Dear Fellow Jazz Lovers,

Dianne and I are pleased to welcome you to one of the University of Idaho's signature events: the Lionel Hampton International Jazz Festival.

This year marks the Festival's 42nd season and promises to be another exciting year of culture and jazz. The Festival has earned praise and acclaim, including the National Medal of Arts, which is our nation’s highest honor for artistic excellence and outstanding contributions to the growth, support and availability of the arts. You will find those award-winning characteristics are integrally woven into the Festival.

This year, the Jazz Festival’s four days will feature workshops, clinics, and student performances in keeping with its tradition of music education. We are proud to have educational opportunities for more than 10,000 students who attend clinics and workshops as well as perform. Our Jazz in the Schools program takes University of Idaho faculty and students to schools in the region where they perform in front of more than 9,000 students each year. The crowning jewel each evening during the festival is the main stage performance that brings the world’s best jazz musicians to the Palouse. The evening performances will be infused with a new feel in the line-up from world-renowned musicians. Among the new rhythms you’ll hear are those from Brazil and the Caribbean, so anticipate a tremendous fusion of jazz and international energy.

Dianne and I invite you to explore the range of offerings during the 2009 Lionel Hampton International Jazz Festival and to enjoy your time with us here at the University of Idaho. It is a delight for us to welcome you for this unique and inspirational celebration of the American art form of jazz.

Sincerely,

Steven B. Daley-Larsen, President

Dear Friends,

I’m so glad you have joined us for the 2009 Lionel Hampton International Jazz Festival! I know that you will be as excited as I am with the inspiring combination of both the student and professional opportunities we will offer you. With adjudicated student performances, artist and educator workshops and clinics, student concerts and world-class professional concerts you will be amazed by what can be presented in four short days.

This year, we have a new wave of opportunities at the Festival, as we commemorate the honor of being a recipient of the National Medal of Arts, celebrate student achievement and truly embrace our international side.

Understanding education as the primary goal of our festival, our adjudicators will continue to invite select students to perform and/or be awarded for their performances. Plus, workshop opportunities will be plentiful throughout our music celebration.

We have new music, new artists and new jazz education opportunities in store for 2009. More good news: an early set on the Hamp’s Club stage has been added an hour before each evening’s concert! Hamp’s Club will continue after the Thursday, Friday and Saturday Concerts. Also in 2009, national and international artists are ready to bring you a mix of music that includes Latin Jazz and Salsa, all the way from the Caribbean. Plus, a dance floor will be down on both Wednesday and Saturday to let you groove to the beats!

This year, the celebration is at the Lionel Hampton International Jazz Festival, and you won’t want to miss it! I am happy you are here to share these wonderful moments together.

Your fan,

John Clayton, Artistic Director
"You are the music while the music lasts."
— T.S. Eliot

Wells Fargo is proud to salute the Lionel Hampton Jazz Festival.
The International Jazz Collections

The International Jazz Collections of the University of Idaho Library was established in 1992 with the donation of historical materials from jazz legend Lionel Hampton. The Collections are a growing repository dedicated to the preservation, promotion, and study of one of the world’s great art forms. Now the primary historical jazz archive in the Pacific Northwest, the Collections include the papers of jazz critic Leonard Feather, trombonist Al Grey, and trumpeter Conte Candoli. Other jazz performers represented include vocalists Ella Fitzgerald, Joe Williams, and Lee Morse; trumpeters Dizzy Gillespie and Doc Cheatham; pianists Roland Hanna and Jane Jarvis; sax players Gerry Mulligan and Buddy Tate; publisher and collector Neil McCaffrey; and band leader Stan Kenton. The Collections also serve as the official archive of the Lionel Hampton International Jazz Festival.

Access to the International Jazz Collections is through the Special Collections & Archives at the University of Idaho Library. More information is available at www.library.uidaho.edu/jazz, or by calling 208/885-7951. Hours are 8:00 am to 4:45 pm Monday through Friday during the academic year, and 7:30 am to 4:15 pm over the summer. 

Signed photograph from Lionel Hampton to Leonard Feather, 1971.1.5. Illinois 30067

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Wednesday, Feb. 25 Schedule

10:00 AM
- Putting Together a Combo - Palauo Jazz Project
  SUB BR (Page 68)
- Trombone Talk - Iza Nepus
  LHSoM (Page 67)
- Three Keys to Musical Success - Byron Stripling
  Nut (Page 65)
- Russian Jazz - Open World Russian All-Stars
  FMC (Page 66)

11:15 AM
- Spontaneous Group Improvisation - Bob Stoloff
  SUB BR (Page 68)
- Creative Chord Spellings for Horn Players - Clay Jenkins
  LHSoM (Page 67)
- Practical Practice is Practical - Corey Christiansen
  SUB BT (Page 68)
- How to Edit Your Middle School Piano Player's Chords - Bob Athayde
  Nut (Page 66)
- Tips for the Sax Section - How to Tune, Improve and Maintain Pitch - Paul Contos
  FMC (Page 66)

12:30 P.M.
- Anthony Wilson/Chico Pinheiro w/ Edo Rubinho & Paulinho Paulelli
  SUB BR (Page 65)
- The Developing Trombonist - Al Gemberling & Hampton Trombone Ensemble
  SUB BT (Page 67)
- Sing Sing Sing! - Jackie Ryan
  LHSoM (Page 68)
- Beginning Improvisation - Vanessa Siebert
  FMC (Page 68)
- Comping and the Rhythm Section for Your Student Jazz Group's - Ian Sinclair
  Nut (Page 66)

1:45 PM
- Jose Rizos' Jazz on the Latin Side - All Stars
  Percussion Section
  SUB BR (Page 65)
- Rhythm Section Grooves - Bob Stoloff
  SUB BT (Page 67)
- Sound is Fundamental - Clay Jenkins
  LHSoM (Page 67)
- The Essence of Jazz Performance Style from Armstrong to Family Guy - Iza Nepus
  FMC (Page 66)
- Getting the Most Out of Your Rhythm Section - Bob Athayde
  Nut (Page 66)

2:30 PM
- Salut Fouti Get Ready for the Dance Floor - Sarah Bloomberg
  PFB 111 (Page 68)

3:00 PM
- Latin jazz and the Dirty Gillespie Impact - Joe Rizos with Jon Faddis, Ambrose Akinnwale, James Moody
  SUB BR (Page 66)
- The Role of the Guitar in the Jazz Band and Small Combos - Corey Christiansen
  SUB BT (Page 67)
- Jose Rizos' jazz on the Latin Side - All Stars
  Horns
  LHSoM (Page 65)
- Jazz Resources Online - Paul Contos
  Nut (Page 66)
- Brush Circles - Clayton Cameron
  FMC (Page 68)

3:30 PM
- Jazz Choir I Open Rehearsal - Dan Bukvich
  KD (Page 67)

4:30 PM
- Young Artist Concert
  KD

7:00 PM
- Hamp's Club
  KD

8:00 PM
- Latin Rhythms meet Dizzy Gillespie Concert
  KD

Building Abbreviations and Addresses
(refer to pages 16 & 53 for maps)

On-Campus
KD = Kibbie Dune (1000 Stadium Drive)
KVA = Kiva Auditorium, College of Education
Brig (927 Campus Drive)
LOS INST = U of L Delta Institute Building
(502 Deed Ave.)
LHSoM = Lionel Hampton School of Music
Festival Hall (7910 Blake Ave.)
LSC = U of L School Courtroom
(771 Rayburn St.)
PFB = Physical Education Building
(1020 Rayburn Street)
SUB BR = Student Union Building Ballroom
(719 Deed Ave., 2nd Floor)
SUB BT = Student Union Building, Booth Theatre
(719 Deed Ave., 2nd Floor)
TLC = Teaching and Learning Center, Room 040
(875 S. Lime St)

Off-Campus
FMC = First Methodist Church (522 East 3rd St.)
Nut = NuxArt Theatre (716 South Main St.)

Workshop Themes
Articulation (AF)
Technology (T)
History and World Jazz (HWW)
Director Help (DHE)
Master Class (MC)
Hands On (HO)
Dance Workshops (DW)
**Thursday, Feb. 26 Schedule**

<table>
<thead>
<tr>
<th>Time</th>
<th>Event</th>
</tr>
</thead>
<tbody>
<tr>
<td>9:30 AM</td>
<td>99 Sing Sing - Mary Keller SUB BR (Page 69)</td>
</tr>
<tr>
<td>10:00 AM</td>
<td>Vocal Body Percussion - Bob Stoloff SUB BR (Page 68)</td>
</tr>
<tr>
<td></td>
<td>Creative Chord Spillings for Horn Players - Clay Jenkins SUB BT (Page 67)</td>
</tr>
<tr>
<td></td>
<td>Swing Dance - Swing Devils PEB 110 (Page 69)</td>
</tr>
<tr>
<td></td>
<td>Tips for a Successful Gig - How To Get Invited Back! - Paul Keller Nut (Page 65)</td>
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<tr>
<td>10:30 AM</td>
<td>Russian Jazz - Open World Russian All-Stars FMC (Page 66)</td>
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<td></td>
<td>Move It! Body Percussion Plus - Diane Walker A-6.71 (Page 69)</td>
</tr>
<tr>
<td>11:00 AM</td>
<td>Hip Hop - Natalie duKane PEB 110 (Page 69)</td>
</tr>
<tr>
<td>11:15 AM</td>
<td>Brazilian Jazz Workshop - Trio de Paz featuring Nilson Matta, bass; Duduca da Fonseca, drums, and Romero Liumabo, guitar SUB BR (Page 65)</td>
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<tr>
<td></td>
<td>Patterns for Improvisation: Do a Lot with a Little - Corey Christiansen SUB BT (Page 67)</td>
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<tr>
<td></td>
<td>Smart Music for Jazz Solos, Combos and Bands - Bob Athayde Nut (Page 66)</td>
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<td></td>
<td>Composition, Technique and Improvisation in Different Settings - Anne Drummond FMC (Page 68)</td>
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<tr>
<td>11:30 AM</td>
<td>Broadway All That Jazz - Greg Halloran PEB 212 (Page 69)</td>
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<tr>
<td>12:00 PM</td>
<td>Latin Dance: Salsa/Mambo - Juliet McManis &amp; Salko Despotovski PEB 110 (Page 69)</td>
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<tr>
<td></td>
<td>How to Prepare for Your Audition - Paul Cortos LDS INST (Page 68)</td>
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<tr>
<td>12:30 P.M.</td>
<td>Sing Sing Sing - Jackie Ryan SUB BR (Page 68)</td>
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<tr>
<td></td>
<td>The Essence of Jazz Performance Style from Armstrong to Family Guy - Ira Nepus SUB BT (Page 66)</td>
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<tr>
<td></td>
<td>Roots of Swing - Swing Devils PEB 212 (Page 69)</td>
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<td>Brazilian Drumming - Edu Ribeiro with Jeff Hamilton Nut (Page 67)</td>
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<td></td>
<td>Musicality and Virtuosity - Clay Jenkins FMC (Page 68)</td>
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<tr>
<td>1:30 PM</td>
<td>Latin Dance: Cha Cha Cha - Juliet McManis &amp; Salko Despotovski PEB 110 (Page 69)</td>
</tr>
<tr>
<td>1:45 PM</td>
<td>Rhythm Tap - Melissa Woffell SUB BR (Page 69)</td>
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<tr>
<td>2:45 PM</td>
<td>Claudio Roditi and Benny Green SUB BR (Page 66)</td>
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<tr>
<td></td>
<td>Salo A Cappella Technique - Bob Stoloff SUB BT (Page 68)</td>
</tr>
<tr>
<td></td>
<td>The Lyrical Side of Saxophone Playing - Paul Cortos Nut (Page 67)</td>
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<tr>
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<td>Getting the Most Out of Your Rhythm Section - Bob Athayde FMC (Page 67)</td>
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<tr>
<td>2:00 PM</td>
<td>Swing Dance - Swing Devils PEB 110 (Page 69)</td>
</tr>
<tr>
<td>3:00 PM</td>
<td>From Brazil and Beyond - Joe Rio with Monte Alexander, Kenny Barton, Anthony Wilson Band SUB BR (Page 66)</td>
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<tr>
<td></td>
<td>Learning from the Jazz Masters: Developing a Jazz Vocabulary - Corey Christiansen SUB BT (Page 68)</td>
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<td>Rhythm Changes - After the Blues - Bob Athayde FMC (Page 68)</td>
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<tr>
<td></td>
<td>Trombone Talk - Ira Nepus Nut (Page 67)</td>
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<tr>
<td>3:30 PM</td>
<td>Latin Dance and Music - Juliet McManis, Salko Despotovski &amp; Musicians from JoseRio’s Jazz on the Latin Side All-Stars PEB 110 (Page 69)</td>
</tr>
<tr>
<td>7:00 PM</td>
<td>Hump’s Club KX</td>
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<tr>
<td>8:00 PM</td>
<td>Island Fever: Grooves from Brazil and the Caribbean KD</td>
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<tr>
<td></td>
<td>Following evening concert - Hump’s Club KD</td>
</tr>
</tbody>
</table>

**Building Abbreviations and Addresses**

(Refer to pages 16 & 53 for maps)

**On-Campus**
- KD = Kibbie Dome (1000 Student Drive)
- KVA = Kiva Auditorium, College of Education
- BLG = Boyd Campus Drive
- LDS INST = LDS Institute Building (901 Dean Ave.)
- LHSA = Lionel Hampton School of Music
- RCCH = Racheal Hall (3101 Boise Ave.)
- LSC = LSC Law School Courthouse (715 Regent St.)
- PEB = Physical Education Building (1060 Rayburn Street)
- SUB = Student Union Building Ballroom (109 Dawson Ave., 2nd Floor)
- SUB BT = Student Union Building Bosh Theatre (109 Dawson Ave., 2nd Floor)
- TLC = Teaching and Learning Center, Room 404 (675 S. Lewiston St.)

