Chicago Philharmonic Embraces Family in 30 Year Anniversary Season

CHICAGO – (June 4 2019) Following a season of record-breaking audiences, an inaugural international music festival, and prestigious recognition and awards from the Illinois Council of Orchestras, the Chicago Philharmonic shines a light on family and celebrates 30 years of making beautiful music for Chicago. The 2019-2020 season expands from six to seven self-presented symphonic concerts at Pick-Staiger Hall, North Shore Center for the Performing Arts, Harris Theater for Music and Dance, and adds an eighth symphonic concert in a first-time joint collaboration with the Lincoln Park Zoo.

Artistic Director Scott Speck and the Chicago Philharmonic Artistic Committee crafted a symphonic program that explores the events and ideas inspired by family including holidays, reunions, home, and the future. The season includes beloved symphonies alongside local and international collaborations with Visceral Dance Chicago, Indian classical music sarod master Amjad Ali Khan, and jazz giants Marcus Roberts Trio.

To promote and support both established and emerging composers, Chicago Philharmonic is hosting a Fanfare Competition, with one of the two winners opening the season at Life: Tchaikovsky 6 in October in Evanston. Headlined by Tchaikovsky’s passionate Pathétique Symphony, the concert also features Chicago Philharmonic family member and extraordinary trombonist Jeremy Moeller in Ferdinand David’s Trombone Concertino, as well as living composer Anna Clyne’s celebration of life, Masquerade. The orchestra returns to the North Shore in Skokie in November as they host a family reunion in honor of Beethoven’s 250th birthday in Reunion: Beethoven 3 with their Music Director Emeritus and first conductor Larry Rachleff and beloved Philharmonic son, renowned violin virtuoso David Perry.

In December at Harris Theater, the orchestra is joined by sensational jazz trio Marcus Roberts Trio for Gershwin’s Concerto in F in Holidays, and revels in the holiday spirit with Duke Ellington’s jazzy Nutcracker Suite and season favorites from Coleridge-Taylor and Tchaikovsky. Pianist Marcus Roberts, an integral member of America’s jazz family, has been hailed for his “genius skill that makes him the logical successor to Thelonious Monk’s wild style” (Philadelphia Enquirer).

2020 opens with Promise, a program packed with composers who reached for the stars including Polish composer Grażyna Bacewicz’s magnum opus, Concerto for String Orchestra, which led her to international acclaim. Dvořák and Mozart’s works were composed at a time in their careers when they stood in the threshold of greatness. Chicago Philharmonic also
welcomes back choreographer Nick Pupillo and friends at Visceral Dance Chicago to perform an electric new piece to Arvo Pärt’s *Trisagion*, inspired by Orthodox prayer.

In April, Chicago Philharmonic welcomes a member of the worldwide classical music community, composer and master sarod player Amjad Ali Khan, for a performance of his sarod concerto *Samaagam*. Leading the concert is Chicago Opera Theater’s acclaimed Music Director Lidiya Yankovskaya. **Unity: Amjad Ali Khan, Shostakovich** also features Kamala Sankaram’s Aria from her opera *Taking Up Serpents* and Shostakovich’s beautiful and intimate Chamber Symphony in C Minor.

In May, the start of spring and Mother’s Day is commemorated with **Home: Brahms 3** when the “truly phenomenal” (*BBC Music Magazine*) violinist Philippe Quint joins the orchestra for a concert shining a light on composers embracing their roots. Brahms’ Symphony No. 3 and Korngold’s shining Violin Concerto were both written after long absences from symphonic composing, and Li Huanzhi’s Spring Festival Overture depicts the joy of new beginnings.

The season closes with a tribute to the Queen of Soul on Memorial Day weekend – **Aretha: A Tribute**. Broadway star Capathia Jenkins and three-time Grammy Award nominee Ryan Shaw light up the Harris Theater with the orchestra, performing everyone’s favorite hits including *Respect, Think, A Natural Woman, Chain of Fools, Amazing Grace*, and more.

