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MUSIC DIRECTOR RICCARDO MUTI OPENS THE
CHICAGO SYMPHONY ORCHESTRA’S 2017/18 SEASON WITH
THREE DISTINCT PROGRAMS

SEPTEMBER 22–OCTOBER 1, 2017

Muti Leads the Chicago Symphony Orchestra and Violinist Anne-Sophie Mutter in
Symphony Ball Program to Open the Season on September 22 and in
Subscription Concerts on September 23 & 26

Muti Leads Program featuring the World Premiere of CSO Mead Composer-in-
Residence Elizabeth Ogonek’s All These Lighted Things
(September 28, 29 & October 1)

CHICAGO—Music Director Riccardo Muti returns to Chicago in September for his first Chicago Symphony Orchestra (CSO) residency of the 2017/18 season, which includes three concert programs (September 22-October 1). Muti and the CSO launch the 2017/18 season with the annual gala benefit, Symphony Ball, on Friday, September 22, at 7:00 p.m., featuring Anne-Sophie Mutter as soloist in Mozart’s Violin Concerto No. 5 (Turkish), as well as Rossini’s Overture to William Tell and Tchaikovsky’s Suite from The Sleeping Beauty. Mutter also joins Muti and the CSO for subscription concerts on Saturday, September 23, at 8:00 p.m., and Tuesday, September 26, at 7:30 p.m., in a program featuring Tchaikovsky’s Violin Concerto, Schumann’s Symphony No. 2 and Polish composer Krystof Penderecki’s The Awakening of Jacob. Muti’s fall 2017 residency concludes with subscription concerts on Thursday, September 28, at 8:00 p.m., Friday, September 29 at 1:30 p.m., and Sunday, October 1, at 3:00 p.m. The program includes the world premiere of CSO Mead Composer-in-Residence Elizabeth Ogonek’s All These Lighted Things, as well as Rossini’s Overture to William Tell and Bruckner’s Symphony No. 4 (Romantic).

The September 22 Symphony Ball program highlights a long-standing and distinguished artistic partnership between Muti and violinist Anne-Sophie Mutter, whose most recent appearance

Eileen Chambers, 312-294-3092
together with the CSO at Symphony Center was in 2012. Mutter, who marks the 40th anniversary of her debut as a celebrated orchestral soloist in 2017, also appeared with Muti and the Berlin Philharmonic in critically acclaimed performances in May 2017. Mutter performs Mozart’s melody-rich Violin Concerto No. 5 (Turkish), which derives its nickname from a lively rondo finale that evokes the sound of Middle Eastern music popular at the time it was composed in 1775. Two of classical music’s most iconic works, Rossini’s William Tell overture and Tchaikovsky’s Suite from The Sleeping Beauty, complete the Symphony Ball program.

For Muti and the CSO’s first subscription concerts of the season on September 23 and 26, he and Mutter appear together with the Orchestra for Tchaikovsky’s Violin Concerto, considered one of the most virtuosic violin concertos in the repertoire and a work admired for its rich lyricism and melodies inspired, in part, by Russian folk music. This program opens with Penderecki’s The Awakening of Jacob, a landscape of sonic exploration written in 1974. The title of the piece comes from an episode in the Bible where Jacob dreams of angels ascending and descending a ladder to heaven. Penderecki, who was drawn to this unusual and beautiful scene, included an epigram on this score from the book of Genesis, which reads “Jacob woke from his sleep and said: Surely the Lord is in this place, and I did not know it.”

Completing the program is Schumann’s Symphony No. 2. The work demonstrates Schumann’s desire to reconsider the traditional symphonic form with a spirited scherzo movement switching places with the traditional slow, or adagio, movement before reaching the fourth, and final, movement. These performances represent a return to Schumann’s symphonies for Muti and the CSO following performances of the composer’s Symphony No. 3 (Rhenish) in 2013 and the 2014/15 season, and the Symphony No. 4 in March 2017. Schumann’s Second Symphony will also be performed on the upcoming October 2017 tour by Muti and the CSO. More information at cso.org/tour.

