Masters of Music from Rutgers University in 1993.

THE FOUR FRESHMEN

Established in 1949, The Four Freshmen is one of the longest-lasting vocal harmony groups in the world. The original group included Bob Flanigan, Don Berberian, Rico Barbador and Hal Kratzc. 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 braggadocios rights to 41 albums, more than 70 top selling singles, six Grammy nominations and numerous television appearances. The Freshmen's most recent releases include, In Session, and Live in Holland, along with their new DVD, Live from Las Vegas.

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 flugelhorn.

Vince Johnson is an accomplished singer who offers third tier 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 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 Creon, Iowa.

Curtis Calderon is the newest Freshman, having recently joined the group. Hailing from San Antonio, Texas, he began his jazz career in earned playing trumpet at the age of 13. Curtis earned his stripes by going on the road with Russ Morgan's big band. Coming home to San Antonio was a regular fixture at The Landing Jazz Club where he was discovered by Brian Eichenberger.

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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 led 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.

Roberta's first release, Easy to Love has been nominated in the Grammy's as Best Jazz Vocal Album. Her second CD is scheduled to release in 2007, with such jazz masters as: Hank Jones and Jones Moody.

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 scat singers, bar none. She is a teacher as well as a performer, sharing her knowledge and talents freely with students of all ages.

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 Theater, Chicago Jazz Showcase, and in Europe, the big festivals: Montreux, Porto, North Sea, Nice... He has performed with some of the legends of jazz - Dinny Gilmore, Cal Cullum, 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.

ROBERTA GAMBARINI

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.

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DEE DANIELS

Dee Daniels's 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, blues R&B, and unique style to the world of jazz.

Dee, the daughter of a Baptist minister, was born and reared 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. Then she joined a band, resined 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 royalty. She has also established herself as a jazz vocalist in demand by the classical world, performing with the 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 2010 honorary National 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 Bibbo. Visit www.deedaniels.com for further information about this and other releases.

TAMIR HENDELMAN

Tamir Hendelman's passion for Jazz began as a child in Israel. Moving to the U.S. at age 13, he won Yamaha's national keyboard competition as a youth, performing in the Kennedy Center and Japan.

Moving back to Los Angeles, Tamir quickly established himself as pianist, arranger and composer, recording with the Jeff Hamilton Trio and the Clayton-Hamilton Jazz Orchestra and performing with a wide array of musicians including Teddy Edwards, Warren Vache, Houston Person, Mickey Woodard, Bill Holman, Harry Allen, Tierney Sutton, Roberta Gambarini, Pattie Austin, Barbara Morrison and John Pizzarelli.

Since 2004, Tamir has added duo-piano concerts to his repertoire, reinventing the challenge of creating one-on-one with other artists, from pianists Gerald Clayton, Bill Gould and Mike Garson to his wife, bassist Sherry Luchette.

Arranging and musically directing vocalists' recordings has been another love for Hendelman, who in the last two years has contributed to released recordings by Roberta Gambarini, Kathleen Grace, Bruce Hamada and more and upcoming releases by Kathy Kosins, Cathy Rocco and Jocelyn Powell.

As a member of the Clayton-Hamilton Jazz Orchestra, Tamir has participated in several recent recordings featuring celebrated vocalists such as John Pizzarelli (Dear Mr. Sinatra on Telarc), Gladys Knight (Before Me - Verge) and Diana Krall (Christmas Songs and From This Moment On.)

CHRISTOPH LUTY

Bassist Christoph Luty is known for his big, natural sound, melodic bass lines and solos, and articulate arco (bow) playing. 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's 's rich sound recalling the sonorous lower register of jazz bass great Ray Brown, as reviewed in The Capital Journal. Reviewing Christoph's CD It's Good To Be In, Jazz Player Magazine noted that Christoph Luty's arch 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, Diana Krall, Eliza Terry, Dave Brubeck, James Moody and Shirley Horn, to name only a few. He has recorded with the likes of Milt Jackson, John Pizzarelli, Diana Krall and many more.

Christoph is also interested in educating young bassists – he teaches jazz in Southern California.

EVELYN WHITE

Evelyn White is a pianist, vocalist and performer. Evelyn began playing the piano at the age of 3 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 Alumna Award.

