



CHICAGO SYMPHONY ORCHESTRA ASSOCIATION
RICCARDO MUTI MUSIC DIRECTOR

220 South Michigan Avenue
Chicago, IL 60604-2559
TELEPHONE 312-294-3333
FACSIMILE 312-294-3329

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Press Contacts:

Eileen Chambers

312-294-3092

MUSIC DIRECTOR RICCARDO MUTI RETURNS IN FEBRUARY TO LEAD WORKS BY BEETHOVEN AND PHILIP GLASS IN TWO WEEKS OF SUBSCRIPTION CONCERTS

Internationally Celebrated Pianist Mitsuko Uchida Joins Muti and the CSO to Perform Beethoven's Piano Concerto No. 4 on Program with Beethoven's Overture to *The Ruin of Athens* and the CSO's First Performances of Philip Glass' Symphony No. 11 (February 17, 18 & 19)

Muti Leads the CSO and Chorus Along with Distinguished Soloists in Performances of Beethoven's Symphony No. 9 (February 24, 25, 26 & 27)

FEBRUARY 17–27, 2022

CHICAGO—Music Director Riccardo Muti returns to Chicago in February to lead the Chicago Symphony Orchestra (CSO) in works by Beethoven and Philip Glass during two weeks of subscription concerts. Internationally celebrated pianist Mitsuko Uchida joins Muti and the CSO to perform Beethoven's Piano Concerto No. 4 on a program ([February 17-19](#)) that opens with the composer's Overture to *The Ruins of Athens* and closes with the CSO's first performances of the Symphony No. 11 by American composer Philip Glass, who recently celebrated his 85th birthday on January 31, 2022. In partnership with the Gene Siskel Film Center, four films with musical scores by Glass will be screened between February 11-20. More information about the "Scored by Glass" series is available at [siskelfilmcenter.org/glass](#).

The Chicago Symphony Chorus, prepared for a final time by Chorus Director and Conductor Duain Wolfe before his retirement this season and after a tenure of more than a quarter century, joins Muti and the CSO and acclaimed soloists for performances of Beethoven's Symphony No. 9, the composer's timeless message of friendship and goodwill ([February 24-27](#)). Muti will present the CSO's award for distinguished artistic

service, the Theodore Thomas Medallion, to Chorus Director Duain Wolfe at the performance on Sunday, February 27, at 3:00 p.m. Muti's February residency follows three weeks of critically acclaimed performances in January 2022 in Chicago by Muti and the CSO at Symphony Center and in two free community concerts at Morton East High School in Cicero, Illinois, and Apostolic Church of God in Chicago's Woodlawn neighborhood.

For February 2022 program, ticket and patron information, visit cso.org.

Muti, Uchida & Philip Glass (February 17-19)

Riccardo Muti opens a two-week February residency with a program combining works of Beethoven and the CSO's first performances of Philip Glass' Symphony No. 11. Internationally celebrated pianist Mitsuko Uchida joins Muti and the CSO to perform Beethoven's Piano Concerto No. 4 on this program that opens with the composer's Overture to *The Ruins of Athens*, which was originally composed as incidental music for a play by German playwright August von Kotzebue, written for the opening of a new theater in the city of Pest (part of current-day Budapest, Hungary).

Uchida, who was recently named 2022 Artist of the Year by *Musical America* in recognition of her illustrious 50-year career, marks her first appearances with Riccardo Muti and the CSO since their acclaimed 2019 performances of Mozart's Piano Concerto No. 20 in D Minor. Previous collaborations for Uchida and Muti with the CSO during his tenure as music director include 2017 performances of Beethoven's Piano Concerto No. 3 and 2014 performances of Schumann's Piano Concerto in A Minor. Uchida, who has also served as an artistic partner of the Mahler Chamber Orchestra since 2016, returns with the group for a Symphony Center Presents Chamber Music concert on Sunday, March 20, at 3:00 p.m. in a program featuring Mozart's Piano Concerto No. 23 in A Major and Mozart's Piano Concerto No. 24 in C Minor, as well as several works by Henry Purcell.

Completing the program is Glass' Symphony No. 11. The accomplished and prolific composer celebrated his 80th birthday in 2017 with the premiere of this symphony at Carnegie Hall. Glass, who only started writing symphonies in his mid-50s, has continued to explore the traditional form, with his Symphony No. 13 scheduled to receive its world premiere in March 2022.