In addition to a season of spectacular symphonic concerts, Chicago Philharmonic will present the first-ever co-production with Lincoln Park Zoo in August. The orchestra will perform a mixed program of classical favorites while audiences wander the zoo after hours. Tickets for **Chicago Philharmonic at the Zoo** are on sale now. Chicago Philharmonic will also return for a six-concert chamber series at City Winery, and continues to provide orchestral support for renowned artists at Ravinia Festival, Auditorium Theatre, Harris Theater, and more.

Subscription packages for the 2019-2020 season are now on sale. Single tickets go on sale July 1.
**Life: Tchaikovsky 6**
Sunday October 6, 3pm
Pick-Staiger Hall, Evanston

Scott Speck conductor
Jeremy Moeller trombone

Pyotr Ilyich Tchaikovsky Symphony No. 6 in B Minor, Op. 74 (*Pathétique*)
Anna Clyne *Masquerade*
Ferdinand David Concertino for Trombone and Orchestra, Op. 4

**Reunion: Beethoven 3**
Sunday November 17, 3pm
North Shore Center for the Performing Arts, Skokie

Larry Rachteleff conductor
David Perry violin

Ludwig van Beethoven Violin Concerto in D Major, Op. 61
Ludwig van Beethoven Symphony No. 3 in E flat Major, Op. 55

**Holidays: Marcus Roberts Trio**
Sunday December 8, 3pm
Harris Theater for Music and Dance, Chicago

Scott Speck conductor
Marcus Roberts Trio

Samuel Coleridge-Taylor Christmas Overture
Pyotr Ilyich Tchaikovsky, arr. Aleksandr Gauk December from *The Seasons*
Duke Ellington/ Billy Strayhorn The Nutcracker Suite
George Gershwin Concerto in F

**Promise: Mozart, Pärt, Bacewicz, Dvořák**
Sunday March 1, 3pm
North Shore Center for the Performing Arts, Skokie

Scott Speck conductor
Nick Pupillo choreography
Visceral Dance Chicago

Arvo Pärt *Trisagion*
Wolfgang Amadeus Mozart Divertimento in D Major, K. 136
Grażyna Bacewicz Concerto for String Orchestra
Antonín Dvořák Serenade for Strings in E Major, Op. 22
Unity: Amjad Ali Khan, Shostakovich  
Sunday April 5, 3pm  
Harris Theater for Music and Dance, Chicago

Lidiya Yankovskaya conductor  
Amjad Ali Khan sarod  
Amaan Ali Bangash sarod  
Ayaan Ali Bangash sarod  
Alexandra Loutsion soprano

Kamala Sankaram Aria for Soprano from Taking Up Serpents  
Dmitri Shostakovich Chamber Symphony in C Minor, Op. 110a  
Amjad Ali Khan Samaagam: A Concerto for Sarod, Concertante Group and String Orchestra

Home: Brahms 3  
Sunday May 10, 3pm  
Pick-Staiger Hall, Evanston

Scott Speck conductor  
Philippe Quint violin

Li Huanzhi Spring Festival Overture  
Erich Wolfgang Korngold Violin Concerto in D Major, Op. 35  
Johannes Brahms Symphony No. 3 in F Major, Op. 90

Aretha: A Tribute  
Saturday May 23, 7:30pm  
Harris Theater, Chicago

Scott Speck conductor  
Caphathia Jenkins vocalist  
Ryan Shaw vocalist

Special Event: Chicago Philharmonic at the Zoo  
Friday August 23 2019, 6:30pm  
Lincoln Park Zoo, Chicago