A post-concert CD signing with violinist Anne-Sophie Mutter is open to all CSO patrons and takes place on September 23 in Grainger Ballroom.

Muti’s second CSO subscription program of the residency takes places September 28, 29 and October 1 and opens with Rossini’s Overture to his landmark opera William Tell. Inspired by the legend of a Swiss patriot, Rossini’s opera is probably best known for its overture, which Muti has described as a “fanfare for freedom” and contains the familiar theme that was made famous in the popular 1950’s TV series “The Lone Ranger.” The program concludes with Bruckner’s Symphony No. 4 (Romantic). Performed in the 1886 version in these concerts, and known for one of Bruckner’s most glorious celebrations of brass sonorities in the thrilling scherzo movement, the work unfolds slowly to reveal a rich array of beautiful themes that find their way into multiple movements of the monumental symphony.

Muti’s return to the compositions of Anton Bruckner with the CSO follows critically acclaimed performances of the composer’s Symphony No. 7, which opened the CSO’s 2016/17 season in September 2017 and the recording of Bruckner’s Symphony No. 9, which was released on the
CSO Resound Label in June 2017. In his review of the Bruckner 9 recording, John von Rhein of the Chicago Tribune noted “He [Muti] distills an impressive degree of power, grandeur and lyrical expansion from the score, along with a thoughtful regard for beauty of texture and resilience of contour.” Since becoming music director, Muti has also led the CSO in performances of Bruckner’s first, second and sixth symphonies, as well as the composer’s choral masterwork, Te Deum, with the CSO and Chorus. Bruckner’s Fourth Symphony will also be performed on the upcoming October 2017 tour by Muti and the CSO. More information at cso.org/tour.

This program also includes the world premiere of All These Lighted Things by CSO Mead Composer-in-Residence Elizabeth Ogonek. Commissioned by the Louise Durham Mead Fund, Ogonek’s work is subtitled three little dances for orchestra, with these movements marked in her richly orchestrated score as “exuberant, playful, bright;” “gently drifting, hazy;” and “buoyant.” For her creative process as a composer, Ogonek describes the fact that she builds from “a small, musical idea,” going on to say that “often my music starts with a poetic scene.” Ogonek also notes, “I’m really interested in color and dynamic and dramatic juxtapositions in music, and that figures in quite prominently to my creative process as a composer.” For her new work, Ogonek notes that the title, All These Lighted Things, comes from a line in a Thomas Merton poem. Ogonek adds “at the heart of the piece is celebration and reverence for the things that bring joy. It comes on the heels of several very dark works, and thus, is a kind of first morning light.”

Elizabeth Ogonek was appointed a CSO Mead Composer-in-Residence alongside her fellow Composer-in-Residence Samuel Adams in 2015 by Riccardo Muti. The world premiere of All These Lighted Things represents her first work commissioned for and performed by the Chicago Symphony Orchestra. The work is also part of the CSO’s upcoming tour performances on October 11 (Kansas City, MO) and October 13 (Berkeley, CA). Ogonek has also had two works performed on the CSO’s MusicNOW concert series that she co-curates with Adams. Those works included the May 2017 world premiere of a MusicNOW commission for solo violin and chamber ensemble entitled In Silence and the March 2015 performance of Falling Up, her work scored for a small ensemble of winds and strings and inspired by the poetry of Arthur Rimbaud and Shel Silverstein.