**Off-Campus**
- FMC = First Methodist Church (322 East 3rd St.)
- Nut = Nutt’s Theatre (516 South Main St.)

**Workshop Themes**

- Artistic Features (AF)
- Technology (T)
- History and World Jazz (HWJ)
- Master Class (MC)
- Hands On! (HO)
- Dance Workshops (DHW)
Friday, Feb. 27 Schedule

9:30 AM
- Come Watch! - Paul Keller w/ Lincoln Middle School 7th & 8th Grade Jazz Band II. Director: Joe Covi, Pullman, WA
- SUB BR (Page 68)
- How to Prepare for Your Audition - Paul Contos
- KVA (Page 68)

10:30 AM
- Steppin' - Mary Heller
- PEB 212 (Page 69)
- Vocal Improvisation - Bob Stoloff
- Nut (Page 68)
- Russian Jazz - Open World Russian All-Stars FMC (Page 66)

10:45 AM
- Swing Dance - Swing Devils
- PEB 110 (Page 69)

10:30 AM
- Move It! Body Percussion Plus - Diane Walker
- PEB 212 (Page 68)

11:00 AM
- Bobby McFerrin
- SUB BR (Page 66)
- The Essence of Jazz Performance Style from Armstrong to Family Guy - Ira Nebus
- KVA (Page 66)
- Hip Hop - Natalie DuKane
- PEB 110 (Page 69)
- Getting the Most Out of Your Rhythm Section - Bob Altindy
- Nut (Page 67)
- The Role of the Guitar in the Jazz Band and Small Combos - Corey Christiansen
- FMC (Page 67)

11:30 AM
- Broadway All that Jazz - Greg Halloran
- PEB 212 (Page 69)

12:00 PM
- Latin Dance: Salsa/Membo - Juliet McMain & Sasha Despotovski
- PEB 110 (Page 69)
- Creative Chord Spellings for Horn Players - Clay Jenkins
- LDS INST (Page 67)

12:30 PM
- Route of Swing - Swing Devils
- PEB 212 (Page 69)
- Playing Smart and Soulful: Jazz Theory for Teaching Improvisation - Jazz at Lincoln Center's Reggie Thomas, Joanna Massey
- FMC (Page 67)
- Chipping Away at Your Masterpiece: The Spirituality of Perfection in Music - Joe Locke
- Nut (Page 66)
- Rhythm Changes - After the Blues - Bob Altindy with Ira Nebus
- KVA (Page 68)

1:00 PM
- Latin Dance: Cha Cha Cha - Juliet McMain & Sasha Despotovski
- PEB 110 (Page 69)

1:30 PM
- Rhythm Tap - Melissa Woelfel
- PEB 212 (Page 69)

2:00 PM
- Ray Brown Tribute - Doc Skinner with Jeff Hamilton and Benny Green
- SUB BR (Page 66)
- Spontaneous Group Improvisation - Bob Stoloff
- KVA (Page 68)
- Swing Dance - Swing Devils
- PEB 110 (Page 69)
- Jazz Resources On-line - Paul Contos
- Nut (Page 66)
- Practice! Practice! Practice! - Corey Christiansen
- FMC (Page 68)

2:30 PM
- Tap It On Out! - Andrew J. Nerr
- PEB 212 (Page 69)

3:30 PM
- Playing Smart and Soulful: Jazz Theory for Teaching Improvisation - Jazz at Lincoln Center's Reggie Thomas, Joanna Massey
- FMC (Page 67)
- Playing Duets and Comping Alongside a Guitarist - Josh Nelson, Graham Dechter
- SUB BR (Page 67)
- Sound Is Fundamental - Clay Jenkins
- KVA (Page 67)
- Jazz Choir Open Rehearsal - Dan Baker
- KD (Page 67)

**Jazz - The New Frontier - Eldar Djanjigov Nut (Page 66)

4:30 PM
- Young Artist Concert
- KD

7:30 PM
- Hamp's Club
- KD

8:30 PM
- Sing and Swing plus a Tribute to Ray Brown
- Following evening concert - Hamp's Club
- KD

Building Abbreviations and Addresses (refer to pages 16 & 53 for maps)

**On-Campus**
- KD = Kiddie Dome (1001 Student Drive)
- KVA = Kva Auditorium, College of Education Bldg (921 Campus Drive)
- LDS INST = LDS Institute Building (902 Deakin Ave.)
- LSHAM = Lionel Hampton School of Music Rehearsal Hall (1010 Deakin Ave.)
- LSC = Ul Johnson School Courtroom (211 Raymond St.)
- PEB = Physical Education Building (2060 Raymond St.)
- SUB BR = Student Union Building Ballroom (209 Deakin Ave., 2nd Floor)
- SUB BT = Student Union Building Book Shop Theatre (709 Deakin Ave., 2nd Floor)
- TWC = Teaching and Learning Center, Room 040 (655 S. Live St.)

**Off-Campus**
- FMC = First Methodist Church (322 East 3rd St.)
- Nut = Nutten Theatre (316 South Main St.)
- Workshop Themes
- Artist Features (68)
- Technology (57)
- History and World Jazz (88)
- Director Helps (98)
- Master Class (50)
- Hands On (100)
- Dance Workshops (67)
Saturday, Feb. 28 Schedule

9:00 AM
- Putting Together a Combo - The Palouse Jazz Project
  SUB BR (Page 66)
- Playing Smart and Soulful: Jazz Theory for Teaching Improvisation - Jazz at Lincoln Center's Reggie Thomas, Joanna Massey
  NUT (Page 67)
- Zimbabwean Marimba Music - SeshiShaya Marimba Band
  FMC (Page 68)
- Tips for the Sax Section - How to Tune, Improve and Maintain Pitch - Paul Contos
  LSC (Page 66)

10:00 AM
- Big Hop - Natalie DuKane
  PEB 212 (Page 69)

10:30 AM
- All-Star Rhythm Section Featuring: Benny Green, piano; Graham Dechter, guitar; Paul Kaiser, bass; Clayton Carter, drums
  SUB BR (Page 66)
- The Role of the Guitar in the Jazz Band and Small Combos - Corey Christiansen
  LSC (Page 67)
- Creating Exciting Combo Chords With or Without a Vocalist - Josh Nelson
  FMC (Page 68)
- Finding Your Path to Your Place in Music - Mike Moreno
  NUT (Page 66)

11:00 AM
- Swing Dance - Swing Devils
  PEB 212 (Page 69)

12:00 PM
- Making a Solo Out of One Note - Bob Athyade with guests Ira Nepus and Clay Jenkins
  FMC (Page 68)
- Composition, Technique and Improvisation in Different Settings - Anne Drummond
  NUT (Page 68)
- Vocal/Body Percussion - Bob Scollof
  LSC (Page 68)
- Saxophone Fundamentals - Vanessa Siebert
  LDS INST (Page 69)
- Latin Dance: Salsa (Mambo - Juliet McMaine & Satko Despotovski)
  FMC (Page 67)
- The Vibeaphone in Jazz - Where It’s Been, Where It’s Going - Joe Locke
  NUT (Page 67)

12:30 PM
- Zen and the Art of Vocals - Gretchen Parlato and Mike Moreno
  SUB BR (Page 66)
- Brush Circles - Clayton Cameron
  TLC 040 (Page 68)

1:00 PM
- Sahibs For Get Ready for the Dance Floor - Sarah Bloomberg
  PEB 212 (Page 69)

1:30 PM
- Learning from the Jazz Master's Developing a Jazz Vocabulary - Corey Christiansen
  LSC (Page 68)

2:30 PM
- Big Bands of Yesterday and Players of Tomorrow - Doc Skinner with Wally Gator Watson and Eddiey Ejginov
  SUB BR (Page 66)

3:00 PM
- Transcribing Music - Vern Siebert
  LSC (Page 69)
- Latin Dance Pedagogy: Salsa, Cha Cha, Mambo - Juliet McMaine & Satko Despotovski
  PEB 212 (Page 69)
- 50 Ways to Improve Your Jazz Band in 50 Minutes - Bob Athyade
  FMC (Page 67)

3:30 PM
- Young Artist Concert
  KD

4:00 PM
- Everybody Dance: Moving to Sounds of Yesterday and Tomorrow
  KD
- Following evening concert - Hamp's Club
  KD

8:30 PM
- Building Abbreviations and Addresses
  (refer to pages 16 & 53 for maps)

On-Campus
- KD - Kribb Dome (1000 Stadium Drive)
- KVA - Vista Auditorium, College of Education (801 921 Campus Drive)
- LDS INST - LDS Institute Building (902 Deakin Ave.)
- LHSOM - Lied Hampton School of Music Ralston Hall (1070 Blake Ave.)
- LSC - Lied Low School Courtyard (771 Rayburn St.)
- PEB - Physical Education Building (760 Rayburn Street)
- SUB BR - Student Union Building Ballroom (709 Deakin Ave., 2nd floor)
- SUB BT - Student Union Building Bonham Theatre (709 Deakin Ave., 2nd floor)
- TLC - Teaching and Learning Center, Room 040 (875 S. Lee St.)

Off-Campus
- FMC - First Methodist Church (322 East 3rd St.)
- NUT - NUT Theatre (516 South Main St.)

Workshop Themes
- Jazz Artistic Features (AF)
- Technology (T)
- History and World Jazz (HW)
- Master Class (MC)
- Hands On (HO)
- Dance Workshops (DW)

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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
A Legacy of Leading

A History on Hamp and his Festival...

As a National Medal of Arts recipient, the Lionel Hampton International Jazz Festival is following some very big shoes, including the footsteps of Lionel Hampton who was awarded the medal in 1996. The National Medal of Arts, the nation's most prestigious arts award, was awarded to the Festival in November of 2007 by President George W. Bush.

The University of Idaho is the first public university to receive the award, which was created by Congress in 1984.

The first University of Idaho Jazz Festival took place in 1967, with a dozen student groups and one guest artist, Buddy Briscoe. The Festival continued to grow from there, erupting onto the national stage in 1981, when students and spectators packed in to hear Ella Fitzgerald.

In 1984, the Festival's most important relationship took shape when Lionel Hampton joined the excitement in Moscow. Inspired by the enthusiasm of the students, Hampton pledged his support to the Festival. This was the beginning of a long-standing partnership between Hampton, Emeritus Executive Director Dr. Lynn J. Skinner and the Festival. In 1985, the Festival took on Hampton's name, becoming the first and only jazz festival named for an African-American jazz musician.

Lionel Hampton was one of the most extraordinary musicians of the 20th century and his artistic achievements symbolize the impact jazz music has had on our culture in the 21st century. Given his first drum lessons by a Dominican nun at the Holy Rosary Academy of Wisconsin, Lionel Hampton evolved into a well-respected and well-developed musician.

In 1939, Hampton was called to a recording session with Louis Armstrong, and during a break Hampton walked over to a vibraphone and started to play. He ended up playing the vibes on a song during the session and the song became a hit. Hampton had introduced a new voice to jazz and he soon became the "King of the Vibes."

Hampton went on to create more than 200 works, including the jazz standards "Flying Home," "Evil Gal Blues," and "Midnight Sun." He also composed the major symphonic work, "King David Suite."

Hampton began working with University of Idaho in the early 1980s to establish his dream for the future of music education. In 1985, the University named its jazz festival for him, and in 1987 the University's music school was named the Lionel Hampton School of Music.

More than twenty years later, the University of Idaho has developed an unprecedented relationship with Hampton by ensuring that his vision lives on through the Lionel Hampton International Jazz Festival, its School of Music, and its Jazz Special Collections. Each piece of the University's jazz arrangement has been designed to help teach and preserve the heritage of jazz.

For 42 years, the Lionel Hampton International Jazz Festival has been dedicated to enhancing musical opportunities and educational experiences for young artists, it strives toward a brighter future by connecting students to professional masters in the music industry. Adjudicated student performances, artist and educator workshops and clinics, online educational opportunities and resources, and the Jazz in the Schools program (see page 54) combine to bring the mission of the Festival to life.

The University of Idaho Lionel Hampton International Jazz Festival is dedicated to celebrating and maintaining jazz music for future generations. We inspire students, educators, artists and audiences of all ages to enhance their appreciation, understanding and performance of jazz through educational programming and inspirational performances.
Additional Festival Transportation

Festival transportation is available Wed., Thurs., and Fri. (no services on Sat.) by using Moscow Valley Transit's city public transportation system. Additional buses have been added to MVT's fixed routes offering service every 15 minutes. There are two routes to choose from, a west loop and an east loop. Each begins at the University of Idaho Human Resources Bldg. (415 W. 6th St.) during the Festival beginning at 6:40 a.m. Service is provided at no charge to the rider. A map is located at the bottom of the page. Pick up locations include:

**WEST LOOP**
- University of Idaho Human Resources Bldg. (415 W. 6th St.)
  Use this drop off for activities in the SUB, and LDS Institute
- LLC (6th and Line Street)
  Use this drop off for activities in the Idaho Commons
- Wallace Complex (1080 W. 6th Street)
  Use this drop off for activities in the Law School Court Room, KIVA, PEB, and Kibbie Dome
- WinCo Supermarket (1700 West Pullman Road)
  If you're staying at the University Inn, walk over to this stop.
- 'A' Street west of Baker
- 'A' Street west of Peterson
- 'A' Street at Cherry
- Almon at 'E' Street
- 'E' Street at Main
- Friendship Square (Downtown Moscow)
  Use this drop off for NuArt Theatre
- Main Street at Gritman Hospital
- College at Railroad
- Returns to University of Idaho Human Resources Bldg.
  (415 W. 6th St.)

**EAST LOOP**
- University of Idaho Human Resources Bldg. (415 W. 6th St.)
  Use this drop off for activities in the SUB, LDS Institute and Lionel Hampton School of Music
- Friendship Square (Downtown Moscow)
  Use this drop off for NuArt Theatre
- Moscow High School / 1912 Bldg (402 East 5th Street)
  Use this drop off for MHS and First Methodist Church
- 3rd Street at East City Park
- 'E' Street at Hayes
  Use this drop off for events at Moscow Junior High School
- 6th Street at Mountain View
  Use this drop off for events in the Nazarene Church
- Blaine at Eastside Marketplace
- Snyder at Hawthorne Street
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Wednesday Artists

Claudio Roditi
Integrating post-bop elements and Brazilian mythic conceptions into his palette with ease, Claudio Roditi plays with power and lyricism. This versatile bandleader is in demand as a leader, a studio musician and a sideman.

Born in 1946 in Rio de Janeiro, Brazil, Roditi began his musical studies when he was just five years old. By the time he was 12, he had already become a serious jazz listener. Eight years later, he was named a finalist in the International Jazz Competition in Vienna, and the following year, he moved to Mexico City where he was active on the contemporary music scene.

Roditi relocated to Boston in 1979 and studied at Berklee College of Music. Later he joined the faculty of the School of Contemporary Music and rounded out his schedule with club and concert performances. In 1996, Roditi finally made the move to the jazz mecca of the world, New York, where between tours and worldwide performances, he continues to call home.