Scott Speck conductor
ABOUT THE CHICAGO PHILHARMONIC SOCIETY

The Chicago Philharmonic Society is a collaboration of nearly 200 of the highest-level classical musicians performing in the Chicago metropolitan area. Governed under a groundbreaking structure of musician leadership, the Society presents concerts at venues throughout the Chicago area that cover the full spectrum of classical music, from Bach to Bernstein and beyond. The Society’s orchestra, known simply as the Chicago Philharmonic, has been called “one of the country’s finest symphonic orchestras” (Chicago Tribune), and its unique chamber music ensembles, which perform as the Chicago Philharmonic Chamber Players, draw from its vast pool of versatile musicians. The Society’s outreach programs connect Chicago-area youth to classical music and provide performance opportunities for members of the community. Founded nearly 30 years ago, the Chicago Philharmonic currently serves as the official orchestra of the Joffrey Ballet, continues its 25-year association with the Ravinia Festival, is a resident company of Harris Theater Chicago, and performs at Auditorium Theater, Symphony Center and all the great concert halls of the Chicago and North Shore area. In 2018, the Illinois Council of Orchestras awarded the Chicago Philharmonic "Orchestra of the Year". In 2019, the Illinois Council of Orchestras awarded the Chicago Philharmonic with “Programming of the Year” and “Community Relations of the Year”.

BIOGRAPHIES

Scott Speck, Artistic Director and Principal Conductor, has inspired international acclaim as a conductor of passion, intelligence, and winning personality. He is Music Director of the Joffrey Ballet, West Michigan Symphony, and Mobile (AL) Symphony, and has conducted many of the world's great orchestras.

Scott has co-authored three of the world’s best-selling music books, Classical Music for Dummies, Opera for Dummies, and Ballet for Dummies, available around the world in over 20 languages. He has been a regular commentator for NPR, the BBC, and ABC Australia. He has been featured in TED talks and at the Aspen Ideas Festival.

Born in Boston, Scott Speck graduated summa cum laude from Yale; was a Fulbright Scholar in Germany; served as a Conducting Fellow at Aspen School of Music; and studied at the Tanglewood Music Center.

Jeremy Moeller, trombone, was appointed Principal Trombone of the Lyric Opera of Chicago Orchestra by Music Director Sir Andrew Davis in 2009. He also currently serves as a Principal Trombone with the Chicago Philharmonic and Assistant Principal/Second Trombone for the Grant Park Orchestra during the summer season, a post he has held since 2004. Prior to his appointment at the Lyric Opera of Chicago, Jeremy served as Acting Second Trombone with the Cincinnati Symphony and Cincinnati Pops for two seasons. He has also performed with the Chicago, Detroit, Houston, Atlanta, San Antonio, Charleston, and Grand Rapids Symphonies, and performed Wagner’s Ring Cycle with the National Opera at the Kennedy Center in Washington, DC.

As a chamber musician, Jeremy has performed and can be heard on recordings with the Chicago Symphony Orchestra Brass and Brass Quintet, Chicago Trombone Consort, the
Burning River Brass, the Tower Brass of Chicago, and the Avatar Brass Quintet. As a soloist, Jeremy has performed with The New Sousa Band. He has also performed on Chicago WTTW’s “Chicago Tonight” and ABC’s “News This Morning”.

Jeremy received a Bachelors Degree in Applied Music and a Performer’s Certificate from the Eastman School of Music, where he studied with John Marcellus. He later received a Masters of Music degree at Rice University’s Shepherd School of Music, where he studied with David Waters. He is currently on faculty at Northern Illinois University and is an artist/clinician with the Antoine Courtois Instrument Company.

Larry Rachleff, Music Director Emeritus, was the Chicago Philharmonic’s Music Director for 23 years, until May 2013. During his time with the Chicago Philharmonic, he conducted the orchestra in many symphonic performances, ending his tenure with Leonard Bernstein’s First Symphony (“Jeremiah”), and Franz Schubert’s 9th Symphony. Mr. Rachleff is the Walter Kris Hubert Professor of Orchestral Conducting and Music Director of the Shepherd School Symphony and Chamber Orchestras. He recently completed twenty-one years as Music Director of the Rhode Island Philharmonic Orchestra, and formerly served as Music Director of the San Antonio Symphony. Additionally, he served as Artistic Advisor of the Grand Rapids Symphony.