Evelyn's talent extends across various musical genres: from early church playing to the classical training of her university years, from musical director of various Broadway review shows for MusicaEnterprises to pianist/vocalist fairewell & Hawaii Cruze Line, and from classroom teacher to the stage as a performer. Evelyn is comfortable 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.
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**Thursday, February 22 continued**

**Soprano and Tenor Soloists**
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**Mambo Jam**

**Alto and Bass Soloists**
Museo Unido Sala de C, 1, Mercantil St. (near Wal-Mart)

**Friday, February 23**

**Non-Mixed Ensembles and Vocal Comos**

**Los Angeles Philharmonic Association**
L.A. B.B. High School Vocal Ensemble

**University Auditorium, Administration Building, Campus**

**Soprano Vocal Soloists**
Museo Unido Sala de C, 1, Mercantil St. (near Wal-Mart)

**Warm-up 113: Aldeas Jóvenes de la Tierra**
Museo Unido Sala de C, 1, Mercantil St. (near Wal-Mart)

**Mambo Jam**

**A, B, Middle School Vocal Ensembles**

**University Auditorium, Administration Building, Campus**

**Aldeas Jóvenes de la Tierra**
Museo Unido Sala de C, 1, Mercantil St. (near Wal-Mart)

**Warm-up 210: 210 Academias Jóvenes de la Tierra**
Museo Unido Sala de C, 1, Mercantil St. (near Wal-Mart)

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Every now and then, Lynn "Doc" Skinner closes the door to his office, sits down and reaches under his desk. He pulls out a well-worn, dark brown case, flips open the latches, assembles the King Super 20 tenor saxophone and begins to play.

"I still play it quite often," says Skinner. "And I can still hold my own," he adds with a laugh.

Skinner and the saxophone have made a lot of music together. He's had it since he was 15 years old and a seventh-grader at Montpelier Junior High School in southeast Idaho. It cost $550. His dad sold the farm's best milk cow to pay for it.

"I got the saxophone on Friday and took it home," recalls Skinner. "I had a hook in it. How to Play the Saxophone. I followed the directions and learned how the notes went and my mom said, 'You're doing really well with that, let's play some hymns.'"

"Next Monday at school, I told the band director I'd been playing a little. He had me play some scales for him and I told him I could play some hymns, too. He looked at me and said, 'You're in the junior high band!'"

Looking back, Skinner admits that the farm kid from Nauvoo, Idaho, had no idea of the heights his passion for music and dedication to learning could take him.

This year, the University of Idaho honors "Doc" Skinner for his 31 years of leadership of the Lionel Hampton International Jazz Festival. He has been the festival's guiding force. With vision and tenacity, he's helped create an internationally recognized jazz festival that still reflects a "down home" Idaho charm.

"Doc is a great human being with a genuine passion for the music and for the artist," said Larry Clothier, manager for jazz artists like Roy Hargrove and Roberta Gambarini. "I wish I could say that about more people in this business. Doc lives, breathes and cares about the festival and everyone involved."

"Artists have told me the reason this festival is so wonderful is that, in a word, honestly, it should never have happened," said Skinner. "It should never have happened in Moscow, Idaho. Artists say they feel something here that they don't feel any other place. Something happened here that was meant to be."

And just how did it happen?

When the first University of Idaho jazz festival was staged in spring 1968, the one-day event attracted 32 student groups and featured an afternoon concert with jazz trumpeter Buddy Briscoe.

When Skinner came to the University in 1971, he offered to help Music Professor Rich Werner, who was directing the festival.

When Werner left in 1976, he was asked to take over the festival for a year while they found someone else.

"That turned into 31 more years," Skinner said. Early on, Skinner recognized two concerns about jazz music and education.

"My greatest fear in those early years was that if we didn't expose young people to this music, to jazz, in some special way, it would be lost," said Skinner.

He also realized that the young student musicians didn't really know about the music.

"They were playing the music, but they didn't know the music. They didn't know the history of the music," Skinner said.

Skinner's answer was to bring in jazz legends who would not only perform, but conduct clinics and workshops.

"It brought a new, stronger focus to the event as an educational jazz festival. Jazz artists brought into the idea. The artists knew the festival existed not as a showcase for the artists, but existed because of the young people and the educational impact it could have on their lives," he said.

Vocalist Dee Daniels, who makes her 16th appearance at the festival this year, agrees.

"To be able to share my experiences in jazz and the music industry with young people is such an opportunity," said Daniels. "I didn't have that, so to provide that kind of 'light' is wonderful. It's a real pleasure."

The festival took a big leap in 1982, when Skinner turned the campus by featuring legendary jazz singer Ella Fitzgerald.

"I don't think anyone thought much about the festival and its impact. But Ella changed that," said Skinner.

"There was a basketball game the night of the concert," he recalled. "The concert was in Memorial Gym and the basketball game was playing for the Big Sky championship in the Dome. Ella didn't want to go on until the game was over, so we waited until almost 10 o'clock to start the concert. The game got over, and then people showed up for the concert. Ella didn't know who won the game, so she asked me to let her know so she could scat into one of her tunes. It was so great. The crowd went crazy."

In the next years, the festival featured Doc Severinsen, Bobby McFerrin, Sarah Vaughan, and Lionel Hampton.

"Lionel came here in 1984," said Skinner, "and after the concert he said, 'It's incredible what's happening here. All these young people at the concert: It's not happening anywhere else. I play concerts all over and there aren't any young people.' And then, the fatal words: 'I'd like to help.'"

It was the beginning of a great collaboration and friendship.

