MUSIC DIRECTOR RICCARDO MUTI LEADS TWO WEEKS OF SUBSCRIPTION CONCERTS AND ACTIVITIES IN FINAL CSO RESIDENCY OF THE 2017/18 SEASON

JUNE 14–24, 2018

Cellist Yo-Yo Ma Joins Muti and CSO for Shostakovich’s Cello Concerto No. 2 on Program featuring Works by Prokofiev and Shostakovich (June 14-16)

Muti Leads Chicago Symphony Orchestra and Chorus and Soloists in Rossini’s Stabat mater on Program with Mozart’s Kyrie in D Minor and the CSO’s First Performances of Cherubini’s Chant sur la mort de Joseph Haydn (June 21-24)

CHICAGO—Music Director Riccardo Muti returns to Chicago in June for his final Chicago Symphony Orchestra (CSO) residency of the 2017/18 season, which includes two subscription concert programs and two open rehearsals for invited groups on June 14 and 20. CSO Judson and Joyce Green Creative Consultant and internationally celebrated cellist Yo-Yo Ma joins Muti and the Orchestra for performances of Shostakovich’s Cello Concerto No. 2 on Thursday, June 14, at 8:00 p.m., Friday, June 15, at 8:00 p.m., and Saturday, June 16, at 8:00 p.m. The Chicago Symphony Chorus (CSC), under the direction of Duain Wolfe, joins Muti and the Orchestra and a roster of distinguished soloists to perform Rossini’s Stabat mater on a program that also includes choral and vocal works by Mozart and Cherubini on Thursday, June 21, at 8:00 p.m.; Friday, June 22, at 8:00 p.m., Saturday, June 23, at 8:00 p.m. and Sunday, June 24, at 3:00 p.m.

In his first program (June 14-16), Muti conducts works from 20th century Russian composers Dmitri Shostakovich and Sergei Prokofiev. The program opens with Shostakovich’s Festive Overture, a work of dazzling instrumental color and virtuosic brass fanfares that received its premiere in 1954. The program continues with Shostakovich’s Cello Concerto No. 2, written for the composer’s talented student, the legendary cellist Mstislav Rostropovich, who gave the work
its premiere in 1966. Throughout the concerto, the composer weaves the cello’s voice into the larger orchestral texture in a work that is largely introspective in character, breaking into sections of bold, agitated music at unexpected moments. Yo-Yo Ma marks his third solo appearance with Muti and the CSO since 2011 in these performances.

Closing the program is Prokofiev’s Symphony No. 3, a work that includes episodes of dark intensity and delicate textures. Material from the composer’s earlier opera, *The Fiery Angel*, permeates the symphony and hints at the opera’s bizarre story of a woman’s obsession with inexplicable visions of an angel who she believes has come down to earth. Opening with tolling bells and full-impact brass chords, the symphony takes its rest in a string chorale before careening into the third movement, an untamed scherzo, and a searing and surging allegro to end the restless work, which the composer considered one of his finest scores.

Muti’s second program *(June 21-24)* opens with Mozart’s powerful Kyrie in D minor for chorus and orchestra and continues with the CSO’s first performances of Cherubini’s *Chant sur la mort de Joseph Haydn*, scored for soprano and two tenor soloists. The composer’s moving tribute to Haydn is inspired by the allegorical text of the “swan song,” which tells the story of a swan that sings only just before its death. Cherubini’s music begins with a somber cello choir and melancholy string passages before the work turns to the vocalists, whose passages build to a joyful trio that suggests the swan’s final music. Acclaimed soprano Krassimira Stoyanova returns for her first performances in Orchestra Hall with Muti and the CSO since her 2011 appearance in Verdi’s *Otello*. Tenors Dmitry Korchak and Enea Scala make their CSO debuts in these performances.

The focal point of the program is Rossini’s *Stabat mater* featuring the Chicago Symphony Chorus, prepared by Chorus Director Duain Wolfe, and soprano Krassimira Stoyanova, mezzo-soprano Ekaterina Gubanova, tenor Dmitry Korchak and bass-baritone Eric Owens. The performance of the Rossini’s landmark work, which had its most recent CSO performances under Riccardo Chailly at the Ravinia Festival in 1994 and with former principal guest conductor Carlo Maria Giulini Orchestra Hall in 1972, coincides with the 150th anniversary of the Italian composer’s death in 1868. First conceived as a gift for a Spanish priest, Rossini later revised and completed the work in 1841. The work’s 10 movements follow a 14th century Latin devotional text by the Franciscan priest Jacopo Benedetti, which chronicles Mary’s suffering at the foot of the cross at the time of the crucifixion. The drama of the story is set to powerful effect in Rossini’s music.