“A take-charge maestro who invests everything he conducts with deep musical understanding” (Chicago Tribune), Mr. Rachleff is in constant demand as a guest conductor. Recent engagements include the Utah Symphony, Houston Symphony, Seattle Symphony, Indianapolis Symphony, Kansas City Symphony, Phoenix Symphony, Dayton Philharmonic and Toledo Symphony among many others. Summer festival engagements include Tanglewood, Aspen, Interlochen, Chautauqua, Brevard Music Festival, Music Academy of the West, Opera Theatre of Lucca, Italy and the Grand Teton Music Festival. In 1993, he was selected as one of four American conductors to lead the Cleveland Orchestra at Carnegie Hall under the mentorship of Pierre Boulez. In Fall 2017, Rachleff was inducted into the American Classical Music Hall of Fame (ACMHF).

David Perry, violin, enjoys an international career as a chamber musician, soloist, and teacher. He has performed in Carnegie Hall and across the major cultural centers of North and South America, Europe, and the Far East. Mr. Perry joined the Pro Arte Quartet and the UW-Madison faculty in 1995, and was granted a Paul Collins Endowed Professorship in 2003. He has served as guest concertmaster with such groups as Chicago Philharmonic, China National Symphony Orchestra, Ravinia Festival Orchestra, American Sinfionette, and Orpheus Chamber Orchestra. Thanks to the Nathan McClure Opportunities Fund, Mr. Perry plays on a 1711 Franciscus Gobetti violin, arranged by Chancellor John Wiley and the UW Foundation.

Marcus Roberts Trio is a long-term musical partnership between pianist, Marcus Roberts, the phenomenal drummer Jason Marsalis, and gifted bassist Rodney Jordan. The Marcus Roberts Trio is known for its virtuosic style and entirely new approach to jazz trio performance. While most jazz trios have the piano front and center, all members of the Marcus Roberts Trio share
equally in shaping the direction of the music by changing its tempo, mood, texture, or form at any time. And they do this with lightning quick musical reflexes and creative imagination. The trio is known for having almost telepathic communication on the stage. The Marcus Roberts Trio believes in 'letting the music take over' and the result is a powerfully rhythmic and melodic sound that is filled with rhythmic, harmonic, and dynamic contrast. One of the most enjoyable aspects of watching this trio perform is that it is so evident that these three musicians are really having fun playing together and listening to each other.

Added to the logic and balanced trio style of Ahmad Jamal is the swing and virtuosity of the Oscar Peterson Trio, combined with the buoyant joyous sound of Erroll Garner. These influences provide a rich foundation for the ever evolving and expanding sound of the Marcus Roberts Trio. The musical cues combine with musical inspiration from all over the world, which guarantees that audiences never know where this trio is heading; influences from Africa, Europe, and South America are combined with American traditions to give this group an infinite palate of styles, timbres and colors to draw from.

Visceral Dance Chicago was founded in 2013 by Artistic Director Nick Pupillo, and is dedicated to a bold and progressive world of movement. In less than six years, the company has developed a diverse and respected repertoire. With works by distinguished choreographers Sidra Bell, Mónica Cervantes, Marguerite Donlon, Brian Enos, Robyn Mineko Williams, Banning Bouldin, Harrison McEldowney, Fernando Melo, Ohad Naharin, Mark Godden and Pupillo, Visceral Dance Chicago continues to challenge audiences' expectations. In January of 2015, Visceral Dance Chicago was named one of Dance Magazine’s 25 to Watch, recognizing the company’s accomplishments and potential in the national community. "Visceral Dance Chicago breathes life into the Chicago arts community with their ability to intertwine complex human emotions with the raw beauty of dance and physical movement." (Chicago Stage Standard)

Nick Pupillo, Founder and Artistic Director of Visceral Dance Chicago, graduated from Indiana University with a Bachelor of Science in Ballet. In 2001, Pupillo joined the acclaimed Giordano Dance Chicago where he toured nationally and internationally for three years. In 2007, he founded Visceral Dance Center to provide the Chicago community with a new venue for artistic and technical growth. This facility continues to be a Chicago dance landmark. TimeOut Chicago lists Visceral Dance Center as "A bustling, well-appointed facility...with instructors from top companies and in-demand guest teachers." Utilized by a number of Chicago-based companies, Visceral Dance Center is home to its resident company, Visceral Dance Chicago.