"Hammond was a great mentor, a great teacher," said Skinner. "We talked all the time about every artist that was coming to the festival. If I saw someone on the road that he liked, I'd get a phone call at 2:30 in the morning...Hey, I just saw someone who'd love to come to the festival next year. Here's his phone number. Give him a call."

"Dee Daniels marvels at the relationship and what it created. "Doc and Hammond had a closeness, trust and respect, that worked like a magnet on everyone involved in the festival," said Daniels. "I've never been in a situation where I could say there was such love in the room."

Hampton's connections in the world of music spurred the festival to new heights. The biggest names in jazz showed up to play for, and interact with, a growing numbers of students and fans.

The festival became a vibrant showcase for the history of jazz and a place where history was made.

"Many times on stage there would be history in the making," said Skinner. "It happens every year, where we feature artists who have never played together. So the mixing and changing of artists on stage makes history and gives students a historical perspective of what jazz is about."

More history was made in 1985 when the festival was named for Hampton, and it became the first Jazz Festival in the world to be named to honor a jazz artist. Then, in 1987, the University named its school of music for Hampton; the Lionel Hampton School of Music.

"I've had artists tell me they perform differently on our stage," said Skinner. "When they step on stage, they give reverence to Hampton, and they give reverence to the festival being named for one of the jazz greats. When they step on stage, the afterburners are on, Hammond was it was happening because of the love. They know they're loved here."

When "Doc" Skinner was a sophomore in high school, he and some friends formed a group to play for school dances.

"We played the standards," said Skinner. "Now, they're thought of as jazz standards, but we played them as dance tunes. We played them as swing tunes."

During the summer, the group played at the nearby resorts at Bear Lake.

"We play at Fish Haven but it closed down at midnight," recalled Skinner. "We'd make an announcement, 'Anyone who wants to keep dancing, we're heading to Laketa!'

Skinner has spent his life helping Idaho learn to swing, to learn about, enjoy and appreciate jazz. While he may be retiring from the jazz festival, his lifelong commitment to teaching isn't about stop. The dance will never stop for Doc and the Lionel Hampton International Jazz Festival."
IGOR BUTMAN
Russian-born Igor Butman’s first jazz teacher was the Voice of America short-wave radio signal that Russia via the Iron Curtain each night at 11:15. He listened intently to what was often more static 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. Butman 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 actor/musician Michael York’s Quintet. He recently performed in seem reviews with Monty Moralis 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 Lloyd Herkynen Jazz Festival. He has been active in the recording studio as well, with many of his CDs currently available.

GREG ABATE
When you think of the saxophone, think of Greg Abate. Greg is widely considered among jazz writers and aficionados to be one of the "best post hard bop alto players" out there today.

In the early 70s, Greg did a two year stint playing lead alto with the Ray Charles Orchestra. For another two years, in the mid 80s, he held the jazz tenor chair in the revived Artie Shaw Orchestra under the direction of Dick Johnson. Now, Greg is doing his thing. Boy.

Greg performs throughout the United States, in Canada and Europe. His music receives playtime on radio all over the country. An accomplished composer and arranger, Abate has a very creative notion of where jazz ought to be. He is a jazz educator. Greg is Adjunct Instructor of Jazz at Rhode Island College in Providence, where he teaches jazz improvisation, jazz theory, and coaches jazz combos. He is a Conn-Selmer Instrument clinician conducting clinics and workshops internationally, working with students from middle schools to colleges.

Having attended the prestigious Berklee College of Music (Boston, Massachusetts) in '71, Greg is listed among the school's prominent alumni. He has 12 albums as a leader on his credit; all critically acclaimed.

Greg is a very emotional player. He plays lyrical and swinging hard. In 2005 Greg was on the Grammy nomination ballot in four categories for his CD Evolution featuring James Williams, Harry S and Billy Hart.

Abate plays freewheeling and structured, sweet and throaty, bright and blue - with passion.
LEONID VINTSKHEVICH

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 of the Kazan Conservatory, and later worked with the radio broadcasters from the radio station. His performance made a strong and serious impression on the audience, influencing the decision of his own compositions of jazz music. He finally turned to the classical style of jazz, and later began to compose and conduct new ideas in the genre.

The second strong impression on this style was the full choir of the Belgrade School of Freedhoven, in which he heard the harmony of Staatsky'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 Konovalchik, which was highly successful. Then Leonid met Lembit. Both found in each other mutual interests and feelings. The duo of musical improvisation exhibits a strong artistic expression, especially when each musician is tuned to the other and remaining still himself, is absorbed in his partner.

LEMBIT SAARSAKU

Lembit Saarsal 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, Saarsal led several groups. His duet 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 in 1991 performed at the Lionel Hampton Jazz Festival. He has also performed at festivals in Moscow, Nagoya, Tohoku, Nijmegen, Berlin, Bucharest, Leipzig, and Le Mans.