In addition to his concert programs, Muti participates in several special activities during his first CSO residency of the 2017/18 season. These include a return visit to the Illinois Youth Center—Warrenville (IYCW) on Sunday, September 24, for an interactive recital with CSO musicians (CSO Principal Bass Alexander Hanna and CSO Bass Trombone Charlie Vernon) and young singers from Lyric Opera of Chicago’s Ryan Opera Center (Diana Newman, soprano; Lauren Decker, contralto; and Mario Rojas, tenor). This afternoon of music for the young women and men at IYCW is part of Muti’s ongoing commitment to sharing classical music with incarcerated youth and marks Muti’s ninth visit to a Chicago-area youth correctional facility since becoming music director in 2010. It also marks his fifth visit to the IYCW, which initially served young women only until 2016, when the facility began to serve young men and women.
Muti also opens the 2017/18 season of Civic Orchestra of Chicago programs with a return to the podium to lead the Civic Orchestra in an open rehearsal at Symphony Center on Monday, September 25, at 7:00 p.m. Muti rehearses the members of the Civic Orchestra in the first movement of Bruckner’s Symphony No. 4 (Romantic) and Rossini’s Overture to William Tell. While the rehearsal is free and open to the public, tickets are required.

The September 24 interactive recital for incarcerated youth and the September 25 Civic Orchestra Open Rehearsal are programs of the Negaunee Music Institute at the CSO.

Muti also participates in a post-concert Q&A hosted by the CSO’s Latino Alliance on Tuesday, September 26. Latino Alliance co-chairs Loida Rosario and Ramiro Atristain welcome patrons to this conversation with Riccardo Muti moderated by CSOA President Jeff Alexander. The event takes place in Grainger Ballroom and is open to CSO ticketholders on a first-come, first served basis. Space is limited. For more information about the CSO’s Latino Alliance and its series of 2017/18 networking nights, click here.

At the conclusion of his final CSO residency of the 2016/17 season in June, Muti traveled to Vienna to be honored with the distinguished Golden Johann Strauss Award by the Johann Strauss Society of Vienna. The award, presented to Muti on June 27, 2017, recognizes an artist’s services to the music of the legendary waltz composer and anticipates the January 1, 2018, appearance by Muti with the Vienna Philharmonic for the orchestra’s famous New Year’s Day concert, his fifth time leading this special concert.

Following his receipt of the Golden Johann Strauss Award, Muti returned to his home in Ravenna, Italy to prepare his Orchestra Giovanile Luigi Cherubini (Luigi Cherubini Youth Orchestra), which he founded in 2004, in two programs for the La vie dell’Amicizia (The paths of friendship), a project of the Ravenna Festival since 1997. The two programs garnered international media attention for a unique cultural exchange between Italian and Iranian musicians. On July 6 in Tehran, Muti led musicians from the Cherubini Youth Orchestra, musicians from leading Italian orchestras and the chorus of Piacenza’s Municipal Theater along with the Tehran Symphony Orchestra and Chorus in a performance at Tehran’s Vahdat Hall. This was followed by a concert on July 8 in Ravenna at the 4,000-seat Palazzo Mauro De André, which also featured guest soloists Piero Pretti (tenor), Luca Salsi (baritone) and Riccardo Zanellato (bass). The concerts served as symbols of friendship and delivered a message of peace while promoting dialogue between Middle Eastern and Western cultures through the shared language of music.

In August 2017, Muti returned to the Salzburg Festival in Austria, where he has enjoyed a lasting and celebrated artistic partnership with the Vienna Philharmonic Orchestra since his 1971 debut at the prestigious music festival. At the invitation of the Festival’s new artistic director Markus Hinterhäuser, Muti led a much-anticipated, critically acclaimed production of Verdi’s Aida with the Vienna Philharmonic and Vienna State Opera Chorus directed by Iranian
artist, film director and photographer Shirin Neshat and featuring soprano Anna Netrebko in her debut in the title role. The seven performances of *Aida* garnered exceptional media attention and attracted capacity audiences. Chicago’s WFMT 98.7FM broadcast a recorded version of the August 12 performance, which was heard nationally over the WFMT Radio Network. At the Salzburg Festival, Muti also led the Vienna Philharmonic in a program of works by Tchaikovsky and Brahms, with pianist Yefim Bronfman joining Muti and the Orchestra for the Brahms Piano Concerto No. 2.