Pupillo founded Visceral Dance Chicago in the fall of 2013. This repertory company presents his daring vision to explore the infinite possibilities of contemporary movement. The dancers of Visceral demonstrate this choreographic invention and are recognized for their technique, passion, and athleticism. In less than three years, Pupillo has led the company in a forthright direction, establishing a repertoire described as "expertly devised and stylish as they come." (Laura Molzahn, Chicago Tribune) He created eight signature works for the company, Impetere, Senza di te, Sum Noir, My Realm, She Three, Vital, Atlas and Synapse, as well as three
collaborations with the Chicago Philharmonic: La Revue De Cuisine, The Last Round and The Dream.

**Lidiya Yankovskaya, conductor**, is a champion of Russian masterpieces, operatic rarities, and contemporary works on the leading edge of classical music. As Music Director of Chicago Opera Theater, Lidiya is the only woman to hold that title in a multimillion-dollar opera company in the United States.

Ms. Yankovskaya is Founder and Artistic Director of the Refugee Orchestra Project, which proclaims the cultural and societal relevance of refugees through music, and has brought that message to hundreds of thousands of listeners around the world. She has also served as Artistic Director of the Boston New Music Festival and Juventas New Music Ensemble, where she led operatic experiments with puppetry, circus acts, and robotic instruments, as well as premieres by more than two dozen composers.

Ms. Yankovskaya holds a B.A. in Music and Philosophy from Vassar College and earned a M.M. in Conducting from Boston University. Her conducting teachers and mentors have included Lorin Maazel, Marin Alsop, Kenneth Kiesler, Ann Howard Jones, David Hoose, Joshua Jacobson, Eduardo Navega, and Christine Howlett. Ms. Yankovskaya’s belief in the importance of mentorship has fueled the establishment of Chicago Opera Theater’s Vanguard Initiative, a three-pronged investment in new opera that includes a two-year residency for emerging opera composers. She also serves on the Advisory Board of Turn The Spotlight, a foundation dedicated to identifying, nurturing, and empowering leaders – and in turn, to illuminating the path to a more equitable future in the arts.

Recipient of a 2018 Solti Foundation Career Assistance Award, Ms. Yankovskaya has been a featured speaker at the League of American Orchestras and Opera America conferences, and served as U.S. Representative to the 2018 World Opera Forum in Madrid.

**Amjad Ali Khan, master sarod and composer**, has performed regularly at the Carnegie Hall, Royal Albert Hall, Royal Festival Hall, Kennedy Center, Santury Hall (First Indian performer), House of Commons, Theater Dela ville, Musee Guimet, ESPLANADE in Singapore, Victoria Hall in Geneva, Chicago Symphony Center, Palais beaux-arts, Mozart Hall in Frankfurt, St. James Palace and the Opera House in Australia. He has also performed at the WOMAD Festival in Adelaide and New Plymouth, Edinburgh Music Festival, World Beat Festival in Brisbane, Taranaki in New Zealand, Summer Arts Festival in Seattle, BBC Proms, International Poets Festival in Rome, Shiraz Festival, UNESCO, Hong Kong Arts Festival, Adelaide Music Festival, 1200 Years celebration of Frankfurt WOMAD Rivermead Festival, UK, and ‘Schonbrunn’ in Vienna. He has also had recitals at the Edinburgh International Festival and the Enescu Festival in Bucharest.

Amjad Ali Khan is one of the undisputed masters of the music world. Born to sarod maestro Haafiz Ali Khan, he gave his first performance at the age of six, and is credited with reinventing the technique of playing the sarod. Over the course of a distinguished career spanning more than six decades, Khan has won numerous accolades including a Grammy nomination, the
Crystal Award by the World Economic Forum, UNICEF’s National Ambassadorship and the Fukuoka Cultural grand prize. He has performed at venues the world as well as at the prestigious Nobel Peace Prize Concert in 2014 in Oslo, Norway. *Samaagam*, his first sarod concerto, has been performed by the Britten Sinfonia, Orchestre National d'Ille de France, Orchestre d'Auvergne, London Philharmonia, Gulbenkian Orchestra, Welsh National Opera, and Scottish Chamber Orchestra. Amjad Ali Khan has also been a visiting professor at Stanford University, University of New Mexico and Jacob’s School of Music. Amjad Ali Khan recently received coveted Global Music Awards under the Gold Medal category for their outstanding contribution to the global music industry and excellence in the classical music sphere.