In 1989, Saarsal 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 Saarsal, 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 his 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. 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 recordings for Estonian Radio. Lembit also is the subject of two films made by Estonian TV: "Old Melody" in 1981 and "Moonbeams" in 1988.

NIK VINTSKEVICH

A graduate of the Russian Gnessin Academy of Music, Nik is a frequent performer of the Russian jazz scene. He is a remarkable new generation jazzman who was born in America for the first time in 1999. After hearing nik perform 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 surprising performance gave Nik an experience of a lifetime because the Jazz Master Hank has given his formal approval of this outstanding artist.

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

Nik has a drive for smooth jazz, mild romantic melodies that leisurely stir an audience with an incredible lover for the power of this music jazz.

Nik has performed with Lionel Hampton, Lewis Nash, Bill Charlap, Sandy Entrata, Mike Ellis, Daniel Moss, Lembit Saarsal, and of course his famous father Leonid Vintskevich.
A Home for Jazz

The University of Idaho is continuing to realize Lionel Hampton’s dream of a home for jazz at the University of Idaho. Our long-range plans include Education and Preservation facilities that will unite the Idaho’s jazz education efforts on campus.

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 International Jazz Festival.

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**CHRISTIAN FABIAN**

Christian Fabian was born in Sweden and raised in Germany. He studied for four years at the Mannheim 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 from the United States Achievement Academy. He graduated with a degree in performance and flaring magneto cum laude in 2000. Also in 2000, he shared the title 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, Malachi Fuego, Elvin Jones, Billy Taylor. Since then, Mikami has performed the world over in both clubs and festivals. In 1991, he joined Hamp's Big Band, a band that has been given the nickname "The Future." Mikami has been a member of the Duke Ellington Orchestra. Mikami works as the jazz critic for Japan's "OCD News." He has written two books for jazz piano instruction and served as musical director for several off-Broadway shows. In 2001, he released the CDs "Echoes" and "Close to You." Mikami remains active in the jazz scenes of the United States and Japan.

**WALLY "GATOR" WATSON**

Wally "Gator" Watson is a percussionist and a talent that has led him to play with Whitney Houston, Axl Rose & The Spandau Ballet and the wicked Billie Holiday. His years as a driving force behind the Lionel Hampton Big Band, the Duke Ellington Orchestra, the Count Basie Band and the Cal Calleway Orchestra have made him one of the foremost big band drummers.

Entering professional entourage at 15, Gator is celebrating more than 30 years in the business. His experience has touched every aspect 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 Mikami, collectively known as the "Frisb of Four" have recorded a tribute album to Harry "Together in Spirit." Gator also is the CEO of EPMO, Inc., a non-profit organization bringing artists to schools around the country for clinics and institutional seminars.

**REVERE IZMAILOV**

Izmailov is a unique musician. Born in Tbilisi, Uzbekistan, from a musical family. He has been a member of the Moscow Conservatory. He has performed in various countries around the world, including the United States, Japan, China, and Russia. Izmailov has worked with many notable musicians, including the late Lionel Hampton and the legendary Duke Ellington. He is known for his unique style of playing the electric guitar, which combines classical and contemporary influences. His music has won numerous awards and has been featured on several recordings. Izmailov is passionate about music education and has taught at various institutions, including the Moscow Conservatory. He is a sought-after performer and teacher and continues to inspire and influence young musicians around the world.
Participating Automobile Dealerships

Getting all of our artists – along with their instruments and equipment – around the University of Idaho campus, City of Moscow and to and from the airports requires a lot of support. Thank you to all the volunteer drivers who gave their time to this year’s Festival. Our drivers wouldn’t be able to be as efficient as they are if it weren’t for the generous support of automobile dealerships who donated cars of all shapes and sizes. Without the valuable contributions made by these dealerships the Festival could not be what it is today. Thank you!

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JOHN STOWELL

John Stowell began his successful career in the early 1970s with private study with guitarist Linc Chamberlain and pianist John Mehegan. Both were valuable mentors to John, allowing him to play with them as he progressed in his development. Several years later he met bassist David Fri-eman in New York City, and they formed a duo that recorded and toured prolifically for seven years, with performances in the United States, Canada, Europe and Australia. The duo continues to perform thirty years after their first meeting.

In 1983, John and David joined furlast Paul Horn and Paul's son Robin Horn (on drums) for a historic tour of the Soviet Union. This was the first time in forty years that an American jazz group had been invited to play public performances in Russia. In 1993, 1995, and 1998, John returned to Russia, playing in numerous cities. His two sold-out perfor- mances in Kazan may have been the first appearances there by an American jazz musician.

John continues to tour, record and teach internationally. He has been Artist-in-Residence at schools in Germany, Indonesia, Argentina, and in the United States and Canada. He served as assistant director and performer in Oregon Public Broadcasting's PDX Jazz Summit in 1991, and since 1995 has been a contributing columnist for a number of magazines, including "Downbeat," "Guitar Player," Canadian Musician," "Soundcheck" (Ger- many), and "Guitar Club" (Italy).