The roster of soloists for this program includes soprano Krassimira Stoyanova, who has previously performed with Muti and the CSO in Verdi’s Requiem and *Otello*. These performances also mark return appearances for mezzo-soprano Ekaterina Gubanova, who previously appeared with Muti and the CSO in April 2016 in Berlioz’s *Romeo and Juliet* and in the 2014 performances of Beethoven’s Symphony No. 9. Russian tenor Dmitry Korchak has garnered critical acclaim in several recent performances of Rossini’s *Stabat mater* in Europe this season. Bass-baritone Eric Owens, who has performed with Muti and the CSO on multiple occasions, including the 2011 performances of Verdi’s *Otello* and the 2014 performances of
Beethoven’s Symphony No. 9, returns for his first CSO appearance with Muti since 2016’s performances of Bruckner’s *Te Deum*.

Following his April CSO residency, Muti led the Australian World Orchestra (AWO) in concerts at the Sydney Opera House and Hamer Hall in Melbourne on May 2, 4 and 5 in a program featuring Brahms’s Symphony No. 2 and Tchaikovsky’s Symphony No. 4. Comprising some of Australia’s most distinguished orchestral musicians, including CSO Trombone Michael Mulcahy, the AWO has been led previously by distinguished conductors Sir Simon Rattle and Zubin Mehta, among others. Muti’s concerts with the AWO garnered widespread critical acclaim, with *The Daily Telegraph* saying, “Muti and the AWO have set the bar at a Himalayan height,” and *The Australian* praising Muti for his “cleverly balanced excitement, drama and technical refinement.” Other concerts in May included the Orchestre National de France at Maison de la Radio in Paris and a European tour (May 25-30) with the Cherubini Youth Orchestra with stops in Paris, Luxembourg, Geneva and Turin performing an all-Italian program featuring works by Catalani, Mascagni, Leoncavallo, Martucci, Giordano, Puccini and Verdi.

Following Muti’s June CSO residency in Chicago, he leads the annual Paths of Friendship concerts with the Cherubini Youth Orchestra and other musicians, first in Kiev, Ukraine, on July 1 and then in Ravenna, Italy, on July 3. The concerts are a program of the Ravenna Festival, and since 1997 have taken place in some of the world’s most troubled regions including a performance in Tehran in 2017. Later in July, Muti leads concert performances of Verdi’s *Macbeth* in Florence, Italy, with the Maggio Musicale Orchestra and Chorus and an internationally acclaimed roster of soloists. These performances mark the 50th anniversary of Muti’s professional conducting debut with Maggio Musicale Fiorentino, where he served as principal conductor from 1968 to 1980. Muti then returns to Ravenna to lead his fourth annual Italian Opera Academy with Verdi’s *Macbeth* as the subject matter. Muti founded the Italian Opera Academy in 2015 to train young conductors, répétiteurs, and singers in the Italian opera repertoire. In August, Muti makes his 48th annual appearance with the Vienna Philharmonic at the Salzburg Festival leading a program featuring Schumann’s Symphony No. 2 and Schubert’s Mass in E-flat Major with the Vienna State Opera Chorus and soloists.

The CSO’s music director position is endowed in perpetuity by a generous gift from the Zell Family Foundation.

Bank of America is the Global Sponsor of the Chicago Symphony Orchestra.

United Airlines is the official airline of the Chicago Symphony Orchestra.

The concerts on June 14, 15 and 16 and June 21, 22, 23 and 24 are made possible with generous sponsorship of Josef and Margot Lakonishok.

The concerts on June 21, 22, 23 and 24 receive generous support from the Nelson D. Cornelius Endowed Concert Fund.
Support for the 60th Anniversary of the Chicago Symphony Chorus is provided by the Walter E. Heller Foundation in honor of Alyce DeCosta.

The appearance of the Chicago Symphony Chorus is made possible by a generous gift from Jim and Kay Mabie.

Tickets for all CSOA-presented concerts can be purchased by phone at 800-223-7114 or 312-294-3000; online at cso.org, or at the Symphony center box office: 220 S. Michigan Ave., Chicago, IL 60604.

Artists, programs and prices are subject to change.