**Amaan Ali Bangash and Ayaan Ali Bangash, sarod**, represent the seventh generation of a musical lineage known as the Senia Bangash School. Disciples of their father the great sarod maestro Amjad Ali Khan, both were initiated into the fine art of sarod playing from an early age, with each brother giving their first public performances at the age of eight.

They have performed across the globe, including appearances at Carnegie Hall and the Kennedy Center in the USA, Royal Festival Hall, Symphony Hall and Barbican Centre in the UK, Konzerthaus Vienna, Concertgebouw Amsterdam, Esplanade Singapore and Sydney Opera house. They have also appeared at festivals including WOMAD, Edinburgh International Festival and World Beat in Brisbane. They also regularly perform their father’s sarod concerto *Samaagam* which they have played with London Philharmonic Orchestra, Britten Sinfonia, and Moscow State Philharmonic.

Along with their father they are Gold Medal Winners at the Global Music Awards for their outstanding contribution to the global music industry and excellence in the classical music sphere. This honor was bestowed on the trailblazing trio in recognition of their “Peace Worshippers” album which was released in July 2017 by Affetto Records and distributed by Naxos.

**Alexandra Loutsion, soprano**, continues to be recognized for her passionate performances and vocal versatility as a rising star on the operatic stage. Ms. Loutsion’s 2019-2020 season includes her role and company debut with Minnesota Opera singing the title role in Strauss’ *Elektra*, a debut with the Chicago Philharmonic performing excerpts from Kamala Sankaram’s *Taking Up Serpents*, a return to Pittsburgh Opera singing the title role in Daniel Catan’s *Florencia en el Amazonas*, and a debut with Austin Opera and return to Palm Beach Opera singing the title role in Puccini’s *Turandot*. Last season she made her international debut with Canadian Opera Company singing the Overseer and covering the title role of Strauss’ *Elektra*, offered a “career-defining interpretation” of Leonora in Verdi’s *Il Trovatore* with Central City Opera, and debuted as *Turandot* with New Orleans Opera. She also debuted with San Francisco Opera singing the Overseer in *Elektra* and covering *Turandot*.

Ms. Loutsion recently represented the United States as a quarterfinalist in the Francisco Viñas International Singing Contest in Barcelona, Spain. She was a winner of the Metropolitan National Council District Auditions and the Long Beach Mozart Competition, as well as a finalist.
in the Fritz and Lavinia Jensen Foundation Competition, McCammon Voice Competition, and Dallas Opera Competition. She is the recipient of the Catherine Filene Shouse Education Fund Career Grant from Wolf Trap Opera, Santa Fe Opera’s Donald Gramm Memorial Award and Anna Case MacKay Award, the Shoshana Foundation Richard F. Gold Career Grant, the Central City Opera John Moriarty Award, and the Aspen Music Festival New Horizon Fellowship. She holds a Master of Music in Vocal Arts from the University of Southern California and a Bachelor of Music in Vocal Performance from Ithaca College. Ms. Loutsion was also recently awarded a place in the Greek America Foundation’s "Forty under 40" Class of 2018, which celebrates the professional excellence and philanthropic endeavors of North Americans of Greek descent.

Philippe Quint, violin, has established himself as one of the leading violinists of his generation. Mr. Quint’s commanding technique and musical curiosity has led him to reimagine traditional works, rediscover neglected repertoire and continue his journey presenting new works of the most outstanding composers. He regularly appears at venues ranging from the Gewandhaus in Leipzig to Carnegie Hall in New York, appearing in recent seasons at the most prestigious festivals including Verbier, Colmar, Hollywood Bowl and Dresden Festspiele.