Recording/Performance Credits: Mitt Jackson, Lionel Hampton, Art Farmer, Conte Candoli, Herb Ellis, Bill Webster, Mundell Lowe, George Cables, Billy Higgins, Billy Hart, Wolverine, Paul Horn, Tom Harrell, Don Thompson, Dave Liebman, and many others.

COREY CHRISTIANSEN

Widely heralded as a gifted young player with a passionate sound, jazz-guitarist Corey Christiansen took up the instrument at the age of five under the direction of his father, Mike Christiansen, Chairman of Guitar Studies at Utah State University. Corey earned a bachelor's degree in music from Utah State and a master's degree in jazz performance from the University of South Florida.

Awakening, Corey's first CD as a leader, was the initial release on Mel Bay Records, the entertainment-re- cording division of Mel Bay Publications. Awaken- ing spent twelve weeks on the JazzWeek chart, reaching number sixteen in March 2005. The title track, an original composition, consistently re- ceives the most airplay from the recording.

His first 2LP - Vic Juris & Corey Christiansen: Live at the Smithsonian Jazz Cafe - was released in July 2006. JazzTimes reviewer Mike Payne gave the rec- ording four stars, noting that "...Christiansen is well versed in the guitar's sonic heritage and his judicious sense of phrasing finds him light-fingered even on the denser changes and positively ec-ephic on his ballad work."

In November 2006 Mel Bay Records released MB3 / Jazz Hits / Volume One, a guitar-trio CD featu- ring Corey, Vic, and fellow Mel Bay guitarist Jimmy Young, with Danny Gottlieb on drums and Jay An- derson on bass.

Corey has played the Syracuse Jazz Festival, the Lionel Hampton International Jazz Festival, the Festival of the Midnight Sun (Helsinki), The Umbria Jazz Festival, Gerald Washam's Jazz Bear (Reading, PA), Jazz In June (Lincoln, NE), The Northwest Arkansas Summer Jazz Series, The Clearwater Jazz Festival, the St. Louis Jazz Festival, the Daytonia Beach Jazz Festival, the Whitaker Music Festival (St. Louis), the Classic American Guitar Show (Long Island, NY). Corey has served as senior editor for Mel Bay Publications since 2001 and has written more than 50 books for the company.

JIM MARTINEZ

Pianist Jim Martinez began his musical career at the age of four and received 18 years of formal 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 legend- ary jazz trombonist Sy Diment. Jim has since per- formed 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 Priavte" CDs, featured musicians included Lionel Hampton, Buck Piconeck, Don Daniels, Evelyn White, Earl 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 War- ner 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 KSMK America.
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<tr>
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<tr>
<td>Charles Angersinger</td>
<td>Washington State University</td>
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<td>Chris Bruya</td>
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<td>Dave Cazier</td>
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<td>James Christensen</td>
<td>Consultant Walt Disney Company</td>
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<td>Pete Crawford</td>
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<td>Frank DeMiero</td>
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<td>Jeff Haskell</td>
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<td>Heidi Jarvis</td>
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<td>Keven Johansen</td>
<td>University of Utah</td>
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<td>Terry Jones</td>
<td>North Idaho College</td>
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<td>Michael “Gus” Kambetz</td>
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<td>Dan Keberle</td>
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<td>Ervin Lambert</td>
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<td>Chad McCullough</td>
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<td>Les Merrill</td>
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<td>Robert Miller</td>
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<td>Kristina Ploeger</td>
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<td>Jonathan Pugh</td>
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<td>Dave Seller</td>
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<td>Lee Shook</td>
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<td>Ray Smith</td>
<td>Brigham Young University</td>
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<td>Robert Spevacek</td>
<td>University of Idaho, Emeritus</td>
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<td>Doug Strawn</td>
<td>Retired VP Disney Music</td>
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<td>Rob Tapper</td>
<td>Eastern Washington University</td>
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<td>Jay Thomas</td>
<td>Jazz Musician / Educator</td>
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<td>Henry Wolking</td>
<td>University of Utah</td>
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<td>Brian Wright</td>
<td>MA California Institute of the Arts</td>
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<td>Greg Yasinihtsky</td>
<td>Washington State University</td>
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<td>Horace A. Young</td>
<td>Washington State University</td>
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Dates and Locations for 2007

June 14-16 Eccles Performing Arts Center
Park City, Utah, USA

June 21-23 Moravian College
Bethlehem, PA, USA

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Jazz Band 1, Director Vern Sieilver

Saxophones:
Alto 1: Erik Blume
Alto 2: Nick Marcum
Tenor 1: Patrick Davis
Tenor 2: Casey Emerson
Baritone: T.J. Erikson