About Symphony No. 11, Glass told *The New York Times*, "I've returned to earlier ideas of repetition, which I thought I had abandoned and now I have rediscovered. They have a different effect than they had when I was doing it in this semi-hypnotic style of repetitions slowly shifting over time. This is somewhat different: I'm taking little repetitions and making them into structural gestures."

The Symphony No. 11 is in three movements and unfolds on a vast orchestral palette, beginning with an atmospheric opening in the piano, harps and pizzicato cellos that gives way to rumbling and rhythmic bars from the tuba and low brass before the ripples of sound cross every section of the orchestra. The slow movement features a poignant melody introduced by the winds with the final movement grabbing the listener's attention in the first 20 bars that feature solo percussion of every kind from drums, triangle and cymbals to tambourine, tom-tom and woodblock.

The Gene Siskel Film Center has curated a set of films that celebrate the influence and impact of composer Philip Glass called "Scored by Glass." Presented in collaboration with the CSOA, the special screenings are offered as companion programs to the CSO concerts and include four films featuring musical scores by Glass. The schedule includes "Candyman" (February 11 and 12, 9:30 p.m.), "Inquiring Nuns" (February 16, 8:00 p.m.), "Koyaanisqatsi: Life Out of Balance" (February 19, 3:00 p.m.) and "Glass: A Portrait of Philip in Twelve Parts" (February 20, 3:00 p.m.). Audience protocol and ticket information is available at siskelfilmcenter.org/glass.

Muti Conducts Beethoven 9 (February 24-27)

For the first time since 2014, Riccardo Muti returns to Beethoven's Symphony No. 9 with the Chicago Symphony Orchestra and Chorus, prepared by Chorus Director Duain Wolfe, who marks his retirement with this program after 28 seasons leading the Chicago Symphony Chorus. The distinguished roster of soloists includes soprano Lisette Oropesa, mezzo-soprano Jennifer Johnson Cano, tenor Daniel Johansson and bass Tareq Nazmi, with the latter three all making their CSO debuts in these performances. These exceptional artistic forces assemble for the seminal work that culminates with the singular "Ode to Joy." Muti's previous performance of the Ninth Symphony with the CSO has become an online phenomenon, amassing more than 35 million YouTube views since its initial release in May 2015.

Soprano Lisette Oropesa marks her first appearances with the CSO since 2012 in this program. Oropesa, who is in demand internationally as a coloratura soprano, has garnered acclaim for performances of leading roles in premiere opera houses such as the Metropolitan Opera, Teatro alla Scala, Wiener Staatsoper, Bayerische Staatsoper and Opéra National de Paris. Mezzo-soprano Jennifer Johnson Cano has performed regularly with the Metropolitan Opera and Boston Lyric Opera, as well as in concert with the New York Philharmonic, Cleveland Orchestra and San Francisco Symphony. This season, Swedish tenor Daniel Johansson makes role debuts as Pierre Bezukhov in Prokofiev's *War and Peace* with the Grand Théâtre de Genève and as Elis in Schreker's *Der Schatzgräber* at Deutsche Oper in Berlin. Johansson has also received the medal Litteris et Artibus from Sweden's King Carl XVI Gustaf for his accomplishments as an opera singer. Bass Tareq Nazmi, who made his Lyric Opera of Chicago debut earlier

this season in Mozart's *The Magic Flute*, also performs regularly with the Bayerische Staatsoper and in concert, performing works by Bach, Beethoven Haydn, Mozart, Brahms and Dvořák.

At the conclusion of the performance on Sunday, February 27, Music Director Riccardo Muti will present the prestigious Theodore Thomas Medallion to Chorus Director Duain Wolfe. The medallion, which is named for the Orchestra's first music director and traditionally presented to former members of the CSO in recognition of distinguished artistic service, is on rare occasions presented to other artists who have contributed to the artistic legacy of the Orchestra. Margaret Hillis, the founder and director of the Chicago Symphony Chorus, received the Theodore Thomas Medallion upon her retirement in 1994 after leading the Chorus for 37 years. Wolfe will receive the medallion as he marks his 28th season as Chorus Director and steps down from the role officially next month.

Wolfe has served as chorus director of the Chicago Symphony Chorus (CSC) since 1994, appointed by then Music Director Daniel Barenboim, and is only the second director to hold the position since the Chorus was founded in 1957 by its first director Margaret Hillis at the request of Music Director Fritz Reiner. Wolfe has prepared the Chicago Symphony Chorus for more than 150 programs, including Chicago Symphony Orchestra subscription concerts in Orchestra Hall, as well as programs at the Ravinia Festival, Pritzker Pavilion in Chicago's Millennium Park, Carnegie Hall and the Berlin Philharmonie.