Jackie Ryan
Any jazz singer who can claim praise from the likes of Clark Terry, Jon Hendricks and Terry Gibbs deserves careful consideration. Among the many jazz greats Jackie has sung, recorded, or toured with are Clark Terry, Toots Thielemans, Cyrus Chestnut, Red Holloway, Jon Hendricks, and (on Hendricks), Jackie has been blessed with a three and a half octave range. Add to that her remarkable vocal attributes: a timbre that ranges from whiskey-and-honey chest notes to clear-as-air head tones; the capacity to slip and slide with ease across everything from gospel melodies to blues balls; and a sense of phrasing that manages the difficult feat of telling a lyrical story.

Her mother, who was Mexican, created Spanish folk songs to her when she was a child (Jackie often includes a Spanish song on her CDs as a tribute to her roots). Her father, who is Irish, is a classically-trained baritone who sings in several languages. So it is not by accident that her appeal "bridges the gap between both geography and generations," as BILLBOARD so aptly put it.

Jackie's newest CD, "You And The Night And The Music," released in the fall of 2007, was #1 nationwide on JazzWeek's Industry standard chart, and topped the charts in the USA for seven solid months! It features Red Holloway and is backed by the Jeff Hamilton Trio.

www.jackieryan.com

Jose Rizo’s All Stars

Jose Rizo’s "Jazz on the Latin Side All Stars" is a 15-piece ensemble made up of legendary figures, world-class studio musicians, great jazz artists, and capable bandleaders. This ensemble was formed a few months after a big jam session at B.B. King’s on the Universal City Walk in the Los Angeles area.

Band leader/jazz radio announcer Jose Rizo named the band after his Latin Jazzesville program: "Jazz on the Latin Side" on KXYL 89.1 FM (KXLC) in Long Beach, California. The "Jazz on the Latin Side All Stars" proudly represent KXLC where they perform.

Ensemble members and relating members include: Jules Almaro (sax), Marvin "Smitty" Smith (drums), Danny Zorico (flute/musical director), Rosendo Aguilera (congas), Poncho Sanchez (congas), Alex Acuna (drums), Freddie Gregg (lead vocals/simbales), Francisco Torres (trumpet/bass/vocal arranger), Rene Camacho (bass), Edwin Watson (trumpet), Sal Coccisio (trumpet), Robert Koiwi (alto sax), Scott Martin (baritone sax), Gilbert Castellanos (trumpet), Eric Jones (trumpet, trombone), Jimmy Bruchy (trombone), Joe Rockett (piano), and Luis Eric Gonzales (drummers).

"The Last Bullfighter," their first recording as an ensemble, reached #10 on the national jazz charts (Jazz Week). Their new CD "Tamboreo" is steadily climbing the national top-50 jazz charts (Jazz Week), debuting at #29. The "Jazz on the Latin Side All Stars" have recently performed at the Hollywood Bowl, Central Avenue Jazz Festival, "Yiddin", John Aron's Fusion, and the Manhattan School of Music. The band also performed at the Bandelok Festival in Germany.

Ambrose Akinmusire
Ambrose's conceptual extension into a new musical language is never to the exclusion of beauty. As one who listens intently, he values the fertility of a piece of communication, and sensually. Ambrose began conceptualizing early as a musician, theorizing and experimenting as a catalyst for development, as he seeks other genres of music to analyze and expose, drawing inspiration from such musicians as Bkjk and Chopin. Ambrose’s music restructures accepted notions of jazz in a way that reflects his ability to recognize nuances, melodies, and patterns. First playing piano at the age of three, his familiarity with music began long before putting his mouth to a trumpet. He is relentlessly opposed to stagnation, seeking movement in both his music and his life. Before he was sixteen, Ambrose had already performed with such famed musicians as Joe Henderson, Joshua Redman, Steve Coleman, and Billy Higgins. After graduating from Berkeley High School, he moved to New York to begin a scholarship at the Manhattan School of Music.

Throughout his studies, Ambrose continued to tether audiences to his concepts and his sound. His exposure to dynamic modes of playing and to musicians with accumulated experiences only promoted the development of his own distinct musical style. Ambrose is a recent graduate of the Masters program at USC, and also the Monterey Institute. Most recently Ambrose is the winner of both the 2007 Carrine Caruso International Jazz Trumpet Solo Competition and 2007 Thelonious Monk International Jazz Composition Competition. www.ambroseakinmusire.com
Thursday Artists

GROOVES FROM BRAZIL AND THE CARIBBEAN
Presented by Horizon Air at 8 p.m.
Monty Alexander's "Jazz and Roots" Project
Kenny Barron's "Canta Brazil" with Trio da Paz and Anne Drummond, flute
The Anthony Wilson/Chico Pinheiro band

Anne Drummond

From an early age Anne studied both jazz piano and classical flute. Drummond began gaining complimentary reviews from age sixteen, winning several awards for her piano, flute and trombone playing. She scored multiple honors at the famed Lionel Hampton Jazz Festival in Moscow, Idaho, as well as at Jazz at Lincoln Center's Essentially Ellington Competition.

In 1999, Drummond moved to New York and studied piano with Kenny Barron at the Manhattan School of Music. At one of her practice sessions with Barron, Drummond brought along a flute she had just purchased. Unaware that she was fluent on the instrument, Barron asked her to play. He was immediately impressed and asked her to join him in the studio for an experimental project and later to join his group. Canta Brazil. That band included the top-notch Brazilian group Trio da Paz.

Drummond appeared on Barron's 2002 CD, "Canta Brazil", leading her to be named a Rising Star in DownBeat's 2003 Critics Poll, and on his 2004 CD "Imagia". At Manhattan School of Music, she met Stefan Harris, who also took her under his wing. She was invited to record on two of his CDs, the Grammy-nominated "The Grand Unification Theory" and "Evolution".

Whether performing Brazilian, classical or straight-ahead, as a composer, leader or sideman, Anne Drummond is committed to distinguishing the sound of the flute and will undoubtedly leave a unique and beautiful mark on the face of music.

AnneDrummond.com
www.karenkennedy.net

Trio da Paz

Featuring three of Brazil's most in-demand musicians, Trio da Paz updates the infectious spirit of jazz-oriented Brazilian music. Formed in 1990 by Romero Lubambo, Nilson Matta and Duduka da Fonseca, the Trio deftly blends Brazilian jazz with their harmonically adventurous interactions, daring improvisations and driving rhythms.

Nilson has long been considered one of Brazil's best players. Since his arrival in New York in 1985, he has become the first call of many of the top US musicians. Nilson studied bass at the Federal University of Rio de Janeiro (UFRJ) with Sandrin Sergio, Brazil's premier classical bass player. In 1985 he moved to New York City.

Romero was born in Rio de Janeiro in 1955, and studied classical piano and music theory as a young boy. From the time he played his first notes on the guitar at age thirteen, he devoted himself to that instrument. In 1985 he left Brazil for New York, where he became very much in demand not only for his authentic Brazilian sound, but also for his command of a variety of styles.

Duduka was born in Rio de Janeiro, Brazil. Duduka began playing the drums at the age of thirteen. By fifteen he was appearing on television, and also performing and recording with top Brazilian musicians. In 1975 Duduka moved to New York, establishing numerous Brazilian Jazz Groups. From 1984 to 1999 Duduka was a member of the faculty at the Drummer's Collective in NYC, conducting workshops and private lessons.

www.triodapaz.com

Kenny Barron

Born in 1943 in Philadelphia, Barron was the younger brother of saxophonist Bill Barron, and played in his bands, and in Mel Lewis's R&B band in his hometown before heading to New York in 1961. After successful tours as a sideman with Ray Haynes, Lou Donaldson and Lee Morgan, Barron landed influential gigs with Dinny Colpess (1962-66), Freddie Hubbard (1966-70), and Yusuf Lateef (1970-75). In the late eighties, Barron teamed up with Stan Getz, resulting in the Grammy-nominated legendary duo recording, "Peoples Time". Barron went on to garner eight additional Grammy nods for his work as a bandleader. In addition to his work as a leader, Barron worked as a sideman to a wide range of artists, from Ron Carter, James Moody and Max Jackson, to Buddy Rich and vocalist Regina Carter.

Barron also enjoys a successful career as an educator. He was a full-time instructor at Rutgers University and now teaches at The Juilliard School and Manhattan School of Music. In April 2005, Jazz at Lincoln Center hosted a three-week Kenny Barron Festival, during which time he was inducted into the American Jazz Hall of Fame. In addition he has been named best Pianist multiple times by DownBeat Critics Poll and Readers Poll, Jazz Times, Jazziz and the Jazz Journalist Association.

www.kennybarron.com
www.karenkennedy.net

2009

Lionel Hampton Jazz Festival

22 42nd Annual Lionel Hampton International Jazz Festival
Thursday Artists

Monty Alexander

By grafting the traditions of American jazz to his authentic Jamaican roots, pianist Monty Alexander has spent a lifetime exploring the rich depths of musical and cultural diversity. In a career spanning four decades, he has performed and/or recorded with artists from every corner of the musical universe: Frank Sinatra, Ray Brown, Dizzy Gillespie, Sonny Rollins, Quincy Jones and many more.

Born and raised in Kingston, Jamaica, he took his first piano lessons at age six. During his teen years, he enjoyed the performances of Louis Armstrong and Nat “King” Cole at the Cariib Theater in Jamaica.

Alexander came to the United States at the end of 1961. Less than two years later, he landed a gig with Art Mooney’s Orchestra in Las Vegas, where he caught the eye of New York City club owner Billy Rizzo and his friend, Frank Sinatra. Rizzo hired the young pianist to work in his club, where he accompanied many well-known performers, including Sinatra. Before long he was working with Dizzy Gillespie, Clark Terry, and Sonny Rollins.

To date, Monty Alexander has recorded over 60 albums as a leader. Separate and apart from being the best musician he can be, “My goal is to uplift,” says Alexander. “The piano, to me, is a vehicle for connecting to other human beings. I’m very open to all forms of music. I’m not a bebop musician, I’m not a cool musician. I’m not a reggae musician. I’m a musician who loves it all.”

www.montyallexander.com

Chico Pinheiro

One of the leading figures in modern Brazilian music, guitarist/composer/arranger Chico Pinheiro was born in São Paulo. Self-taught, Pinheiro started playing the guitar and the piano when he was 7 years old. After starting to perform professionally at age 15, he rounded out his musical education with a stay in Boston, where he received his music degree from Berklee College of Music (Summa cum laude), studying with legendary teachers Mick Goodrick and Hal Crook and winning several academic/musical prizes there during his studies.

Not only an exceptional guitarist with a wonderful sound and great fluidity, Chico Pinheiro is a unique composer of originality and maturity.

Today, Chico is already a remarkable presence in and outside the Brazilian music scene, who has distinguished himself as a guitarist, composer and arranger. He has performed and recorded with the “cream of the crop” of Brazilian artists such as Rosa Passos, Chico César, Dori and Danilo Caymmi, João Donato, Johnny Alc citing Caneco, César Camargo Malta, while also making his mark internationally, recording and playing with Roberto Fonseca, Cachalot Lopez, Four Time, Mark Turner, Chris Potter, Brad Mehldau, Eddie Gomez, Claudia Roditi, Dudu da Fonseca, Anthony Wilson, Victor Mendosa and Giovanni Hidalgo among others.

www.chicopinheiro.com

Anthony Wilson

Grammy-nominated guitarist/composer/arranger Anthony Wilson is one of the leading jazz musicians of his generation. He has recorded six solo albums since 1997. The most recent, “Power of Nine,” (2006, Groove North) was included in The New Yorker’s roundup of the top ten jazz recordings of the year.

A sensitive and gifted accompanist as well as a formidable soloist, Anthony Wilson has been an indispensable member of Diana Krall’s band since he joined her in 2001 for a series of performances at Paris’ Olympia Theater. The performances were collected on the Grammy-winning CD/DVD “Live In Paris” widely considered a classic. Recent recordings and live appearances with Madeleine Peyroux, Al Jarreau and Aaron Neville have served to spotlight Wilson’s growing artistry, musical flexibility and improvisational authority. Bonneville Wallace, Larry Goldings, Joe Henry, Harold Land, Chris Botti, the Clayton-Hamilton Jazz Orchestra, and his father, legendary composer/arranger/bandleader Gerald Wilson, are just a few of the well-respected musicians with whom Anthony Wilson has forged fruitful, lasting partnerships. A skilled, inspired composer and arranger with a deep understanding of tradition and an equal willingness to take risks, Wilson won the Thailandian Mark Institute International Composers’ Composition Competition in 1995, and has received numerous commissions for small- and large-scale original works. Every year since 2000, Anthony Wilson’s considerable talents as a “triple-threat” guitarist/composer/arranger have landed him at the top levels of all three of those categories in Downbeat magazine’s International Critics’ poll.

www.anthonywilsonmusic.com
Selected for use by the Lionel Hampton Jazz Festival

John Clayton

In 2008 for his arrangement of "I'm Going to Live Till I Die" featured on Queen Latifah's CD entitled "Travlin' Light," he recently produced recordings for Regina Carter, Sachal Vasandani and Sara Gazarek. He arranges for Michael Bublé, Quincy Jones and Natalie Cole, and has recorded and played with Cladys Knight, John Pizzarelli, Diana Krall, and many more. He is a past president of the International Society of Bassists and serves as president of the American Society of Music Arrangers and Composers. Did you know that John Clayton was born in Venice, California in 1952 as the oldest of seven children? John remembers, "My mother played the earliest role in my introduction to music. She played piano and organ for our Baptist church and conducted the choir."

He began playing the piano around the age of eight and says his mother inspired both he and his brother, Jeff, to play. When John was 13, he was allowed to choose an instrument to learn. He selected the bass and worked hard to develop his skills. The successful arrangement of "I'm Going to Live Till I Die" and his award-winning recordings have helped him achieve his goal of earning a living as a musician. His dedication and hard work have paid off, and he continues to perform and record with some of the top names in the music industry. John is a true musician's musician, respected and admired by his peers. His talent and passion for music have brought him great success and he continues to inspire others to pursue their dreams. His legacy continues to grow and he remains a beloved figure in the world of music. For more information about John Clayton and his music, visit his website at www.johnclaytonmusic.com.
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The Monty Alexander Trio with John Clayton, bass,
and Jeff Hamilton, drums

Bobby McFerrin

Bobby McFerrin is one of the natural
wonders of the music world. A ten-time
Grammy Award winner, he is one of the
world's best-known vocal innovators and
improvisers and a passionate spokesman
for music education. His recordings
have sold over 20 million copies, and his
collaborations including those with with
Yo-Yo Ma, Chick Corea, and Herbie Hancock
have established him as an ambassador for
both the classical and jazz worlds.

