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CHICAGO SYMPHONY ORCHESTRA ASSOCIATION APPOINTS
FOURTH SIR GEORG SOLTI CONDUCTING APPRENTICE

Distinguished Jury Chaired by CSO Music Director Riccardo Muti Selects
Lina Gonzalez-Granados as New Solti Conducting Apprentice

CHICAGO—The jury of the Chicago Symphony Orchestra Association’s (CSOA) International Sir Georg Solti Conducting Apprenticeship—CSO Music Director and Jury Chair Riccardo Muti, American soprano Carol Vaness, CSO Concertmaster Robert Chen, CSO Associate Concertmaster Stephanie Jeong, CSO Principal Flute Stefán Ragnar Hóskuldsson, CSO Associate Principal Horn Daniel Gingrich and CSOA Vice President of Artistic Planning Cristina Rocca—and the Negaunee Music Institute of the CSO are pleased to announce that Lina Gonzalez-Granados has been named the fourth Sir Georg Solti Conducting Apprentice.

As part of the conducting apprenticeship, beginning in February 2020 and continuing through June 2021, Gonzalez-Granados will spend several weeks each season studying with and assisting Muti in Chicago during his residencies with the CSO. Additionally, she will have engagements with the CSO’s education and community programs produced by the Negaunee Music Institute, including engagements with the Civic Orchestra of Chicago.

Lina Gonzalez-Granados currently holds conducting fellowships with the Philadelphia Orchestra and the Seattle Symphony, and she recently completed her term as a Taki Concordia Conducting Fellow under the guidance of Marin Alsop. A native of Colombia, her recent and future guest appearances include the Tulsa Opera, where she made history as the first Latina conductor to lead a major production in a U.S. opera house, San Diego Symphony, Stamford
Symphony, San Francisco Conservatory, Orquesta Sinfónica Nacional de Colombia, Filarmonica de Medellin and Orquesta Sinfónica del Principado de Asturias in Spain. She has been the assistant conductor for Carnegie Hall’s National Youth Orchestra of the United States, Youth Philharmonic Orchestra of Colombia, Philharmonic Orchestra of the Americas, has worked as cover conductor of the Chicago Symphony Orchestra at Ravinia, Nashville Symphony and London Philharmonic, and has participated in the Linda and Mitch Hart Institute for Conductors at the Dallas Opera.

The creation of the CSO International Sir Georg Solti Conducting Apprenticeship was announced by Muti in October 2009 as part of his larger vision for the CSOA when he became music director. This vision includes the opportunity to build on the CSO’s great tradition of training young musicians through the creation of an apprenticeship that fosters the talents of promising young conductors and invests in the future of the art form. The program is named for Sir Georg Solti, who served as music director of the CSO from 1969 to 1991, not only because of his deep connection with the CSO, but also in honor of his commitment to connecting with young musicians.

Earlier in their respective careers, both Sir Georg Solti and Riccardo Muti refined their musicianship through their studies and work with singers in the opera house, and Muti remains passionate about the importance of a conductor’s ability to rehearse with an artist at the piano. He regards keyboard and vocal-coaching skills as crucial in the creation of a complete musician: one who is able to stand before an orchestra with natural authority. The CSO’s International Sir Georg Solti Conducting Apprenticeship is a program of the Negaunee Music Institute at the CSO.

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Riccardo Muti

Born in Naples, Italy, Riccardo Muti 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 had more than forty years of experience at the helm of Maggio Musicale Fiorentino (1968–80), the Philharmonia Orchestra (1973–82), the Philadelphia Orchestra (1980–92), and Teatro alla Scala (1986–2005).

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 more than forty-five 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 and the Golden Johann Strauss Award by the Johann Strauss Society of Vienna. 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.

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, 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.

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 in Music, Sweden’s prestigious Birgit Nilsson Prize, Spain’s Prince of Asturias Award for the Arts, from Japan the Order of the Rising Sun Gold and Silver Star and most recently the Praemium Imperiale, and the gold medal from Italy’s Ministry of Foreign Affairs for his promotion of Italian culture abroad as well as the prestigious “Presidente della Repubblica” award from the Italian government and the Viareggio Repaci Special Prize. Muti has received more than twenty honorary degrees from universities around the world.

Passionate about teaching young musicians, Muti founded the Luigi Cherubini Youth Orchestra in 2004 and the Riccardo Muti Italian Opera Academy in 2015. Through Le vie dell'Amicizia (The roads of friendship), a project of the Ravenna Festival in Italy, he has conducted in many of the world’s most troubled areas in order to bring attention to civic and social issues.

Riccardo Muti’s vast catalog of recordings, numbering in the hundreds, ranges from the traditional symphonic and operatic repertoires to contemporary works. He also has written three books, Verdi, l’italiano and Riccardo Muti: An Autobiography: First the Music, Then the Words, both of which have been published in several languages, as well as Infinity Between the Notes: My Journey Into Music, published May 2019 and available in Italian.