Flute:
Kathryn Radakovich

Trumpets:
1. Andrew Miller
2. Zac Ferrell
3. Christian Littman
4. David Burgess

Trombones:
1. Hilary McCauley
2. Matt Gerhardt
3. Ty Stegl
4. Paul Kleihert

Piano:
Kent Queener, Kate Skinner

Guitar:
Marc Morgan

Bass:
Josh Skinner, Juan Panchi

Drums/Percussion:
Tom Seccomme, Zack Freeman

Jazz Band 2, Director Vanessa Sieilver

Saxophones:
Alto 1: Phil Morin
Alto 2: Joel Sandford
Tenor 1: Ryan Thomas
Tenor 2: Lee Hollingsworth
Baritone: Shad Farber

Flute:
Kathryn Radakovich

Trumpets:
1. T.J. Howard
2. Robert Burget
3. Carson Kachelmier
4. Stephen Tutton

Trombones:
1. Weston Capron
2. Rachel Halley
3. Matt Farnsworth

Piano:
Erik Bowen, Levi Larson

Guitar:
Ben Kirby

Bass:
Archie Inencillo

Drums/Percussion:
Walter Janall, Shawn Smith

Vibraphone:
Stev Tatum

Jazz Band 3, Directors Alan Gembricht, T.J. Erikson

Saxophones:
Alto 1: Eric Floo
Alto 2: Israel Nunez, John Hagen
Tenor 1: Cassie Novak
Tenor 2: Aaron Hart, Sarah Todd
Baritone: Hilary Emerson

Trumpets:
1. Alex Miller
2. Tristan Howard
3. Erik Urban
4. Casey Emerson

Trombones:
1. Kristin Stirkland
2. Emily Vanden Bosch
3. Cole Christiansen
4. Kyle Suvic

Piano:
Amanda Rijgers, Kim Wester

Guitar:
Jay Dreyer, Dylan Crawford

Bass:
Courtney Despres

Drums/Percussion:
Jarrod Moore, Jesse Schettin, Joe Steven

Alto 1
A乃至 Blumenstock, Arron Beene, Misty Blyleven, Andy Brederick, Elisa Brielmeister, Molly Curfman, Diana Dunson, Brianna Fosse, Cottage Freiman, *Cecily Gordon, Megan Kimberling, Bronwyn Miles, Miles Perekulis, Ashley Peel, Breanne Rudden, Rachel Shoyer, Kenda Sprad, Melissa Stockfield, Rosary Strobel, Sara Widdow, Zach Widdow, Heather Wills, Debbie Wilson, Lauren Zuck

Tenor
Kaya Bennett, Melissa Davis, Mark Hazzle, Jeri Hadley, Elizabeth Lest, Elizabeth Murphy, Hilary McClintock, Ashley McDougall, Kristen McMillin, Katie Noble, Ian Pope, Heidi Schiebe, Amanda Thomas, *Sarah Todd, Ann Trippie, Emily Vanden Bosch, Rebecca Wallis, Tracy Wilt

Trombone
Kaye Courtaigne, Dylan Crawford, Gassy Emerson, T.J. Erikson, Shad Farber, Nolan Graves, Joe Hipley, Marcus Hoyt, Paul Jara, Attar Jones, Aaron Kaszub, Christian Littman, Mike Lockwood, Penny McCray, Pauline Moore, Terri Newall, Annette Nunez, John Todd, Sarah Todd, Miles Terek, Miles Thomas, *Sarah Todd, Ann Trippie, Emily Vanden Bosch, Rebecca Wallis, Tracy Wilt

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A huge thank you goes out to the 500 volunteers that gave their time and talents to this year’s Festival! Without these students, businesses, churches, organizations and community members the Festival could not be a success. Their community spirit and support continues to astonish us year after year, and we can’t thank them enough!

Star Donors
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- Sigma Alpha Epsilon
- Beta Theta Pi
- Kootenai HS Choir
- Sigma Alpha Iota
- Delta Delta Delta
- Men of Vision
- Sigma Lambda Beta
- Double “D” YGB
- Moscow Chamber of Commerce Ambassadors
- Sigma Phi Epsilon
- Gamma Alpha Omega
- Phi Mu Alpha Sinfonia
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- Forever Paid
- Hot Tomatoes
- Ivory & Gold
- Jump Street
- Jazz Incredibles with Jim Kittrell
- Jerry Krain Quartet
- Mardi Grass
- More Brothers Sextet
- Night Blooming Jazzmen
- Oregon Coast Lab Band “Eubie”
- Original Cake
- Paulette Pepper & Company
- Pearl Django

Peter Mayer’s Quartet with Brady McKay
- The Professors Lite
- Tibbo-Kirk
- Stompy Jones
- Titan Hot Seven with Draga & Rainhart
- Uptown Lowdown
- U.S. Coast Guard Dixie Band
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Junior Division • Wednesday, February 22, 2006