With a four-octave range and a vast ar-
ray of vocal techniques, McFerrin is a no more
singer; he is music's best true Renaissance
man, a vocal explorer who has combined
jazz, folk and a multitude of world music influences - choral, a cappella
and classical music - with his own ingredients.

"Unconventional" is a good way to describe the career of Bobby
McFerrin. Those familiar with McFerrin's shows, whether as a conductor or
a vocalist, know that each one is a unique event that resonates with the
unexpected. As one of the foremost gendarmes of music's rich heritage, he
remains at the vanguard with his natural, beautiful and timeless music that
transcends all borders and embraces all cultures.

This Friday night performance will feature Bobby McFerrin and John
Clayton collaborating to create a unique tailored performance for the audience of the Lionel
Hampton International Jazz Festival. It
will be designed for the students and the casual concert goer, and will
provide them an experience that could happen in no other place and at
no other time.

www.bobbymcferrin.com
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Photo by Stewart Cohen

Monty Alexander
See bio on page 25

John Clayton
See bio on page 27

When you want originality and versatility,
you want Jeff Hamilton, it's 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. As well as recording and
performing throughout the world, Jeff
 teaches, arranges and composes.

Leonard Feather described Jeff's work
with Oscar Peterson as "the drummer whose
intelligent backing and spirited solo work
met Peterson's high standards."

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 Har-
man and the Thundering herd. He was then invited by Ray Brown to join
the L4K, replacing Shelly Manne. From 1983 to 1987, Jeff performed with
Ella Fitzgerald, the Count Basie Orchestra, Rosemary Clooney and Monty
Alexander. Jeff began his association with the Ray Brown Trio at the Lionel
Hampton Jazz Festival in 1988 and in 1995, began concentrating on his
own trio. Jeff was named the #1 mainstream jazz drummer by readers of

www.hamiltonjazz.com

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Piano prodigy Eldar Djangirov
Vocalist Gretchen Parlato
The Lionel Hampton New York Big Band with Joe Locke, vibes, and special guests Ed Shaughnessy, drums, and tap dancer Andrew J. Nemr

Gretchen Parlato
"The first thing you notice about Gretchen Parlato is that she's a singer with a deep, almost magical connection to the music," says jazz legend Herbie Hancock. "She takes a lot of chances with her understated style, and it works. Every note is expressive, powerful, and pretty. And most important, her heart is in the right place."
Gretchen's artful leanings became a full-time vocation when she entered the Los Angeles County High School for the Arts. At 16, she was selected for a solo role in an L.A. Opera production and solo performance at the John Cage Retrospective at MoCA, where music was transformed from fun hobby into the early stages of an artistic career. During these years at LACHSA, her love for Jazz and Brazilian music blossomed.
Her African percussion courses cultivated a facility for rhythm that led Gretchen to attend UCLA, earning a Bachelor of Arts in Jazz Studies. She continued her study and performance of Brazilian music as well as the Portuguese language, and deepened her study of jazz with Kenny Burrell, Gerald Wilson and vocalist Tenney Sutton, studying and performing music and dance of Chica with Kobia Ludvigo.
In 2001, Gretchen was the first vocalist to be accepted into the Thelonious Monk Institute of Jazz Performance. In 2004, Gretchen won the prestigious Thelonious Monk Competition. In the Fall of 2003 Gretchen moved to New York, where she quickly created a buzz, working with some of the top musicians on the scene.
www.gretch parlato.com    www.karenkennedy.net

Eldar Djangirov
Hard bop/post-bop pianist Eldar Djangirov has accomplished something that the vast majority of jazz artists - pianists or otherwise - will never accomplish: he landed a contract with a major label and received a Grammy nomination before he could legally have a drink. Eldar has recorded five albums including three with Sony Classical including the most recent Grammy nominated album, "Re:Imagination."
Eldar came to the US from Kyrgyzstan in the former Soviet Union when he was nine. His first performance appearance in the US was at the Interlochen Center for the Arts in Michigan. He quickly moved up the ranks and was featured on Marian McPartland's NPR Piano Jazz radio show at the age of 11.
Eldar has appeared at many festivals including JAZZ, Lionel Hampton, Jakarta, SxSW, and CMJ, and has toured throughout North America, Europe and Asia. He has performed at venues ranging from the Hollywood Bowl to Carnegie Hall and has played at the most notable jazz venues in the world including Blue Note NY, Japan, Italy, the Vanguard, Dizzy's, Yoshi's, Jazz Alley, and more. Eldar has been seen on national TV including the 2002 and 2008 Grammy's, Conan O'Brien, The CBS Saturday Early Show and Jimmy Kimmel Live.
2008 is a banner year for Eldar including a 2008 Grammy Nomination for Best Contemporary Jazz Album. Eldar currently lives in New York City.
www.eldarjazz.com

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

Currently under the direction of Cleve Guyton, Jr. on alto saxophone and flute, with arrangements by tenor saxophonist Laron Bryant and noted trumpet star Claudio Tony Barnes, the rollicking Hampton Big Band continually 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.

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

Joe Locke

Joe Locke is considered by many to be the most gifted vibraphonist of his generation. His international reputation as a player, composer, band leader and conceptualist has been further enhanced recently by the accolades he has received for the creative output of his touring and recording projects. He has been voted the #1 vibist in Down Beat Magazine’s Critics Poll (1989) and Barratt’s International Jazz Poll, was honored with the "Mallet Player of the Year" Award by the Jazz Journalists Association (JJA) in 2006, and has received two Golden Ear "Concert of the Year" Awards — in 2005 with the Joe Locke / Geoffrey Keezer Group for their concert at the Ballard Jazz Festival, released on CD as "Live in Seattle" on the Origin label, and for his performance at the Port Townsend Jazz Festival.

Locke’s recording "Reditation," a tribute to vibists master Milt Jackson, stayed at number one on Jazz Week’s national radio chart for an unprecedented 8 weeks in 2005 / 2006. Joe Locke has released more than 25 recordings as a band leader, and appeared on almost 100 albums as a guest artist.

A list of the artists Joe has performed and recorded with exhibits his diverse musical talent. That list includes Eddie Henderson, Cecil Taylor, Kenny Barron, Ron Carter, Jimmy Scott, Rod Stewart, Harry Hullock, Bob Berg and Jeff "Tain" Watts, to name only a few.

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CONCERTS

Andrew J. Nemr

An experienced vocalist, Andrew has performed in various venues nationally and internationally including the Blue Note Jazz Club, NYC Town Hall Theatre, NYC The Duke Theatre, NY, and the Bloomberg Theatre, London, England. Andrew was featured alongside jazz greats Clark Terry, Jimmy Heath, Hank Jones, James Carter, and John Faddis in A Great Night in Harlem at the Apollo Theater, NY, in support of the Jazz Foundation of America and, additionally on Harry Connick Jr’s Only You Tour at Proctors Theatre, Schenectady, NY. He most recently has been the featured tap dancer with the Duke Ellington Orchestra presenting Duke Ellington: The Sacred Concerts. In his efforts to continue to champion the art form of tap dance, Andrew co-founded, along with Gregory Hines, the Tap Legacy Foundation, Inc. which produces The Annual Finger Lakes Tap Dance Festival. Andrew is an Advisory Board member of the New York Committee to Celebrate National Tap Dance Day. Andrew has been blessed to receive the guidance of many of the great tap dancers including Eddie Brown, Harold Cromer, Dr. Bunny Briggs, Dr. Jimmy Slyde, Dr. James "Butter" Brown, Lefty Myers, Ernest "Browne" Brown, Henry "Pharo" Roberts, Dr. Henry LeFarr, Diane Walker, Savion Glover, and Gregory Hines.

Andrew holds a BFA in Computer Art from the School of Visual Arts and is certified in the Active-Isoleated Flexibility System by the Wharton Performance Group. Andrew performs regularly with the legendary Les Paul at the Iridium Club, NYC, and is on the faculty of Steps on Broadway, NYC. www.23prime.com
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Benny Green

Born in New York in 1963, Benny Green grew up in Berkeley, California, and began classical piano studies at the age of seven. Influenced by his father, a tenor saxophonist, his attention soon turned to jazz. "I began trying to improvise on the piano, imitating the sounds I'd been hearing from my father's collection, which included a lot of Monk and Bird... It was a gradual process of teaching myself."

As a teenager he worked with Eddie Henderson, and got some big band experience with a 12-piece group led by Chuck Israels. After his graduation, Benny freelanced around the bay area for a year, and then moved to New York in the spring of 1982.

After a short stint with Bobby Watson, Green worked with Betty Carter between 1983 and 1987, the year he joined Art Blakey's band. He remained a Jazz Messenger through late 1989, at which point he began working with Freddie Hubbard's quartet.

In 1993 Oscar Peterson chose Benny as the first recipient of the City of Toronto's Cohn Gould International Prolific Prize in Music. That year, Green replaced Celia Harris in Ray Brown's trio, working with the veteran bass player until 1997. From 1997 on, Benny resumed his freelance career, led his own trios, and concentrated on his solo piano performances.

www.bennygreenmusic.com
www.amstittls.com

Paul Keller

Paul began studying the string bass at age 12 and played his first gigs in his hometown of Grand Rapids. MI. He continued his classical music education at the University of Michigan. Today, Paul is one of the busiest bassists in the Detroit area. He leads the 16-piece Paul Keller Orchestra which plays original, obscure and classic big band material collected from all periods of jazz history.

Paul is co-leader of the popular Keller/Kocher Quartet. Formed in 1987, the ensemble is a three horn sextet featuring some of the best Ann Arbor and Detroit area musicians.

He has also played with jazz greats Joe Williams, Cab Calloway, Panama Francis, Oliver Jones, Gildo Barbosa, Mark Murphy, Jeanie Bryson, Doc Cheatham, Hal Gipson, Crone Bercovici,arris Tunney, Eddie Daniels, Mike Mower Miller, Jay McShann, Don Thompson, Branford Marsalis, Barry Harris and James Moody.

In 1993, Paul recorded an album for Columbia Records with guitarist Russell Malone, entitled "Black Butterfly." With Malone, Paul has played the Blue Note NYC, Lincoln Center and many major jazz festivals including the JVC, Newport, Sunfest and Playboy Festivals, as well as the Istanbul Jazz Festival in Turkey. In 1995, Paul began working regularly with pianist/vocalist Diana Krall. Along with Russell, Malo, Paul appears on Diana's Grammy-nominated CD, "All for You."

Paul is currently on the faculty of the University of Michigan in the Jazz Studies Program and conducts improvisation clinics and workshops throughout the mid-west.

www.paulkeller.com

Graham Dechter

Los Angeles based guitarist, Graham Dechter is one of the most promising young jazz musicians on the scene today. At age 19, Dechter became the youngest member of the acclaimed Clayton-Hamilton Jazz Orchestra (CHJO), which last year was named best big band in JazzTimes magazine.

Through his association with CHJO and other playing experience, he has had the opportunity to perform with jazz greats Jack Hampton, John Clayton, Jeff Clayton, Nettie Wilson, John Pisano, Ernie Andrews, Barbara Morrison, Red Holloway, Les McCann, Regina Carter, Steffie Harris, Marlene Shaw, Kurt Elling, Roy Haygrove, Russell Malone, Roberta Gambarini, Gilbert Castelanos, Clark Terry, James Moody, Jimmy Heath, Frank wsz, Phil Woods, John Faddis, Billy Taylor, Quincy Jones and Snooky Young.

Dechter's musical education is also impressive, having studied at the Idyllwild Arts Academy, the Eastman School of Music and California Institute of the Arts. His list of teachers include: guitarists Larry Kenone, Jim Fox and Peter Bernstein, as well as: saxophonist George Coleman and bassist Marshall Hawkins, both veterans of the Miles Davis Quartet. As well as being an accomplished guitarist, Dechter also arranges and composes for different ensembles including his own trio, a group that sheds new light on well known standards. Graham Dechter's playing style is forward-thinking yet firmly rooted in swing and the straight ahead jazz tradition.

grahamdechter.com

Clayton Cameron

Clayton Cameron has a dynamic career that has already crossed many barriers in the world of music. From Sammy Davis Jr. to Tony Bennett, Clayton continues to push the envelope of contemporary drumming and brushes to their very limits.

Born in Los Angeles, California, Clayton began playing bongos at the age of seven. By age twelve, his fascination with drums became so apparent his parents decided to buy him his first drum set. Clayton went on to get a degree in music from California State University at Northridge. During college, he played in clubs around LA behind artists who were mentors to him. After graduating from college, Clayton moved to Las Vegas to perform. Soon, Clayton was hired to be the drummer for Sammy Davis Jr. During those years Clayton also played for Sammy's Rat Pack friends Dean Martin and Frank Sinatra. The three toured together in 1988-89 selling out theaters and stadiums alike.

In 1990 Clayton finished production on his instructional video, "The Living Art of Brushes." It was the first video dedicated to the art of playing brushes.

In April 1993, he started what has been an unbelievable six years of world wide touring and recording with the incompareable Tony Bennett. During Clayton's time with Tony Bennett the group has performed with many great artists including Frank Sinatra and more recently with Billie Joel, Sting, Mario Canes, Brandi, the Back Street Boys, James Taylor, K D Lang, Elvis Costello and Ricky Martin.

www.claytoncameron.com
Student Opportunities

The Lionel Hampton International Jazz Festival is proud to be a leading provider of jazz music education to thousands of students from across the nation and Canada. Every year, the Festival kicks off an array of workshops and clinics, student performances and concerts to provide students the skills to enhance their knowledge, understanding and appreciation of the art of jazz. In February, a multitude of acclaimed master musicians, educators and artist educators from all over the world come together to give students and directors a priceless experience in music education.

Workshops and Clinics

As students gather in Moscow during the week of the Festival, a host of clinics and workshops are offered around town. Each clinic and workshop presents one of the Festival's special guest artists, educators or artist educators.

Clinic participants have the chance to hear main stage artists play hill stories, and demonstrate the techniques they use every day. At some clinics, presenting artists invite audience members to perform on the main stage with them... be prepared! Bring your music instrument and voice to these rare and exciting moments. And don't forget your questions! This is your chance to get up close and personal with the finest musicians jazz has to offer.

Workshops are given by educators and artist educators. The workshops provide instruction, hand-outs and resources for you to improve your playing, singing and understanding of jazz. You can learn inside secrets of jazz history, world jazz influences, being a better director and how to use music technology. Some of the workshops are held in a master class format allowing you to bring your horn. In the hands on workshops you will be a full participant experiencing instructions and techniques first-hand. As an added bonus, you will be engaged in the physical side of the music by joining in on one of many dance clinics which will prepare you to dance the right away at the Wednesday and Saturday concerts.