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<td>SHOSTAKOVICH</td>
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<td>Cello Concerto No. 2 in G Major, Op. 126</td>
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<td>PROKOFIEV</td>
<td>Symphony No. 3 in C Minor, Op. 44</td>
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Tickets: $50-290

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<td>Eric Owens, bass-baritone</td>
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<td>Chicago Symphony Chorus</td>
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Duain Wolfe, chorus director

MOZART Kyrie in D Minor, K. 341
CHERUBINI Chant sur la mort de Joseph Haydn
ROSSINI Stabat mater

Tickets: $36-250

ABOUT THE ARTISTS

Riccardo Muti

Riccardo Muti, born in Naples, Italy, is one of the preeminent conductors of our day. In 2010, when he became the tenth music director of the Chicago Symphony Orchestra (CSO), he already had more than forty years of experience at the helm of the Maggio Musicale Fiorentino, Philharmonia Orchestra, Philadelphia Orchestra, and Teatro alla Scala. He is a guest conductor for orchestras and opera houses all over the world: the Berlin Philharmonic, the Vienna Philharmonic, the Bavarian Radio Symphony Orchestra, the Vienna State Opera, the Royal Opera House, the Metropolitan Opera, and many others.

Muti studied piano under Vincenzo Vitale at the Conservatory of San Pietro a Majella in his hometown of Naples, graduating with distinction. He subsequently received a diploma in composition and conducting from the Giuseppe Verdi Conservatory in Milan, also graduating with distinction. His principal teachers were Bruno Bettinelli and Antonino Votto, principal assistant to Arturo Toscanini at La Scala. After he won the Guido Cantelli Conducting Competition—by unanimous vote of the jury—in Milan in 1967, Muti’s career developed quickly. In 1968, he became principal conductor of Florence’s Maggio Musicale, a position that he held until 1980.

Herbert von Karajan invited him to conduct at the Salzburg Festival in Austria in 1971, and Muti has maintained a close relationship with the summer festival and with its great orchestra, the Vienna Philharmonic, for now forty-five consecutive years. When he conducted the philharmonic’s 150th anniversary concert in 1992, he was presented with the Golden Ring, a special sign of esteem and affection, and in 2001, his outstanding artistic contributions to the orchestra were further recognized with the Otto Nicolai Gold Medal. Muti was also invited by the Orchestra to lead his fifth New Year’s concert in 2018. He is also a recipient of a silver medal from the Salzburg Mozarteum for his contribution to the music of W.A. Mozart. He is an honorary member of Vienna’s Gesellschaft der Musikfreunde (Society of the Friends of Music), the Vienna Hofmusikkapelle, the Vienna Philharmonic, and the Vienna State Opera. In 2015, he founded the Riccardo Muti Italian Opera Academy in Ravenna, Italy, to train young conductors, répétiteurs, and singers in the Italian opera repertoire.

Muti succeeded Otto Klemperer as chief conductor and music director of London’s Philharmonia Orchestra in 1973, holding that position until 1982. From 1980 to 1992, he was music director of the Philadelphia Orchestra, and in 1986, he became music director of Milan’s Teatro alla Scala. During his nineteen-year tenure, in addition to directing major projects such as the Mozart–Da Ponte trilogy and Wagner Ring cycle, Muti conducted operatic and symphonic repertoire ranging from the baroque to the contemporary, also leading hundreds of concerts with the Filarmonica della Scala and touring the world with both the opera company and the orchestra. His tenure as music director, the longest of any in La Scala’s history, culminated in the triumphant reopening of the restored opera house with Antonio Salieri’s Europa riconosciuta, originally commissioned for La Scala’s inaugural performance in 1778.
Throughout his career, Muti has dedicated much time and effort to training young musicians. In 2004, he founded the Orchestra Giovanile Luigi Cherubini (Luigi Cherubini Youth Orchestra), based in his native Italy. He regularly tours with the ensemble to prestigious concert halls and opera houses all over the world.

Since 1997, as part of Le vie dell’Amicizia (The paths of friendship), a project of the Ravenna Festival in Italy, Muti has annually conducted large-scale concerts in war-torn and poverty-stricken areas around the world, using music to bring hope, unity, and attention to present day social, cultural, and humanitarian issues.