In addition to his award winning discography, the celebrated American violinist of Russian heritage has won worldwide acclaim playing with world’s leading orchestras and conductors. Quint’s appearances in recent seasons have taken him to the London Philharmonic, Los Angeles Philharmonic, Chicago Symphony, Seattle Symphony, Detroit Symphony, Indianapolis Symphony, New Jersey Symphony, Minnesota Orchestra, Bournemouth Symphony, Weimar Staatskapelle, Royal Liverpool Philharmonic, China National Symphony, Orpheus Chamber Orchestra, and the Berlin Komische Oper Orchestra.

Philippe Quint’s formidable award-winning discography includes a large variety of rediscovered treasures along with popular works from standard repertoire. His AvantiClassics label recordings include Mendelssohn & Bruch Violin Concertos paired with Beethoven’s Romances with the Orquesta Sinfónica de Minería led by Carlos Miguel Prieto, original arrangements of Bach’s works by composer/pianist Matt Herskowitz titled “Bach XXI”, “Opera Breve” CD with pianist Lily Maisky, Glazunov & Khachaturian Violin Concertos with Bochumer Sinfoniker and Steven Sloane and Tchaikovsky Violin Concerto with the Sofia Philharmonic.

The Chicago Tribune proclaimed, “Here is a fiddle virtuoso whose many awards are fully justified by the brilliance of his playing.” Among his many honors, Quint was the winner of the Juilliard Competition and Career Grant Recipient of Salon de Virtuosi, Bagby and Clarisse Kampel Foundations.

Capathia Jenkins, vocalist, made her Broadway debut in The Civil War, where she created the role of Harriet Jackson. She then starred in the Off-Broadway 2000 revival of Godspell, where she wowed audiences with her stirring rendition of ‘Turn Back, O Man’ which can still be heard on the original cast recording. She returned to Broadway in The Look of Love and was critically acclaimed for her performances of the Bacharach/David hits. Ms. Jenkins then created
the roles of ‘The Washing Machine’ in Caroline, Or Change and ‘Frieda May’ in Martin Short-Fame becomes me where she sang ‘Stop the Show’ and brought the house down every night.

An active concert artist, Ms. Jenkins has appeared with orchestras around the world including the Cleveland Orchestra, Houston Symphony, Pittsburgh Symphony (with Marvin Hamlisch), National Symphony, Atlanta Symphony, Seattle Symphony, Utah Symphony, Minnesota Orchestra, San Antonio Symphony, Minnesota Orchestra, Memphis Symphony, Nashville Symphony, Toledo Symphony, Colorado Symphony, Toronto Symphony, Edmonton Symphony, Calgary Philharmonic, Kansas City Symphony, San Diego Symphony and the Hong Kong Philharmonic. She was a soloist with the Festival Cesky Krumlov in the Czech Republic. In 2011 Capathia had the great honor of performing in the ‘Broadway Ambassadors to Cuba’ concert as part of the Festival De Teatro De La Habana. Ms. Jenkins was a guest soloist with Peter Nero and the Philly Pops and with the Cincinnati Pops.

Her television credits include 30 Rock, the Practice, Law & Order SVU, the Sopranos, and Law & Order. She can be heard on the following film soundtracks: Nine, Chicago, and Legally Blonde 2.

**Ryan Shaw, vocalist,** made his New York debut in Tyler Perry’s play I Know I’ve Been Changed. Mr. Shaw further made a name for himself doing Motown covers, joining the group Fabulous Soul Shakers. His first album, "This is Ryan Shaw," for Columbia, earned him a 2008 Grammy nomination for “I Am Your Man.” He opened for Van Halen’s 2007-2008 North American tour. In 2011, Mr. Shaw received another Grammy nomination for “In Between.” In 2014, he received his third for “Yesterday” on his new CD, "Real Love" on Dynotone Records. He has played Stevie Wonder on Broadway in Motown: The Musical; the cast album has also received a Grammy nomination.