Adjudicated Student Performances

What would a jazz festival be without the performances? The Festival offers students the opportunity to take to the stage and astonish audiences with their talent and enthusiasm. During the day, students perform in ensembles, combos and as soloists. The Festival staff has taken care to bring adjudicators with educational backgrounds to hear the future stars of jazz and to provide feedback and tips on how to improve.

In the late afternoons, the Young Art Concerts allow adjudicator-chosen ensembles to perform on the main stage to the accolades of peers and audience members. Wednesday will feature the elementary, junior and middle school performances. High school performances will show what they've got on Friday and Saturday.

Online Opportunities

The Festival's web site is designed to inform and be used as a resource tool. In addition to the concert and clinic/workshop schedules you can learn about artists, educators and explore the many opportunities found at the University of Idaho. We have online activities to help you prepare for the Festival. You can learn about Lionel Hampton, increase your jazz vocabulary or try out an activity worksheet. In the artist corner section you will learn about the Festival's visiting artists. While you are at the Festival, don't forget to check out the What to do on Campus section.

• You can also share your experiences with fellow classmates by using the Clinic Questionnaire.
• Become an adjudicator and listen from your peers' performances with the You Be the Judge worksheets.
• Make the most of your festival visit by using the Post Festival Review and Goal Setting activities when you get home. See it all at www.jazz.unide.edu.
The University of Idaho is more than a 100-year-old residential campus with ivy-covered buildings and rows of old elm trees. It is a place where traditions meet new technologies and where its inspirational staff and free-thinking students share new ideas and perspectives. This is the University of Idaho's legacy. Yesterday, today and tomorrow: we produce leaders, thinkers and global citizens who value independence, innovation, creativity, friendship and fun.

Discover the Perfect Major
With more than 150 undergraduate degree programs at the University of Idaho, you are free to study just about anything you can imagine. Use our online Degree Finder to match your interests with the perfect major. Simply search:
- the name of the major or area of study;
- the career you want to have;
- the research activities and projects that interest you;
- the company or organization you would like to work for; or
- the name of a professor you know and respect.

Give it a try at www.uidaho.edu/majors

University of Idaho
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# Wednesday Student Performance Schedule

**ELEMENTARY & MIDDLE SCHOOL INSTRUMENTAL ENSEMBLES**

<table>
<thead>
<tr>
<th>LOS Institute, 902 Chaskee Street, Campus</th>
<th>Warm-up: 45, Colgate, 35</th>
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<tbody>
<tr>
<td>Adjudicators: Samantha Pullum, Scott Ryckman, Bob Miller, Terry Jones</td>
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**JR. HIGH INSTRUMENTAL ENSEMBLES & JR. DIVERSITY COMBOS**

<table>
<thead>
<tr>
<th>Kehoe Theatre, 4th Street &amp; Stadium Drive, Campus</th>
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</thead>
<tbody>
<tr>
<td>Warm-up: Green Room, Critique: Make-up Room</td>
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<tr>
<td>Adjudicators: Ray Beige, David Sage, Bob McCarty, David Wilson</td>
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**INSTRUMENTAL ENSEMBLES**

<table>
<thead>
<tr>
<th>Clearwater/Whitewater Room, Commons - 1st Floor, Campus</th>
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<tbody>
<tr>
<td>Warm-up: Welcoming Room</td>
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<tr>
<td>Adjudicator: Doug Miller</td>
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**MIDDLE SCHOOL JR. HIGH VOCAL LARGE ENSEMBLES & COBOS**

<table>
<thead>
<tr>
<th>University Auditorium, Administration Building, Campus</th>
</tr>
</thead>
<tbody>
<tr>
<td>Warm-up: Lower School, Critique: Dining Rooms</td>
</tr>
<tr>
<td>Adjudicators: John Hartbach, Jeff Hentek, Tom Lyons, Horace A. Young</td>
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**ELECTIVE VOCAL LARGE ENSEMBLES**

<table>
<thead>
<tr>
<th>Moscow University State Ctr, Warbonnet Drive (near Wal-Mart)</th>
</tr>
</thead>
<tbody>
<tr>
<td>Warm-up: TBC, Critique: Talent Show</td>
</tr>
<tr>
<td>Adjudicators: Kathleen Hollingsworth, Heidi Janis, Nathan Lamig, Joel Smith, Peter</td>
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**INFORMATION**

- Be sure to take your Group Photo taken on February 25-28 at the Student Union Building.

**IMAGE STUDIOS**

Order your photos on-site or online at: [www.jazzfestphoto.com](http://www.jazzfestphoto.com)
Friday Student Performance Schedule

SOPHOMORE VOCAL SOLIST (SITE 1)

- Nazarene Church - site 2, 1400 E. 7th Street, Moscow
- Warburg Dr. (near Wal-Mart)
- Warsaw High School
- Warm-up: M. Krzeczek
- Adjudicator: Kathy Maxwell

SOPHOMORE VOCAL SOLIST (SITE 2)

- Moscow State University - site 1, 1400 E. 7th Street, Moscow
- Warm-up: M. Krzeczek
- Adjudicator: Thomas Lynce

---

SOPHOMORE VOCAL SOLISTS (SITE 1)

- Crestview High School - site 1, 1400 E. 7th Street, Moscow
- Warm-up: M. Krzeczek
- Adjudicator: Jon Eckstein

SOPHOMORE VOCAL SOLISTS (SITE 2)

- Moscow State University - site 1, 1400 E. 7th Street, Moscow
- Warm-up: M. Krzeczek
- Adjudicator: Thomas Lynce

---

BASS VOCAL SOLISTS

- Crestview High School - site 1, 1400 E. 7th Street, Moscow
- Warm-up: M. Krzeczek
- Adjudicator: Galen Kammie

---

SATURDAY STUDENT PERFORMANCE SCHEDULE

AAA & ARTSMAGNET INSTRUMENTAL ENSEMBLES

- Nazarene Church - site 1, 1400 E. 7th Street, Moscow
- Warm-up: M. Krzeczek
- Adjudicator: Jeff Haidler, Bob McClelland, John Hughes, Patrick Sheng

---

SOPHOMORE VOCAL SOLIST (SITE 1)

- Crestview High School - site 1, 1400 E. 7th Street, Moscow
- Warm-up: M. Krzeczek
- Adjudicator: Tom Lynce

---

AAA & ARTSMAGNET INSTRUMENTAL ENSEMBLES

- Nazarene Church - site 1, 1400 E. 7th Street, Moscow
- Warm-up: M. Krzeczek
- Adjudicator: Jeff Haidler, Bob McClelland, John Hughes, Patrick Sheng

---

AAA & ARTSMAGNET INSTRUMENTAL ENSEMBLES

- University of Idaho - site 1, 1400 E. 7th Street, Moscow
- Warm-up: M. Krzeczek
- Adjudicator: Pete Crawford, Dan lambert, Spencer Martin, Fernando Poulain
**Saturday Student Performance Schedule**

**Piano & Violin Soloists (Continued)**

<table>
<thead>
<tr>
<th>Date</th>
<th>Time</th>
<th>Performer</th>
<th>School</th>
</tr>
</thead>
<tbody>
<tr>
<td>8:20</td>
<td>Piano</td>
<td>Robert Valentine</td>
<td>Jamesville-Dewitt High School</td>
</tr>
<tr>
<td>8:45</td>
<td>Violin</td>
<td>Ashley Murphy</td>
<td>Jamesville-Dewitt High School</td>
</tr>
<tr>
<td>9:00</td>
<td>Piano</td>
<td>Elizabeth Louden</td>
<td>Saint Edwards High School</td>
</tr>
<tr>
<td>9:25</td>
<td>Violin</td>
<td>Sarah Murphy</td>
<td>Jamesville-Dewitt High School</td>
</tr>
<tr>
<td>9:45</td>
<td>Piano</td>
<td>Emily Louden</td>
<td>Jamesville-Dewitt High School</td>
</tr>
<tr>
<td>10:05</td>
<td>Violin</td>
<td>Ashley Louden</td>
<td>Jamesville-Dewitt High School</td>
</tr>
<tr>
<td>10:25</td>
<td>Piano</td>
<td>Elizabeth Murphy</td>
<td>Jamesville-Dewitt High School</td>
</tr>
<tr>
<td>10:45</td>
<td>Violin</td>
<td>Sarah Murphy</td>
<td>Jamesville-Dewitt High School</td>
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</tbody>
</table>

**Saxophone & Trumpet Soloists**

<table>
<thead>
<tr>
<th>Date</th>
<th>Time</th>
<th>Performer</th>
<th>School</th>
</tr>
</thead>
<tbody>
<tr>
<td>8:30</td>
<td>Saxophone</td>
<td>David Johnson</td>
<td>Jamesville-Dewitt High School</td>
</tr>
<tr>
<td>8:45</td>
<td>Trumpet</td>
<td>John Murphy</td>
<td>Jamesville-Dewitt High School</td>
</tr>
<tr>
<td>9:00</td>
<td>Saxophone</td>
<td>Emily Johnson</td>
<td>Jamesville-Dewitt High School</td>
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<tr>
<td>9:15</td>
<td>Trumpet</td>
<td>Ashley Murphy</td>
<td>Jamesville-Dewitt High School</td>
</tr>
<tr>
<td>9:30</td>
<td>Saxophone</td>
<td>Sarah Johnson</td>
<td>Jamesville-Dewitt High School</td>
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<tr>
<td>9:45</td>
<td>Trumpet</td>
<td>Elizabeth Murphy</td>
<td>Jamesville-Dewitt High School</td>
</tr>
<tr>
<td>10:00</td>
<td>Saxophone</td>
<td>John Murphy</td>
<td>Jamesville-Dewitt High School</td>
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<tr>
<td>10:15</td>
<td>Trumpet</td>
<td>Emily Johnson</td>
<td>Jamesville-Dewitt High School</td>
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**JUNE 26-29, 2009 — in NYC**

A three-day workshop integrating performance, jazz pedagogy and demonstration of teaching practices, led by some of the foremost jazz educators in the country.

**FACULTY INCLUDES:**
- RDA Director Ron Carter, Alvin Atkinson, Wycliffe Gordon, Stephen Massey, Reggie Thomas, Rodney Whitaker and more to be announced.
- **FOR MORE INFO OR TO SIGN UP:**
  - **Website:** www.jazzy.org/rda
  - **Email:** rda@jazzy.org
  - **Call:** 212.258.9812

**Jazz at Lincoln Center's 10th Annual Band Director Academy — The Essentials of Teaching Jazz**

**From Domino's Pizza**

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Jazz in the Schools (JIS) is an energetic, fun and educational outreach program focused on taking jazz into classrooms throughout the Northwest. JIS provides K-12 directors and students with jazz education materials, activities and an interactive presentation with master musicians and educators.

Jazz in the Schools is now sent to schools throughout the year. In 2008, the JIS program visited schools in Idaho, Montana and Washington to bring a quality jazz experience to 67 schools and approximately 9,200 students. This year, we will send 10 teams of artists to regional schools the week of the 2009 Festival and visit nearly 7,000 students. More visits are being planned for the spring and fall of 2009. Through the program's 14 years of education thousands of students have experienced and participated in this exceptionally American art form.

Support is granted from the National Endowment for the Arts, the program goals, content, activities and outcomes are guided by a committee under the direction of the Local Hampton School of Music. Through the committee process, the program will more closely align with Idaho

The Open World Russian Jazz All Stars will return for a fifth tour in the 2009 Lionel Hampton International Jazz Festival, bringing the finest young talents from Russia to America as a part of a musical and cultural education exchange program. The United States Library of Congress and the National Endowment for the Arts have awarded the University of Idaho a grant to facilitate this unique opportunity. The goal of the Open World project is to forge better understanding between America and Russia by giving emerging Russian leaders in the arts unique opportunities to observe and experience American cultural and community life firsthand. This year's musicians include:

Anatoliy Koshayev (bass)
Anatoliy was born in the industrial city of Magnitogorsk. He started his jazz studies at the Magnitogorsk Music College, and continued at Brestov Performing Arts College and Moscow Radio Arts College. Currently he is a student at the Gnessin Russian Academy of Music, one of the most prestigious music schools in Russia. Anatoliy performs at jazz festivals throughout Russia, and works with numerous Moscow jazz club boards, including those led by the Open World alumni Pyotr Vostokov, Vladimir Astreiny, Pavel Trifonov, David Petrov-Tykhuev, and by the famed Russian jazz veterans Alexey Kurnasov and Lev Kushnir. Currently, Anatoliy is a member of a jazz band directed by the singer Anna Butafulina.

Nikolay Kulkov (guitar)
Born in Severodvinsk, Arkhangelsk Region, Northern Russia, Nikolay studied jazz guitar at Moscow's Gnessin Russian Academy of Music and then returned to Arkhangelsk region to carry on the torch of jazz education there. Nikolay is a part of a club NIKIT biografic from Eastern Europe.

Bob Athayde
Bob Athayde began teaching privately in 1970 and in the public schools in 1976. Since 1986, he has taught full time at Stanford University, in Palo Alto, California. Recognized for his outstanding teaching and musicianship, Mr. Athayde has garnered a number of awards including the California Music Educators' Don Schrmer Outstanding Band Teacher of California Award. Mr. Athayde has been featured on Guest Artist Clinician/Conductor on trumpet and piano at the Cal State Stanislaus Jazz Festival and also served as an adjudicator in all instrumental music areas for the California Music Educators' Association and the University of California at Berkeley Jazz Festival. He also teaches private lesson (trumpet and piano), performs with his own band, Surefire, serves as Director of the Lafayette Summer Music Workshop, and teaches, conducts and adjudicates for various music festivals around the Bay Area.

http://studentsmusic.org/people/faculty/bob-athayde

Clay Jenkins
Clay Jenkins ‘career as a jazz artist has created a wide range of musical experiences and responsibilities, bringing him to the forefront of the jazz performing and teaching arena. Clay’s experience as a performer began at an early age playing with the Stan Kenton Orchestra. Clay moved to Los Angeles in 1978, where he was featured as both a solo performer and studio recording musician. It was at this time that he toured with the highly acclaimed Hafizметtin and Richmond, Rudy Richy, and finally, the Count Basie Orchestra. Since moving to Rochester, NY to join the Eastman faculty in 2000, Clay has maintained a busy performing, recording, and teaching schedule. Clay continues to perform and record with the Clayton/Hamilton Jazz Orchestra, of which he is a charter member. Clay has a host of solo recordings and his ensemble with co-leader Kim Richmond has released three recordings. Other artists Clay has recorded with include Milt Jackson, The Clayton/Hamilton Jazz Orchestra, Diane Krakoff, Wycliffe Gordon, Peter Brotzky, Ray Brown, Joe Leecrap, Dr. John, Billy Childs, Ernestine Anderson, Kirk Nurock and Milt Coburn. Clay’s most recent recording project is with Eastman colleagues Jeff Campbell and Rick Thompson.