Instrumental Ensembles

Overall: Northwood Middle School I, Spokane, WA
Elementary: Northwood Middle School I, Spokane, WA
Junior High: Northwood Middle School I, Spokane, WA
Middle School: Northwood Middle School I, Spokane, WA
Junior Division Combo: Northwood Middle School I, Spokane, WA

Vocal Ensembles

Overall: King's Junior High School, Shoreline, WA
Elementary: King's Junior High School, Shoreline, WA
Junior High: King's Junior High School, Shoreline, WA
Middle School: King's Junior High School, Shoreline, WA

Instrumental Soloists

Brass: Jack Joseph Sandberg, home schooled
Woodwind: Justin Wagner, Jenifer Junior High School
Rhythm: Keegan Dunnick, Rivendell Music Academy

Vocal Soloists

Alto: Nicki Lee, Moscow Junior High School
Soprano: Lacie Hendrickson, Garfield-Palouse Middle School
Mezzo Voice: Sean Brugger, King's Junior High School

College and Open Division • Thursday, February 23, 2006

Instrumental Ensembles

Overall: College Community College, Lakewood, WA
Guest College: Washington State University, Pullman, WA
Open: Lewis-Cass College, Lewiston, ID

Instrumental Combos

Community College: Yakima Valley Community College, Yakima, WA
College: Washington State University, Pullman, WA

Instrumental Soloists

Alto Saxophone: Paul Flores, University of Idaho
Tenor Saxophone: Carlin Woodrow, Brigham Young University
Baritone Saxophone: Matt Walsh, Whitworth College
Drums: Mike Miller, Cheney, WA
Bass: Matt Grintic, Washington State University
Guitar: Kristen Bromley, Brigham Young University
Piano: Kyle Ellison, Baston College
Flute: Emily -Garcia, Washington State University
Trombone: Brian Muller, Eastern Washington University
Trumpet: John Gronberg, Washington State University
Violin: Curtis Woodrow, Brigham Young University

Compositions

Instrumental: Ragan Brough, Brigham Young University
Vocal: Joel Malcom, Olympic College

Vocal Ensembles

Overall: Bellevue Community College, Bellevue, WA
Open: Olympic College, Bremerton, WA

Vocal Soloists

Alto: Karl Thompson, Columbia Basin College
Tenor: Karin Fuhrman, Brigham Young University
Bass: Zach Traunier, Bellevue Community College

High School Vocal Division • Friday, February 24, 2006

Ensembles and Combos

Overall: Roosevelt High School, Seattle, WA
Other: Garfield High School, Seattle, WA
AAA; Garfield High School, Seattle, WA
AA; Garfield High School, Seattle, WA
A: Garfield High School, Seattle, WA
B: Garfield High School, Seattle, WA
C: Garfield High School, Seattle, WA
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V: Garfield High School, Seattle, WA
W: Garfield High School, Seattle, WA
X: Garfield High School, Seattle, WA
Y: Garfield High School, Seattle, WA
Z: Garfield High School, Seattle, WA

Solos

Soprano: Tasha Kotzii, St. George's School
Soprano: Ashley Haugen, Garfield High School
Alto: Meryll Scroggs-Jones, Garfield High School
Tenor: Hillary Zion, Sealthmeom Secondary School
Bass: Mike Gullo, Roosevelt High School

High School Instrumental Division • Saturday, February 25, 2006

Ensembles and Combos

Overall: Garfield High School, Seattle, WA
AAA: Garfield High School, Seattle, WA
AA: Edmonds-Woodway High School, Edmonds, WA
AAA Combo: Wally Walla High School, Walla Walla, WA
AAA: Newport High School, Bellevue, WA
AA: Spokane High School I, Mead, WA
AAA: Spokane High School I, Mead, WA
AA: Black Hills High School, Olympia, WA
AA: West Valley High School II, Yakima, WA
AAA Combo: Elgin Park Secondary School, Surrey, BC
AA: South Whidbey High School, Langley, WA
A: King's High School, Shoreline, WA
B: Vasser Catholic Secondary School, Whitehorse, YK
B Combo: ML: Sentinal Secondary School, South Stain, BC
Arts & Magnet Combo: Arts and Comm Magnet Academy I, Beacon, OR
Jr Division: Eckenstein Middle School, Seattle, WA
Jr Division Combo: Washington Middle School, Seattle, WA
Jr Division: Sealthmeom Secondary School, Surrey, BC

Solos

Alto Saxophone: Logan Clough, Roosevelt High School
Tenor Saxophone: Daniel Wagner, Jackson High School
Baritone Saxophone: Nathaniel Isby, Mountain Terrace High School
Bass: Jeff Pickel, Beacon, OR
Clarinet: Patrick Corbin, Washington Secondary School
Drum: Brian Gregg, Roosevelt High School
Bass Clarinet: Katie Harper, Allgrove Community Secondary
Flute: Anch Phung, Sandis Secondary School
Guitar: Stephen Connell, Okan High School
Piano: Scott Bentis, Roosevelt High School
Trombone: Sam Schlosser, Garfield High School
Trumpet: Dylan Smith, Edmonds-Woodway High School
Vibes: Jennifer Ralston, Beacon, OR
Violin: Sarah Parenteau, Wellington Secondary School

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Dear Jazz Fans

Welcome to another breathtaking season of jazz at the University of Idaho!