Muti has received innumerable international honors. He is a Cavaliere di Gran Croce of the Italian Republic, Officer of the French Legion of Honor, and a recipient of the German Verdienstkreuz. Queen Elizabeth II bestowed on him the title of honorary Knight Commander of the British Empire, Russian President Vladimir Putin awarded him the Order of Friendship, and Pope Benedict XVI made him a Knight of the Grand Cross First Class of the Order of Saint Gregory the Great—the highest papal honor. Muti also has received Israel’s Wolf Prize for the arts, Sweden’s prestigious Birgit Nilsson Prize, Spain’s Prince of Asturias Award for the Arts, and the gold medal from Italy’s Ministry of Foreign Affairs for his promotion of Italian culture abroad. In March 2017, the Italian government recognized Muti with its prestigious Presidente della Repubblica award, presented to Muti for his exceptional contribution to Italian culture in the field of music. He has received more than twenty honorary degrees from universities around the world.

Considered one of the greatest interpreters of Verdi in our time, Muti wrote a book on the composer, Verdi, l’italiano, published in Italian, German, and Japanese. His first book, Riccardo Muti: An Autobiography: First the Music, Then the Words, also has been published in several languages, including Chinese.

Riccardo Muti’s vast catalog of recordings, numbering in the hundreds, ranges from the traditional symphonic and operatic repertoires to contemporary works. His debut recording with the Chicago Symphony Orchestra and Chorus of Verdi’s Messa da Requiem, released in 2010 by CSO Resound, won two Grammy awards. His second recording with the CSO and Chorus, Verdi’s Otello, released in 2013 by CSO Resound, won the 2014 International Opera Award for the Best Complete Opera.

During his time with the CSO, Muti has won over audiences in greater Chicago and across the globe through his music making as well as his demonstrated commitment to sharing classical music. His annual free concerts for the city of Chicago attract tens of thousands of people. He regularly invites subscribers, students, seniors, and people of low incomes to attend, at no charge, his CSO rehearsals. Muti’s commitment to artistic excellence and to creating a strong bond between an orchestra and its communities continues to bring the Chicago Symphony Orchestra to ever higher levels of achievement and renown.

http://www.riccardomutimusic.com/

**Other Featured Artists for these Performances**

Yo-Yo Ma, cello
Krassimira Stoyanova, soprano
Ekaterina Gubanova, mezzo-soprano
Dmitry Korchak, tenor
Enea Scala, tenor
Eric Owens, bass-baritone
Chicago Symphony Chorus
Duain Wolfe, chorus director
The Chicago Symphony Orchestra: [www.cso.org](http://www.cso.org) and [www.csosoundsandstories.org](http://www.csosoundsandstories.org)

Founded by Theodore Thomas in 1891, the Chicago Symphony Orchestra is consistently hailed as one of the greatest orchestras in the world. Since 2010, the preeminent conductor Riccardo Muti has served as its 10th music director. Yo-Yo Ma is the CSO’s Judson and Joyce Green Creative Consultant, and Samuel Adams and Elizabeth Ogonek are its Mead Composers-in-Residence.

From baroque through contemporary music, the CSO commands a vast repertoire. Its renowned musicians annually perform more than 150 concerts, most at Symphony Center in Chicago and, each summer, at the suburban Ravinia Festival. They regularly tour nationally and internationally. Since 1892, the CSO has made 60 international tours, performing in 29 countries on five continents.

People around the globe listen to weekly radio broadcasts of CSO concerts and recordings on the WFMT radio network and online at [cso.org/radio](http://cso.org/radio). Recordings by the CSO have earned 62 Grammy Awards, including two in 2011 for Muti’s recording with the CSO and Chorus of Verdi's *Messa da Requiem* (Muti’s first of eight releases with the CSO to date). Find details on these and many other CSO recordings at [www.cso.org/resound](http://www.cso.org/resound).

The CSO is part of the Chicago Symphony Orchestra Association, which also includes the Chicago Symphony Chorus (Duain Wolfe, Director and Conductor) and the Civic Orchestra of Chicago, a training ensemble for emerging professionals. Through its prestigious Symphony Center Presents series, the CSOA presents guest artists and ensembles from a variety of genres—classical, jazz, world, and contemporary.

The Negaunee Music Institute at the CSO offers community and education programs that annually engage more than 200,000 people of diverse ages and backgrounds. Through the Institute and other activities, including a free annual concert led by Muti, the CSO is committed to using the power of music to create connections and build community.

The CSO is supported by thousands of patrons, volunteers and institutional and individual donors. Bank of America is the Global Sponsor of the CSO. The CSO’s music director position is endowed in perpetuity by a generous gift from the Zell Family Foundation. The Negaunee Foundation provides generous support in perpetuity for the work of the Negaunee Music Institute.