Just prior to his return to Chicago for the first CSO residency of the 2017/18 season, Muti leads rehearsals and performances of Verdi’s *Aida* with talented young conductors, singers and répétiteurs at his Italian Opera Academy in Ravenna, Italy from September 1 through 14, 2017.

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.

Northern Trust is the Presenting Sponsor of Symphony Ball.

CSO Tuesday series concerts are sponsored by United Airlines.

The September 22 performance is generously sponsored by the Randy L. and Melvin R. Berlin Family Fund for the Canon.

The September 23 and 26 performances are generously sponsored by Mr. and Mrs. Dean L. Buntrock.

The performances on September 28, 29 and October 1 are made possible by the Juli Plant Grainger Fund for Artistic Excellence.

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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<table>
<thead>
<tr>
<th>Event</th>
<th>Date</th>
<th>Time</th>
<th>Performers</th>
<th>Repertoire</th>
<th>Tickets:</th>
</tr>
</thead>
<tbody>
<tr>
<td>Chicago Symphony Orchestra</td>
<td>Friday, September 22, 2017</td>
<td>7:00 p.m.</td>
<td>Riccardo Muti, conductor</td>
<td>ROSSINI Overture to <em>William Tell</em></td>
<td>$45-$155 concert only; $1,000-$30,000, concert and post-concert gala ticket packages. For further information on purchasing Symphony Ball gala tickets, call 312-294-3185.</td>
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<td>Anne-Sophie Mutter, violin</td>
<td>MOZART Violin Concerto No. 5 in A Major, K. 219 (<em>Turkish</em>)</td>
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<td>TCHAIKOVSKY Suite from <em>The Sleeping Beauty</em>, Op.66a</td>
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<tr>
<td></td>
<td>Chicago Symphony Orchestra</td>
<td>Saturday, September 23, 2017</td>
<td>Riccardo Muti, conductor</td>
<td>PENDERECKI <em>The Awakening of Jacob</em></td>
<td>$36-$250</td>
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<td>Tuesday, September 26, 2017</td>
<td>Anne-Sophie Mutter, violin</td>
<td>TCHAIKOVSKY Violin Concerto in D Major, Op. 35</td>
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<td>SCHUMANN Symphony No. 2 in C Major, Op. 61</td>
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<tr>
<td>Civic Orchestra of Chicago</td>
<td>Monday, September 25, 2017</td>
<td>7:00 p.m.</td>
<td>Riccardo Muti, conductor</td>
<td>ROSSINI Overture to <em>William Tell</em></td>
<td>Tickets are free, but reservations are required. More information at cso.org.</td>
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<td>Open Rehearsal</td>
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<td>BRUCKNER Symphony No. 4 in E-flat Major (<em>Romantic</em>) (1886 revised version), 1st mvmt.</td>
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<td></td>
<td>Chicago Symphony Orchestra</td>
<td>Thursday, September 28, 2017</td>
<td>Riccardo Muti, conductor</td>
<td>ROSSINI Overture to <em>William Tell</em></td>
<td>$34-$221</td>
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<td>Friday, September 29, 2017</td>
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<td>OGONEK <em>All These Lighted Things</em> [CSO Commission, World Premiere]</td>
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<td>Sunday, October 1, 2017</td>
<td>3:00 p.m.</td>
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<td>BRUCKNER Symphony No. 4 in E-flat Major (<em>Romantic</em>) (1886 revised version)</td>
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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. In 2017, Muti led the Orchestra of the Maggio Musicale in performances that were part of the historic G-7 Culture Summit which explored the use of culture as an instrument of dialogue among different peoples and nations.

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. 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
Anne-Sophie Mutter, violin

The Chicago Symphony Orchestra: www.cso.org and 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. 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.

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. 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.