Clay attended the University of North Texas (then named North Texas State University) where he earned his bachelor’s degree in music theory and studied trumpet with John Haynie. He received his master’s degree in jazz studies from the University of Southern California.

Clay Jenkins is an artist in residence for Edwards Instrument Company and plays their trumpets exclusively.

http://www.esm.rochester.edu/faculty

Corey Christiansen
Corey Christiansen is widely heralded as a gifted young player with a passionate sound. Jazz guitarist Corey Christiansen took the instrument at the age of five. Corey earned a Bachelor’s Degree in Jazz from Utah State and a Master’s Degree in Jazz Performance from the University of South Florida.

Corey maintains a very active international teaching and playing career. Corey first started coming to the Hampton Festival in 1995 and 1996 when he won look-back-to "Best Jazz Guitar Soloist" and "Best Big Band Guitarist."

Corey served as assistant editor for Met Bay Publications from 2000 to 2007 and has written co-written numerous books for the company. As well as maintaining an active international performance and touring schedule, he currently teaching full time at Appalachian State University as an assistant professor at Indiana University. He has also been an “artist in residence” at the Atlanta Institute of Music since 2007.

Corey Christiansen has a number of publications with Met Bay and has co-authored consultant guitar clinics and concert series across the country and beyond. He has also performed and recorded with many outstanding jazz artists including Jimmy Bruno, John Pisano, James Moody, Dr. Lonnie Smith, John Bowyer, James Aldrich, Pat Horbasch, Steve Houghton, Joe Negri, Willie Akins, Chuck Redd, Sid Jacobs, Jack Williams, Christian McBride, George Duke, Terri Lynne Carrington, Donna Gottbire and many others.

http://www.coreychristiansen.com
MODERN SOUNDS. INNOVATIVE PLAYERS.

Jeff "Tain" Watts • Branford Marsalis
Dave Weckl • The Dave Weckl Band
Billy Kilson • Chris Botti

Ira Nepus

Ira Nepus was raised on the jazz heritage of his father, one of the key founders of the Hot Club of France in Paris during the late Thirties and was featured in his first jazz concert at the age of 10. Ira gave equal importance to all styles of jazz, from traditional on up through contemporary.

Ira currently performs with the Clayton-Hamilton Jazz Orchestra, which he began as a member and has been an original member of for over twenty years. He privately teaches and performs in all major recording studios throughout the Los Angeles area.

He has performed and/or recorded with some of the following greats: Benny Carter, Woody Herman, Quincy Jones, Herbie Wilscn, Lionel Hampton, Roy Charles, Sammie Davis, Jr., Ellia Fitzgerald, Peggy Lee, Aretha Franklin, Dionne Krall and Cab Calloway.

Education: Ira is a graduate of the University of Hawaii with a Bachelor’s Degree in Music and Education, and has a Masters Degree in Music and Jazz Studies from USC.

Jazz Festivals: He helped initiate the first Santa Barbara Jazz Festival (1985), All Women's Jazz Festival in Tokyo, Japan (1991), the first Hawaii International Jazz Festival (1994), the first Salt Lake City International Jazz Festival (2001) and the first Camarillo Arts and Jazz Festival (2003).

In 1993, he pioneered the Grand Opening of Tokyo Disneyland as Band Director, Conductor, and Music Consultant for all Grand Opening Ceremonies.

In 1991 his invention of the Solfote Muta found its way to brass players throughout the globe, distributed by the Conn-Selmer Corp.

www.trumpetmusic.com

Josh Nelson

A native of Southern California, Josh maintains a busy schedule as a jazz pianist, composer, arranger, and recording artist. Josh has performed with some of the most respected names in jazz, including Christian McBride, Anthony Wilson, Swans Blake, MattWilson, Peter Erskine, Bob Hunt, Queen Latifah, and Sara Gadd.

Josh produced his independent debut album at age 19. While in high school, Josh received the L.A. Times All-Star award, the John Philip Sousa Award, as well as numerous "Outstanding Soloist Awards" and the L.A. Times "Outstanding Soloist" award.

Tom Tatten Scholarship. Josh received his Bachelor of Music in Jazz Studies from Long Beach State University. Most recently, he was a semi-finalist in the prestigious International Thelonious Monk Jazz Piano Competition in 2006.

He currently serves as Musical Director for jazz vocal sensation Sara Gadd. Josh's compositions for Sara have garnered him international acclaim, with Sara's album reaching number 10 on the Billboard Jazz Charts. Josh arranges for film and television and maintains a private studio of jazz students, teaches for the Thelonious Monk Institute After School Jazz Program, and is a guest lecturer for the UCLA Jazz Combo Program. Josh recently signed as an Adjunct Faculty at Soka University in Aliso Viejo, California.

Quoting drummer Peter Erskine, "Josh is that rare young musician who has not only a wealth of study and experience under his belt, but he also possesses those high standards of musical attributes: a touch, a tone, and a sound that are all identically his own."

www.joshnelsontunes.com

Paul Contos

Paul Contos, a woodwind and saxophone artist, composer, technical writer, and musicalologist, as he continues to impress audiences. Paul's talents and abilities encompass the areas of worldwide performance, musical production, recording, conducting, arrangement, and composition.

A San Francisco Bay Area native, Paul has been saxophone clinician for the Monterey Jazz Festival Education Program since 1964. Paul adjudicates and conducts clinics at major educational jazz festivals throughout California, the West and Japan.

Annually since 2000, Paul has led the Monterey Bay Jazz Orchestra, a professional big band featuring Monterey Peninsula's finest jazz players, performing weekly at Monterey Live.

Joanna Massey

Joanna Massey is the Assistant Director of Education at Jazz at Lincoln Center in New York, NY. Massey oversaw jazz at Lincoln Center’s performance-based education programming, including the Essentially Ellington High School Jazz Band Program, Middle School Jazz Academy, Band Director Academy, Print Music and Master Classes, A Massachusetts native and the daughter of two teachers, Massey holds an E.M. in Arts Education from the Harvard Graduate School of Education and a B.S. in journalism from Boston University. Her past experience includes work as an education and program associate at the National Arts & Learning Collaborative, a research assistant at Harvard’s Project Zero and her years as a staff writer at The Boston Globe. Massey is also a trained clarinetist and vocalist.

www.jazzatlincolncenter.org

Bob Stoloff

Associate Professor Bob Stoloff is currently the Assistant Chair of the Voice Department at Berklee College of Music in Boston, Massachusetts. Bob is a distinguished guest conductor, clinician and choir/big band/combo adjudicator and jazz festivals throughout the United States, Canada and Europe. His unique and comprehensive workshops include traditional vocal singing, spontaneous group improvisation, vocal/body percussion and rhythm-section grooves. Bob is a author of five publications entitled "Scat Vocal Improvement Techniques," "Blues Stylizations," "Rudy Beets," "Vocal Improvisation in the Be Bop Idiom," and "Vocal Drum Grooves."

When talking about his workshops Bob says the following: "Scat singing is an experience that forces the soul. It's more about a spiritual release than about the style. People need an outlet to let go, and in my classes I provide a safe environment to do that. Afterwards, students often come up and tell me, 'I can't believe how free I feel.' Camper Bob Stoloff as he teaches a variety of workshops at this year's Festival.

www.berklee.edu/ jazz
The World is Our Stage

Lionel Hampton School of Music

The Lionel Hampton School of Music (LHSM) at the University of Idaho offers undergraduate and graduate programs that include music performance, education, music theatre, composition, and pedagogy. LHSM delivers a well-rounded educational experience that is comprehensive, nationally competitive, and utilizes a faculty of visionary educators, scholars and musicians. The Jazz Festival features several LHSM jazz faculty in concert and in clinics and they appear regularly throughout the Pacific Northwest. For more information on the degrees offered, performing ensembles and educational opportunities please visit us on the web at http://music.uidaho.edu or e-mail us at music@uidaho.edu

Al Gemberling
Alen Gemberling is an Associate Professor of Music at the Lionel Hampton School of Music at the University of Idaho in Moscow and is in his eighteenth year as professor of trombone. His conducting responsibilities include the Wind Ensemble, Jazz Band IV and the Hampton Trombone Ensemble. Mr. Gemberling is active throughout the Northwest and Canada as an adjudicator, clinician, performer and guest conductor. He has performed with the Dizzy Gillespie Tribute Big Band, Cab Calloway Orchestra, Gene Krupa Orchestra, Lou Rawls, Jon Hendricks, Bob Newhart, The Supremes, The Temptations, Dee Daniels, Jim Nabors, Bill Watrous and Al Grey.

Vanessa Sielert
Vanessa Sielert is Assistant Professor of Saxophone at the Lionel Hampton School of Music at the University of Idaho. She has served as professor of saxophone on the faculties of Pacific Lutheran University, Seattle Pacific University and the University of Southern Illinois. Vanessa has performed with a wide range of performing groups including the Emerald City Jazz Orchestra, the Tacoma Symphony Orchestra, the Federal Way Symphony, Orchestra Seattle, and the Civic Orchestra of Chicago.

Dan Bukvich
Daniel Bukvich has been a member of the faculty of the Lionel Hampton School of Music since 1978. His compositions and arrangements are performed world wide by symphonic bands, wind ensembles, orchestral winds, choirs, jazz bands, symphony orchestras and marching bands. He is Professor of Music at the Hampton School of Music at the University of Idaho. He teaches percussion, freshman music theory and ear training, composition and jazz choir.

Vern Sielert
Vern Sielert is Assistant Professor of Trumpet and Jazz Studies at the University of Idaho. From 2001-2006 he was Director of Jazz Ensembles at the University of Washington and he has also served on the faculties of Baylor University, Illinois State University and Wheaton College. Sielert has also directed jazz ensembles at Normal Community West High School in Normal, Illinois. He has performed with artists such as Rosemary Clooney, Freddie Hubbard, Bobby Shew, Don Langhein, Gerald Wilson and Ralph Carroll, and in such diverse settings as the Illinois Symphony Orchestra, the Illinois Chamber Orchestra, the Jimmy Dorsey Orchestra and West Disney World. Vern was also a member of the University of North Texas One O’Clock Band, which has recorded several of his compositions and arrangements.
The Dance Instructors

Saško Despotovski
Saško (Sasha) Despotovski, ASC, ASC [in progress] grew up in a now non-existent country on the Mediterranean coast and moved to North America at the age of fourteen. An athletic child and multi-disciplinary athlete, he was a late bloomer to dance. He began training in 2001 in rumba and LA salsa styles, until shifting focus entirely to teachings of modern and classic mambo after performing in New York during the 2003 season. After several years of translational pains, he expanded his repertory through extensive Alta Jive funk and jazz training, influenced by the schools of Eddie Torres and Frankie Martinez. Early in his dance career, he co-founded Projectdance™ & UBC Salsa Club™ dance programs at the University of British Columbia, in Vancouver, CANADA. The initial group was formed as the original and first Salsa Club of the alma Mater Society (AMS) at UBC where, now in its 7th season, offers classes focused on musicality through teachings of modern mambo, in addition to offering a variety of workshops from international instructors. The troupe today features a total of 21 dancers, with 3 principal, 5 Sr. and Jr. programs, and has graduated over 1200 students. Saško is best known for his provocative footwork, musicality and creative choreographies [40 and counting]. He performed internationally, in Europe, throughout North America and select Central American locales, has over a decade of various instructional experience and is well recognized for his charismatic persona, effective teaching methodology, and smooth dance style. When he is not hunting for the perfect pair of shoes in Italy or dancing, he is a triple type A personality Investment Banker with a track career in biotechnology (12+ peer-reviewed publications). He is a recognized alumnus of UVF and UBC and is a proud owner of a sickening number of armwiles.

Juliet McMains
Juliet McMains, Ph.D., is a dance scholar and artist who specializes in partner dance forms. She brings a broad array of perspectives to her teaching, drawn from over twenty years of teaching dance, including salsa, ballroom, swing, ballet, jazz, and modern. Her passion is the playful interaction between dancers as they react to each other and musicians on the social dance floor. Juliet has been teaching salsa since 1997 and has introduced thousands of students to the excitement and joy of improvisational social dancing. Her first book Glamour Addiction: Inside the American Ballroom Dance Industry received the Congress on Research in Dance 2008 Outstanding Publication Award. She has also written on swing (See America Dancing), salsa (Dance Research Journal, Ballroom, Boogie, Slimmy Shimmy, Shake 'N Social and Popular Dance Reader) and rumba (Caribbean Dance into the Twenty-First Century). Juliet is currently writing a book that about mambo/stake history based on nearly one hundred interviews she has conducted with mambas/salsa dancers. As a ballroom dance professional, Juliet has taught at studios in Boston, California, Florida, and Washington, and traveled internationally to perform and compete, won championships in the U.S. and Canada, and twice been named a U.S. Professional Rising Star Finalist. She has taught dance at the University of Central Florida, Florida State University and California Polytechnic Institute. Juliet has a Ph.D. in Dance History and Theory from the University of California at Riverside and a B.A. in Women’s Studies from Harvard University. She is currently an Assistant Professor in the Dance Program at the University of Washington in Seattle.
JAZZ PORT TOWNSEND
John Clayton, Artistic Director
July 19-26, 2009

Live, learn, and jam with jazz’s most electrifying artists.

Jazz Port Townsend, one of the nation’s finest jazz experiences, is the perfect place to meet other excellent musicians, soak up a week of jazz in a seaside paradise, and leave as a better musician.

As part of our jazz community, you’ll receive focused instruction as you rehearse daily in combos or vocal classes. Jazz Theory sessions provide invaluable information for increasing your skills as an improviser. Master classes are conducted each day by artist faculty who cover topics specific to their chosen instruments. “Faculty Presents” concerts each afternoon give you a chance to hear performances in an intimate setting. The workshop culminates in a series of concerts in which all participants have an opportunity to perform. And of course, included is free admission to the renowned public performances of the Jazz Port Townsend public festival.

Our 2008 faculty includes a diverse and innovative group of artists:

John Clayton, George Cables, Benny Green, Wyckiffe Gordon, Gretchen Parlato, Obad Calvair, Taylor Eigsti, Alvester Garnett, Dayna Stephens, Terrell Stafford, Chuck Deardorf Adam Schroder, Harish Bhagwan, Graham Dechter, Derek Hodge, Justin Brown, Randy Porter, Walter Smith III, Gilbert Castellanos, Joe Sanders, Gerald Clayton; Sherisse Rogers, Sachal Vasandani, Ambrose Akinmusire, Clarence Acox and more!