The Lionel Hampton International Jazz Festival is thrilled that you’ve chosen to join us this year to celebrate our 40th anniversary. We are extremely proud of what the festival has achieved over these exceptional years, and expect nothing less than excellence for our future. Please join us in honoring Lynn “Doc” Skinner for his devotion to the fantastic art form that is jazz and welcome new Artistic Director John Clayton.

While you enjoy the various clinics, adjudicated student performances and world-renowned professional concerts, please take a moment to reflect on how the festival has grown into the grand entity that it is now. From its humble roots to its current international status, the Lionel Hampton International Jazz Festival could never have become what it is today without support from patrons like you!

We ask at this time that you consider donating to ensure that the joy of jazz endures at the University of Idaho, for all to appreciate. No donation is minor; from out-of-pocket, to a long term commitment, rest assured that all funds will be used to promote, champion, entertain and educate young and old on America’s original music. To make donating simple, just take a look at the following pages for instructions. It’s that easy!

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Warmly,

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Join us February 20–23, 2008 for Lionel Hampton’s 100th birthday!

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Non Miguel
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*Individuals committing themselves as five-year donors through the previous Big Band donor giving level program.
Inspiration is Priceless

We hope you will join us in ushering in new donor giving levels designed to help the Festival continue its long-standing tradition of excellence. Each and every dollar helps bring in renowned artists, supports youth in their pursuit of jazz education, and ensures the Festival's continued success and growth. Please consider giving today.

Donor Giving Levels

Supporter: $200 - $499
- Opportunity to buy tickets before the general public (up to 2 tickets per night),
- Recognition in the 2008 Lionel Hampton International Jazz Festival program

Performer: $500 - $999
- Opportunity to buy tickets before the general public (up to 4 tickets per night),
- Invitation to join guest artists and other Festival friends at the After Hours Receptions
- Festival guest artists poster
- Recognition in the 2008 Lionel Hampton International Jazz Festival program

Big Band Member: $1,000 - $2,499
All of the above amenities and...
- Opportunity to buy tickets before the general public (up to 6 tickets per night).
- The opportunity to sit in the "Big Band" preferential seating block
- Membership in the UT President's Circle and an invitation to attend the Red Carnation Reception
- Backstage Passes (2)
- Assistance in acquiring lodging
- Access to sound checks in the Kibbie Dome
- Limited-edition poster signed and numbered by the artist

Big Band Star: $2,500 - $4,999
All of the above amenities and...
- Opportunity to buy tickets before the general public (up to 8 tickets per night).
- The opportunity to sit in the "Big Band" preferential seating block
- Access to sound checks in the Kibbie Dome

Big Band Leader: $5,000-$9,999
All of the above amenities and...
- Opportunity to buy tickets before the general public (up to 10 tickets per night).
- Seating in the Artistic Director preferential seating block where you will enjoy special padded seats designed to allow you to watch the concert in complete comfort

Artistic Director (Platinum Level): $10,000 +
All of the above amenities and...
- Opportunity to buy tickets before the general public (up to 10 tickets per night).
- Seating in the Artistic Director preferential seating block where you will enjoy special padded seats designed to allow you to watch the concert in complete comfort
- Invitation for two to an exclusive dinner with the Artistic Director and other artists of his choice, and University of Idaho President, followed by a concert.

* All gifts are tax deductible as allowed by federal and state law.

3 easy ways to make your donation:
1. Mail this form and a check or money order in the enclosed Business Reply Envelope to:
Lionel Hampton International Jazz Festival
P.O. Box 444257
Moscow, ID 83844-4257
2. Call the Jazz Festival Office with a VISA or Mastercard (208) 885-5900
3. Visit our secure Web site with a VISA or Mastercard: www.jazz.uidaho.edu

YES! I would like to help secure the future of the Lionel Hampton International Jazz Festival by becoming a donor at the following level:

☐ Artistic Director ($10,000+)
☐ Director ($5,000-$9,999)
☐ Big Band Star ($2,500 - $4,999)
☐ Big Band Member ($1,000 - $2,499)
☐ Performer ($500 - $999)
☐ Supporter ($200 - $499)
☐ Other amount: ____________________________

Name ____________________________
Mailing Address
City ____________________________ State ______ Zip ______
Telephone ____________________________
Email ____________________________

☐ I prefer to not have my name included in the LHIJF program.
☐ I'm interested in taking advantage of the installment plan. Please send me reminders.

All contributions are tax-deductible as allowed by federal and state law. Donations must be received by January 2, 2008, to be recognized in the 2008 Lionel Hampton International Jazz Festival program.
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