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 first annual free concert as CSO music director attracted more than 25,000 people to Millennium Park. 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.

riccardomutimusic.com

Lina Gonzalez-Granados
Lina Gonzalez-Granados has firmly established herself locally and abroad as a talented conductor of opera, classical, and contemporary music. From 2017-19, Lina served as the Taki Concordia Fellow, a position created by Marin Alsop to foster entrepreneurship and talent of female conductors. Starting in the fall of 2019, she will begin her new appointments as Conducting Fellow of the Seattle Symphony and the Philadelphia Orchestra. This upcoming season will include appearances with the Philadelphia Orchestra, Seattle Symphony, San Diego Symphony, Stamford Symphony, San Francisco Conservatory and the Orchestra Sinfónica del Principado de Asturias.
She has been the assistant conductor for Carnegie Hall's National Youth Orchestra of the United States, Youth Philharmonic Orchestra of Colombia, Philharmonic Orchestra of the Americas, and has worked as cover conductor of the Chicago Symphony at Ravinia, Nashville Symphony and the London Philharmonic, working with artists such as Yefim Bronfman, Pinchas Zukerman, Marin Alsop and Giancarlo Guerrero, among others. This season she will be working as cover for Zubin Mehta at Los Angeles Philharmonic, Yannick Nezet Seguin, and Thomas Dausgaard among other artists.

Lina has attended the Tanglewood Conducting Seminar, the Lucerne Festival Masterclass with Bernard Haitink, and the Cabrillo Festival of Contemporary Music with Marin Alsop. She also participated in the Linda and Mitch Hart Institute for Conductors at the Dallas Opera with Carlo Montanaro and Nicole Paiment, making her the first Hispanic conductor selected for that role.

Lina is a staunch proponent of the music of Latin American composers, work which earned her recognition as one of the "Latino 30 Under 30" by El Mundo Newspaper in 2016. In 2014, she founded Unitas Ensemble, a Boston-based chamber orchestra specializing in Latin American music. Her work with Unitas Ensemble has yielded multiple World, North American, and American premieres, as well as the creation and release of the Unitas Ensemble album "Estaciones," recorded alongside the Latin Grammy-winning Cuarteto Latinoamericano.

Born and raised in Cali, Colombia, Lina made her conducting debut in 2008 with the Youth Orchestra of Bellas Artes in Cali. She earned her Master’s Degree in Conducting and a Graduate Diploma in Choral Conducting from New England Conservatory, and is pursuing her Doctoral degree in Orchestral Conducting at Boston University. Her principal mentors include Marin Alsop, Bernard Haitink, Bramwell Tovey, and Charles Peltz.

**Civic Orchestra of Chicago (cso.org/civic)**

Since 1919, young artists have sought membership in the Civic Orchestra of Chicago to develop their talents and to further prepare for careers as professional musicians. Founded by Frederick Stock, second music director of the Chicago Symphony Orchestra, the Civic Orchestra is the only training orchestra of its kind affiliated with a major American orchestra.

The Civic Orchestra offers emerging professional musicians unique access to the Chicago Symphony Orchestra (CSO) through immersive experiences with the musicians of the CSO and some of today’s most sought-after conductors, including world-renowned CSO Music Director Riccardo Muti. From 2010 to June 2019, Yo-Yo Ma was a leading mentor to Civic musicians and staff in his role as CSO Judson and Joyce Green Creative Consultant and the programs, and initiatives he established are integral to the Civic Orchestra curriculum today. Civic Orchestra musicians develop as exceptional orchestral players and engaged artists, cultivating their ability to succeed in the rapidly evolving world of music in the twenty-first century.

The importance of the Civic Orchestra's role in Greater Chicago is underscored by its commitment to present concerts of the highest quality at no charge to the public. In addition to the critically acclaimed live concerts at Symphony Center, Civic Orchestra performances can be heard locally on WFMT (98.7 FM). Civic musicians also expand their creative, professional, and artistic boundaries and reach diverse audiences through educational performances at Chicago Public Schools and a series of chamber concerts at various locations throughout the city including Chicago Park District field houses and the National Museum of Mexican Art.

To further expand its musician training, the Civic Orchestra launched the Civic Fellowship program in the 2013–14 season. Now engaging fourteen members of the Civic Orchestra, Fellows participate in a rigorous curriculum above and beyond their orchestral activities that is designed to build and to diversify their creative and professional skills.
The Civic Orchestra’s long history of presenting full orchestra performances without charge includes concerts at the South Shore Cultural Center (in partnership with the South Shore Advisory Council), the Apostolic Church of God, Cristo Rey Jesuit High School, and the New Regal Theater, as well as numerous Chicago Public Schools.

The Civic Orchestra is a signature program of the Negaunee Music Institute at the Chicago Symphony Orchestra, which offers a wide range of education and community programs that engage more than 200,000 people of diverse ages, incomes, and backgrounds each year, in Chicago and around the world. For more information on the Institute and its programs, please visit csot.org/institute.

The Chicago Symphony Orchestra
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 pre-eminent conductor Riccardo Muti has served as its 10th music director. Missy Mazzoli is Mead Composer-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 61 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 csot.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.csot.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.