Visit WWW.CENTRUM.ORG/JAZZ for complete information on this and other Centrum jazz offerings.

Sarah Bloomsburg
Sarah Bloomsburg started dancing five years ago at the Arthur Murray Studio in Albuquerque, New Mexico. During her two years at the studio, she performed in four Arthur Murray’s Shows in Dance in 16 different cities and winning first place in the 2005 Open Freestyle Salsa. She started teaching for the University of Idaho in January, 2006. Since coming to Moscow, she has performed in the Latin Dance Club’s Extravaganza, Dance Off Hand, Dance Theatre 2006 and Danzas, Drummers and Drummers. She also competed in the 2008 National Amateur Dance/Sport Competition in Provo, Utah.

Natalie DuKane
Natalie DuKane was born in Seattle, Washington and started dancing at age three. Upon graduation from Redmond High School, she began her higher education at the University of Idaho in the fall of 2004 with a double major in Dance and Business Economics. She has been teaching Hip Hop at the University of Idaho for the past four years and will be graduating in the spring pursing her career in dance performance while working for a music software company as a database assistant manager.

Greg Halloran
Greg Halloran is Associate Professor and Coordinator of Dance at the University of Idaho. He has taught at Northern Illinois University, Kynjon College and choreographed and directed the musical theatre company Louisville's Next Generation. Greg is a leader in directing services from Labanotation, the written language of movement and most recently staged Sophie Marlow's Folklore for City Dance Ensemble in Washington D.C. He received funding from both the National Endowment for the Arts and the Idaho Commission for the Arts and was named AHFORD and Northwest AHFORD Dance Educator of the Year.

The Swing Devils
The Swing Devils are a local group of swing dance enthusiasts in Moscow who meet once a week to celebrate the invention of swing music by moving in unison with it. For more than 11 years, the Swing Devils have been promoting jazz dance and jazz music by hosting dances, teaching lessons, and supporting jazz musicians. This merry band of social dancers welcomes those with two left feet as they have extra left ones to spare.

Mary Heller
Mary Heller is a full-time faculty instructor in Dance at the University of Idaho. She is from Chicago and holds a Master of Fine Arts Degree in Dance from Florida State University. Mary was on full graduate assistantship. This included being the assistant and student rehearsal director to Suzanne Farrell in the re-staging of George Balanchine’s Western Symphony. A veteran dance educator, Mary was the original director, co-director and instructor of the Buffalo Groove Dance Center in Buffalo Grove, IL, for 8 years, and has taught in studios, academies, K-12 public and private schools and higher education. From 2005-2006 Mary was the Artistic Director of the Marion County Center for the Arts Dance Company, and Dance Director of West Port High School’s Marion County Center for the Arts Dance Program in Orlando, Florida. Mary has choreographed professional and commercial dance for 20 years. Mary’s repertoire of work has been professionally shown at 551 numerous theaters, festivals, public and private schools and institutions in Chicago, Colorado, Ohio, Florida and Georgia.

Diane Walker
Diane Walker, co-founder, with Dan Buvich, of Dancers Drummers Dreamers - the University of Idaho’s unique music/dance collaboration — has had a lifelong interest in the relationship between movement and music. With a Bachelor of Fine Arts degree from the Boston Conservatory and a Masters degree from Colorado State University, she found her way to Idaho. As teacher, choreographer and the founder/leader of the University of Idaho dance program she works closely with musicians in a variety of venues. Her goal is to blend music and movement into a seamless whole.

Melissa Woelfel
Melissa Woelfel currently teaches tap and Hip Hop at the University of Idaho. Most recently, she was the choreographer for the University of Idaho spring musical Oliver and for the Lionel Hampton School of Music production of The Music Man. Prior to moving to Moscow, Melissa performed at the Boulder Tap Jam with her tap instructor Coney Gebauer, a former Broadway dancer and participated in tap jams, master classes and workshops given by great artists such as Jason Samuels Smith, Brenda Bufalino, Craig Russell, Galf Bencidiri, Robert Reed, Bril Barrett, Chase Arnold and Asia Gray.
Welcome to the 2009 Clinics and Workshops

Designed to entertain, inspire, educate and inform, the 2009 Clinics and Workshops feature artists and educators from around the globe. Clinics and Workshops are themed to help you focus on your own educational goals while attending the Festival. Many workshops provide handouts and the opportunity to play and sing along with artists and educators. Please note schedules are subject to change. Please check the Directors Check-in in the Student Union Building to find the most updated daily schedule. Any changes will be indicated on the door of the clinic/workshop venues, daily.

Workshop Themes

Artist Features (AF): Come and see your favorite artists – up close and personal. Listen while they play, sing and share stories. Most allow audience questions and sometimes students are invited on stage to play with the world’s finest.

Technology (T): Learn how to use Smart Music, i-Tunes, Sibelius and learn about on-line resources in these informative workshops. Handouts and guidelines are provided.

History and World Jazz (HWJ): Learn about music of the past and the future of jazz with master performers. These workshops feature a variety of artists and subjects. Each day a concert preview will feature some of the evening’s artists discussing the music you’ll hear on stage.

Director Helps (DH): These workshops are designed to help directors as they teach jazz. Topics include: Rhythm Section Tips and Tricks, Rehearsal Techniques, Smart Music, The Role of the Guitar in Jazz Bands and Ensembles, 50 Ways to Improve Your Jazz Band in 5 Minutes and more.

Master Class (MC): These are workshops designed for specific instruments. Learn about fingering, tone, and technique from Master teachers.

Hands On (HO): This means INTERACTIVE! Bring your horns, bring your charts, be ready to play and sing along. Be prepared to learn about improvisation, scat singing and improving your technique.

Dance Workshops (DW): Learn to move to the groove with dances such as Salsa, Mambo, Cha Cha, Swing Dance, Broadway and Jazz. Rhythm Tap, and more. Special classes with University faculty, regional instructors and specialty dance instructors from New York and Seattle.

Building Abbreviations and Addresses

(Refer to pages 16 & 53 for maps)

ON-CAMPUS

RD = Kibbie Dome (1000 Stadium Drive)
KIVA = KiVa Auditorium/College of Education Bldg, (921 Campus Drive)
LDS INST = UI LDS Institute Building (902 Deakin Ave.)
LH54M = Lionel Hampton School of Music Recital Hall (1010 Blake Ave)
LSC = UI Law School Conference (711 Rayburn St.)
PBB = Physical Education Building (1060 Rayburn Street)
SUB BR = Student Union Building Ballroom (709 Deakin Ave, 2nd Floor)
SUB BT = Student Union Building Borah Theatre (709 Deakin Ave, 2nd Floor)
TLC = Teaching and Learning Center, room 040 (875 S. Line St)

OFF-CAMPUS

FMC = First Methodist Church (332 East 3rd Street)
NuT = NuArt Theatre (516 South Main Street)

ARTIST FEATURE:

* Three Keys to Musical Success – Byron Stripling
  Wed 10:00am / NuArt Theatre
  With a contagious smile and captivating charm, trumpet virtuoso Byron Stripling has ignited audiences internationally. Learn about Byron’s “Three Keys to Musical Success, and enjoy hearing one of the Festival’s favorite trumpeters.

* Anthony Wilson/Chico Pinheiro with Edu Rubeiro and Paulinho Paulelli
  Wed 12:30pm / SUB Ballroom
  When he isn’t playing with Diana Krall, Anthony Wilson has continued to bring style, grace and power to his playing and composing. Following his success with the album NOVA, Anthony brings the beauty of Brazilian jazz to the festival with three of Brazil’s finest musicians.

* Jose Rizo’s Jazz on the Latin Side All Stars Percussion Section
  Wed 1:45 pm / SUB Ballroom
  Hear what Latin Jazz is all about with the “Who’s Who” of jazz percussionists! Hear and understand what you need to know to play this exciting style of jazz!
HANDS ON!

Putting Together a Combo – The Palouse Jazz Project
Wed 10:00am / SUB Ballroom
Saturday 9:00am / SUB Ballroom
Get your combo started today! The Palouse Jazz Project will perform and illustrate how to turn a lead sheet into an interactive work of art. Bring your instrument and participate!

Practice! Practice! Practice! – Corey Christiansen
Wed 11:15 / SUB Borah Theatre
Fri 2:00pm / First Methodist Church
Corey will share practice techniques that will help you and your students to get the most out of their practice time. Learn how to get organized, build technique and retain what you've learned in the past plus other important insights.

Spontaneous Group Improvisation - Bob Stolloff
Wed 11:15am / SUB Ballroom
Fri 2:00pm / KIVA
Rhymetic and harmonic techniques used to create multi-part a cappella compositions using the popular "Circle-Song" format. Come on stage and participate!

Sing Sing Sing! – Jacky Ryan
Wed 12:30pm / Lionel Hampton School of Music Recital Hall
Thurs 12:30pm / SUB Ballroom
How to get the jive is the hot, captivating vocalist, Jacky Ryan. Come on stage! Bring a chart and your accompanist, or use ours. Jacky will help you make the most of your music.

Beginning Improvisation – Vanessa Siebert
Wed 12:30pm / First Methodist Church
How are you getting started when it comes to improvisation? Have you the technique to improve? Bring your instrument and learn new ways to improvise and practice the art of improvisation. All horn players are welcome!

Brush Circles – Clayton Cameron
Wed 3:00pm / First Methodist Church
Sat 12:30 / T/LRC 040
Drummers and Directors BRING your snare drum and brushes and learn from Clayton how to create a sound that will set your band apart. Whether it is classical, jazz or rock, you’ll sound like a master brush man with these techniques.

Vocal/Bod Percussion – Bob Stolloff
Thurs 10:00am / SUB Ballroom
Sat 12:00pm / Law School Courtyard
Learn the art of contemporary drum beats and percussion rhythms using "whisper-drumming" and "taptap" techniques. This is your chance to create some big percussion sound and participate.

Composition, Technique and Improvisation in Different Settings
– Anne Drummond
Wed 11:15am / First Methodist Church
Sat 12:00pm / Law School Courtyard
Anne Drummond will explain her diverse background working with Kenny Barron, Stefan Harris, Avishai Cohen and Brigitte Lys to discuss composition, technique and improvisation in different settings. Open to all musicians, students are invited to bring their instruments.

How to Prepare for Your Audition – Paul Contos
Thurs 12:00pm / LDS Institute
Fri 9:30am / KIVA
Students of all ages are welcome and can benefit tremendously from this workshop. You spend years learning to play and in 30 minutes your audition comes and goes. Learn how to be successful when you audition.

Musicality and Virtuosity – Clay Jenkins
Thurs 12:30pm / First Methodist Church
Musicality and virtuosity are the musical elements that help soloists play more creatively. Learn how to focus on these elements through a variety of techniques and compositional tools. You’ll understand the process involved in becoming a great soloist.

Solo A Cappella Technique – Bob Stolloff
Thurs 1:45pm / SUB Borah Theatre
Come prepared to sing on stage with Bob as he instructs on song interpretation for solo voices in the style of early Bobby McFerrin. Bob will use original arrangements of compositions by Zawinul, Lennon/McCartney, Jagger, Lenny, Parker, Mercer, Hancock.

Rhythm Changes – After the Blues – Bob Atheyda with Ira Nepus
Thurs 3:00pm / First Methodist Church
Fri 12:30pm / KIVA
The harmonies based on ‘7 Cut Rhythms’ are the most important harmonies to ‘hear’. Bob will demonstrate the most important concepts to understand and play on Rhythm changes.

Learning from the Jazz Masters: Developing a Jazz Vocabulary – Corey Christiansen
Thurs 3:00pm / SUB Borah Theatre
Sat 1:30am / Law School Courtyard
Learning patterns can speed up your understanding of the theory of music. Simple short phrases in all keys will help you develop a clear vocabulary rooted in the traditions of jazz masters and will allow you to ‘speak’ with an original voice.

Come Watch – Paul Keller with the Lincoln Middle School 7th and 8th Grade Jazz Band II, Director: Joe Coveli; Pullman WA
Fri 9:30am / SUB Ballroom
Watch and learn with Paul Keller as he works with one of the Lincoln Middle School Jazz Band II on stage. They will prepare music and Paul will then help them to bring the performance to a new height!

Vocal Improvisation – Bob Stolloff
Fri 9:30am / KIVA Theatre
Join Bob as he instructs on rhythmic, melodic and harmonic considerations for traditional scat singing, including syllables, accents, scales and phrasing. Be prepared to sing!

Creating Exciting Combo Charts With or Without a Vocalist – Josh Nelson
Sat 10:30am / First Methodist Church
Learn how to create charts and bring some of your own charts to share with Festival favorite Josh Nelson.

Making a Solo Out of One Note – Bob Atheyda with guests Ira Nepus and Clay Jenkins
Sat 12:00pm / First Methodist Church
Learn how many of the great jazz improvisers used a minimum of material and a lot of space to produce some of the greatest solos.

 Saxophone Fundamentals – Vanessa Siebert
Sat 12:00pm / LDS Institute
Saxophonists, bring your instruments and participate! Learn how fundamental practice can take your saxophone practice to the next level, no matter what your level may be. We’ll focus on such concepts as tone production, jazz articulation, time and melodic practice – and will look at creative ways to change up your practice time to keep it interesting.

Transcribing Music – Vern Siebert
Sat 3:00pm / Law School Courthouse Room
Transcribing jazz solos is one of the best ways to get inside the language of jazz. Learn tips for transcription, and how to incorporate what you transcribe into your own solos.

DANCE WORKSHOPS

Salsa Fun! Get Ready for the Dance Floor – Sarah Bloomberg
Wed 2:30pm / Physical Education Building (Rm 111)
Sat 1:00pm / Physical Education Building (Studio 212)
Learn the basics of social salsa dancing including step patterns, leading and following and, of course, Latin hip action. Come solo or with a partner. Just be ready to shake your hips and dance!

Steppin' Out
Thurs 9:30am and Fri 9:30am / Physical Education Building (Studio 212)
Learn a current street dancing style. We’ll start with a basic, syncopated step dance with all the sound coming from our feet plus body sounds of hitting our legs, hands and using our voices. With some very basic knowledge of this African-American dance form, as well as stepons out a simple challenge at the end, fun will be had by all.

Swing Dance – Swing Devils
Thurs 10:00am, 2:00pm, and Fri 10:00 am, 2:00pm / Physical Education Building (Studio 212)
Swing is still here! Have the time of your life learning to swing dance. Learn how people dance and see why the 30s swing bands survived as you move to the rhythms. If people didn’t flock to the large dance halls during the Depression, the Big Bands of the late 20s and 30s would have never survived with their Swing music. This is your chance to groove to the beat and develop some flair in your steps.

Move It! Body Percussion Plus – Diane Walker
Thurs 10:30am and Fri 10:30am / Physical Education Building (Studio 212)
Be your own instrument as you improv with body percussion and body "scales", woven rhythms and synchronization. Then we’ll "stage it" to make the blues forms both visible and audible. No experience needed. Come ready to move and have fun with it.

Hip Hop – Natalie DuKane
Thurs 10:00am and Fri 11:00am / Physical Education Building (Studio 110)
Sat 10:00am / Physical Education Building (Studio 212)
Get the rhythm in your body. Hip Hop dance is cool! Don’t miss this workshop. We’ll get the music going, learn some steps and start dancing!

Broadway All that Jazz – Greg Halloran
Thurs 11:30am and Fri 11:30am / Physical Education Building (Studio 212)
Dancing from the Big Smoos. Learn basic movements and dances from such Broadway favorites as A Chorus Line and Cats.

Latin Dance: Salsa/Mambo – Juliet McMedams & Salio Despotovski
Thurs 12:00pm and Fri 12:00pm / Physical Education Building (Studio 110)
Sat 12:00pm / Physical Education Building (Studio 212)
Swayy Steps to Afro-Cuban Jazz... get your feet involving, your hips swinging in this movement workshop. Learn solo "Shines" and partnered turns to infectious music. No partner or experience required.

Swing of Swing – Swing Devils
Thurs 12:30pm and Fri 12:30pm / Physical Education Building (Studio 212)
Have fun with historical swing steps. Discover dances like the Charleston, the Black Bottom, the Shimmy Shamsy or Tuckin’ and put it all to the music. No partners necessary.

Latin Dance: Cha Cha Cha – Juliet McMedams & Salio Despotovski
Thurs 1:00pm and Fri 1:00pm / Physical Education Building (Studio 110)
Connect with the Cuban Dance Craze of The 50s. Learn how to get your groove on to the musical style that was invented to meet the needs of dancers – a medium-tempo rhythm full of room for improvisation and play. No partner or experience required.

Rhythm Tap – Melissa Woeldje
Thurs 1:00pm and Fri 1:30pm / Physical Education Building (Studio 212)
Find the rhythm in your feet and become a "touree"! Find out how to make a kick-out tap sound. This is a great way to be a percussive musician. You can even dance a cappella! Any shoes will do.

Latin Dance and Music – Juliet McMedams, Salio Despotovski & Musicians from Jose Rios’s Jazz on the Latin Side All-Stars
Thurs 3:30pm / Physical Education Building (Studio 110)
A collective improvisation between musicians and dancers, watch, listen and participate in a demonstration and open discussion about how music and dance and dance steps interact and inform each other in Latin Jazz. Learn about the parameters of improvisation and enjoy a jam session of music and dance.

TAP DANCE: Step on It – Andrew Jordan
Fri 2:30pm / Physical Education Building (Studio 212)
Andrew Neri’s one-of-a-kind style incorporates jazz and tap in a never-before-seen fusion. Join him and learn some great high-energy rhythmic combinations. It’s another approach to percussion. Any shoes will do.

Latin Dance Pedagogy: Salsa, Cha Cha, Mambo – Juliet McMedams & Salio Despotovski
Sat 3:00pm / Physical Education Building (Studio 212)
Professional development for area dance instructors of all levels. Techniques for teaching sound technique while encouraging personal improvisation will be introduced. The workshop will also include a forum for questions such that the content will be tailored to the interests of those involved.
Tucked away in southeastern Washington and north central Idaho lies a majestic region of rolling fields and forestland that continues for as far as the eye can see. To the visitor, this is an undiscovered paradise, offering an abundance of outdoor recreational opportunities, theatre and arts, and sportsmanship at its finest.

The Palouse region is defined as the fertile hills and prairies north of the Snake and Clearwater rivers, centered on the Palouse River. The beautiful rolling hills are composed of soft silt that was blown in from glacial outwash during the last ice age. This deep loess soil has created some of the most fertile ground in the United States and is perfect for dryland production of wheat, barley, dry peas, lentils and canola.

Many communities lie within the Palouse region. Pullman, Washington and Moscow, Idaho are the main hub cities, with many smaller surrounding towns nestled among wheat, lentil and dry pea fields, and natural forestlands. The University of Idaho was designed by the same landscape architect that also designed the Capital grounds in Washington D.C. The picturesque setting and refreshing climate provide the perfect atmosphere for a region filled with exuberant life.

The Palouse communities annually open their doors and embrace the sounds and sights of the Lionel Hampton International Jazz Festival. Help us to thank the region for their hospitality and support!
Buy local, be local, browse local!
Support the independent businesses and services that make Moscow a unique and vibrant community.

For a unique and creative shopping experience, browse the locally-owned independent shops in Moscow and sample the flavors at the locally-owned independent restaurants in Moscow. You’ll be pleased with the locals!

Look for the “Buy Local Moscow” sign, you’ll know that you are at one of Moscow’s locally-owned businesses.

Explore our locally-owned professional services too. From massage to graphic design to life coaching, Moscow has many options for a personal touch to your service needs.

For more information, a listing of our members and upcoming events see our web site: www.buylocalmoscow.com

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Order your DVD Recordings of this Year’s Outstanding Afternoon Concerts!

Wednesday’s Potlatch Young Artists Concert
Featuring the day’s outstanding elementary, junior high, junior secondary and middle school instrumental and vocal ensembles

Friday’s Young Vocalists Concert
Featuring the day’s outstanding school and secondary school vocal ensembles

Saturday’s Young Instrumentalists Concert
Featuring the day’s outstanding high school and secondary school instrumental ensembles

In case you missed them, last year’s DVDs are still available!

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When America's favorite singing cowboys are late for a BBC radio broadcast, the Brits must fill their slots. This cross-cultural comedy is full of Western musical favorites.

ROMEO & JULIET
by William Shakespeare
Swords and stars cross as two young lovers risk everything in this tale of passion, poison, street brawl and secrecy.

Unnecessary Farce
by Paul Miller Smith
This laugh-out-loud comedy with so many twists & turns, audiences will shake their heads and hold their sides as they try to keep up.

Some Enchanted Evening:
The Songs of Rodgers & Hammerstein
Music by Richard Rodgers, Lyrics by Oscar Hammerstein II. Conceived by Betty Comden.
An evening filled with unforgettable hits from the world's most beloved musicals written by two of Broadway's biggest icons.

HIGH SCHOOL MUSICAL
Book by David Lindsay-Abaire, Lyrics by Nathan Pacheco, Music by Mark Mancina, Directed by Jonathan Walker, Choreographed by Steven Hogard, Designed by Andrea Graf, Light by K. Thomas, Sound by Eric Kriz, Video by Mike Mancina, Set Design by John J. Hensley, Hair, Wigs and Makeup by Kevin Phelan, Jocks, cheerleaders and skating tunes come together in this fan filled musical.
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 this year’s Festival. Our drivers wouldn’t be able to be so efficient as to transport the artists and the valuable contributions made by these dealerships the Festival could not be what it is today. Thank you!

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Wyup Chrysler-Dodge 509-334-6525 Chrysler-Dodge-Dealership Trucks South 1151 Grand Avenue Pullman, WA 99163

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Lionel Hampton School of Music

Jazz Bands – Spring 2009

Jazz Band 1 - Vern Siekert, director


Jazz Band 2 - Vanessa Siekert, director


Jazz Band 3 - Alan Gambrell, director


Jazz Band 4 - Dave Rieja

Saxophones: Phil Frazer Trumpet: Dan Rieja 2: Dan Rieja 1: Dan Rieja Trombones: Cameron Castrillo 2: Cameron Castrillo 1: Cameron Castrillo Bass: Joe Stillier 1: Joe Stillier Staff: Dave Shut 1: Dave Shut

Jazz Choir I - Daniel Bukovich, director


The first University of Idaho Jazz Festival took place in 1967, with a dozen student groups and one guest artist, Buddy Stocke. The Festival continued to grow from there — moving onto the national stage in 1983 when students and spectators packed into Memorial Gym to hear Ella Fitzgerald. Just a year later, the Festival's most important relationship took shape, when Lionel Hampton joined in the excitement in Moscow. Taken aback by the enthusiasm of the students, Lionel pledged his support to the Festival that very year.

As we move into the fifth decade of education and performance, the Festival is teaming up with the Lionel Hampton School of Music to enhance the educational materials and reach of the year-round jazz in the Schools outreach program. The Jazz in the Schools program takes visiting artists into schools throughout Washington and Idaho to give students the chance to experience the unique world of jazz up close.

A look back at the 2008 Festival

★ One hundred thirteen workshops and clinics staged on the University of Idaho campus and in the Moscow community.

★ More than 10,000 students from almost 350 schools participated in four days of student performances.

★ Forty-eight adjudicators brought their skills and experience to the 2008 Festival and its 807 performance sessions.

★ Nearly 14,000 Festival guests attended the Young Artists Concerts.

★ An exclusive stage at Hamp's Club was set for outstanding student solosists following the evening concerts.

★ Web-based activities were made available for students and directors.

★ More than 500 volunteers managed 58 performance and clinic venues.

★ One hundred three world-class artists from 11 countries performed during the four-day Festival.

★ The Jazz in Schools program was expanded to a year-round program and has reached more than 9,000 students in the 2007-2008 school year.
THANK YOU!
The Lionel Hampton International Jazz Festival takes this opportunity to thank and recognize our sponsors. The generous donations by these organizations allow the Festival to continue in its mission of jazz education and inspiration.

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Big Band Members
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Thomas and Betty Walker Rice
Virginia Pedregon

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Marilyn and Donald Echter

Donors and supporters listed above are recognized by accumulative gift totals from January 16, 2008 to January 15, 2009.

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Lionel Hampton International Jazz Festival 2009
Educational Award Sponsors

Special thanks to Lindsey Nelson for his artist relations and production contributions
A very special thank you to the 500 volunteers who gave their time, energy and talent to the 2009 Festival. These volunteers, comprised of students, parents, community members, businesses and churches from all over the area, are the heroes that help make the Lionel Hampton International Jazz Festival a success! Thank you!

**Star Donors**

These donors have gone above and beyond, donating $200 or more in goods and/or services to the help show our appreciation to amazing festival volunteers!

- Starbucks
- Domino's Pizza
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- Moscow School of Massage
- Tri-State Idaho's Most Interesting Store
- The Shirt Shack

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**2008 Adopt-A-Site:**

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- Sigma Phi Epsilon
- Starbucks
- Tau Beta Sigma
2009 Donor Giving Levels

Friends:
• Ability to support arts education and performance
• Opportunity to purchase tickets before the general public
• Recognition in the annual Lionel Hampton International Jazz Festival program

Big Band Members:
$250 - $499
• Opportunity to buy tickets in the premium seating section to the annual award-winning Lionel Hampton International Jazz Festival before the general public (up to 2 tickets per night)
• Recognition in the annual Lionel Hampton International Jazz Festival program

$500 - $999
All of the above amenities and...
• Opportunity to buy tickets in the premium seating section before the general public (up to 4 tickets per night)
• Invitation to join guest artists and other Festival friends at the After Hours Receptions

$1,000 - $2,499
All of the above amenities and...
• Opportunity to buy tickets in the premium seating section before the general public (up to 6 tickets per night)
• Enjoy backstage passes (2) that allow you to see the behind the scenes action

Hamp’s Medallion Society Members:
$2,500 - $9,999
All of the above amenities and...
Membership in Hamp’s Medallion Society:
• Opportunity to support 10,000 students annually as they embark on a unique and inspiring education and performance experience
• Commemorative medallion
• Invitation to annual Lionel Hampton International Jazz Festival National Advisory Board meeting held during the week of Festival
• Assistance in acquiring lodging for the week of the Festival
• Advance notice of special programs and events
• Invitation to supporter-only and University events
• Membership in the University of Idaho President’s Circle (renewable on an annual basis)
• Access to sound checks in the Kibbie Dome

$10,000 - $24,999
All of the above amenities and...
• Special advance notice of projects, programs and events of importance to the Festival and University of Idaho
• Limited-edition poster signed and numbered by the artist

$25,000 +
All of the above amenities and...
• Recognition and presentation of a distinctive, personalized award at a recognition event
• Opportunities to meet and exchange ideas with Festival and University leadership
• Ability to observe your generosity at work through music education, student passion and artistic inspiration

If you are interested in joining others from around the nation in supporting the Festival contact Katie Whittier at (208) 885-7171.

Your gift not only helps to preserve and perpetuate the unique sounds of jazz but also touches the lives of more than 10,000 students annually.

THREE WAYS TO MAKE YOUR DONATION:
1. Mail a check or money order to:
   Lionel Hampton International Jazz Festival
   Gift Administration
   PO Box 443147
   Moscow, ID 83844-3147

2. Call the Jazz Festival Office with a VISA or MasterCard
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3. Visit our Web site with a VISA or MasterCard
   www.jazz.:idaho.edu

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

☐ I am interested in receiving more information about the Lionel Hampton International Jazz Festival. Skip to contact information section.

YES! I would like to help support the future of jazz and music education for generations to come through the Lionel Hampton International Jazz Festival by becoming a donor at the following level:
☐ $10,000 + in the amount of $______________
☐ $2,500 - 9,999 (Hamp's Medallion Society) in the amount of $______________
☐ $1,000 - $2,499 in the amount of $______________
☐ $500 - $999 in the amount of $______________
☐ $250 - $499 in the amount of $______________
☐ $250 - $999 (Heritage Society) in the amount of $______________
☐ Other in the amount of $______________

Please return this form with a check or money order made payable to:
UI Foundation Inc./Jazz Festival, PO Box 443147, Moscow, ID 83844-3147

Name: ____________________________
Mailing Address: ____________________
City: __________________ State: ______ Zip code: ______
Telephone: __________________ E-mail: __________

☐ I prefer to not have my name included in the UIJI program.

Thank you supporting inspiration, education and performance at the University of Idaho!

All contributions are tax deductible as allowed by federal and state law.
Jazz and Idaho -

It's a leading arrangement.

For more than 40 years, the Lionel Hampton International Jazz Festival has educated, inspired and entertained thousands of students and guests of all ages.

With your generous support, the Festival can continue its legacy as the largest, most exciting educational jazz festival in the world.

Education, Inspiration and Performance

Give at www.jazz.uidaho.edu.

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