Wolfe has prepared the CSC for programs led by CSO music directors Riccardo Muti and Daniel Barenboim, Music Director Laureate Sir Georg Solti, Principal Guest Conductor and Conductor Emeritus Pierre Boulez, Principal Conductor Bernard Haitink, Ravinia Festival music directors Christoph Eschenbach and James Conlon and Chief Conductor and Curator Marin Alsop and numerous guest conductors. Wolfe prepared the Chorus for three Grammy Award-winning recordings, including Wagner's *Die Meistersinger von Nürnberg*, conducted by Sir Georg Solti (Best Opera), and Verdi's Requiem (Best Classical Album and Best Choral Performance) and Shostakovich's Symphony No. 13 (*Babi Yar*) (Best Engineered Recording—Classical), conducted by Riccardo Muti, as well as for the soundtrack recording to the movie "Lincoln," composed and conducted by John Williams. Wolfe was also the creator and conductor of *Welcome Yule!* — a popular series of holiday concerts that featured the Orchestra and Chorus, along with children's choruses, dancers, and actors — that enjoyed a 20-year run from 1995 through 2014.

Patron Information | Safe and Sound at Symphony Center

The Chicago Symphony Orchestra Association (CSOA) is committed to creating a

comfortable, enjoyable and safe environment for its musicians, patrons and staff. To ensure everyone's visit to Symphony Center is safe and sound, the CSOA will continue to modify guidelines and the concert experience, based on the latest public health recommendations and in consultation with leading health experts.

In compliance with the City of Chicago's vaccine requirements, which were updated in January 2022, patrons 5 years of age and older are required to provide proof of full vaccination, and those 16 years of age or older also need to provide a valid photo ID. All patrons must wear a face mask throughout their visit to Symphony Center.

Proof of vaccination can be demonstrated by showing a valid photo ID along with a vaccination card, a photo of the vaccination card, a digital record or mobile app, or printed record from a vaccination provider. Patrons may also register their proof of vaccination with the mobile app [My Bindle](#), which is accepted at Symphony Center and other Chicago-area performing arts venues.

Concessions have returned to Symphony Center for most performances and patrons can now enjoy refreshments before the performance and during intermission in designated eating and drinking areas. Face masks can only be removed while actively eating or drinking in these areas and food and drinks are not permitted inside the hall or other lobby spaces.

Visit [cso.org](#) for more information. Patrons are encouraged to visit [cso.org/safeandsound](#) for audience protocol instructions and the most recent information.

Round-trip shuttle service is now available for an additional \$25 per person for patrons traveling to Symphony Center from the North Shore for Friday matinees. Patron Services representatives are available to assist with ticket purchases by web chat at [cso.org](#), by calling [312-294-3000](#) (Monday-Saturday, 10:00 a.m. – 5:00 p.m.) or by emailing [patronservices@cso.org](#).

All artists and programs are subject to change.

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

Bank of America is the Maestro Residency Presenter.

United Airlines is the Official Airline of the CSO.

These programs are partially supported by a grant from the Illinois Arts Council Agency.

The performances on February 17, 18 & 19 are made possible by the Juli Plant Grainger Fund for Artistic Excellence.

The appearance of the Chicago Symphony Chorus is made possible by a generous gift from The Grainger Foundation, with additional support from Jim† and Kay Mabie.

The performances on February 24, 25, 26 & 27 are generously sponsored by the Randy and Melvin Berlin Family Fund for the Canon with additional support provided by Megan and Steve Shebik, and Lori Julian.

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Chicago Symphony Orchestra Thursday, February 17, 2022, 7:30 p.m.

Friday, February 18, 2022, 8:00 p.m.

Saturday, February 19, 2022, 8:00 p.m.

Chicago Symphony Orchestra

Riccardo Muti, conductor

Mitsuko Uchida, piano

BEETHOVEN Overture to *The Ruins of Athens*

BEETHOVEN Piano Concerto No. 4

GLASS Symphony No. 11**

Tickets: \$38-\$275

Chicago Symphony Orchestra Thursday, February 24, 2022, 7:30 p.m.

Friday, February 25, 2022, 1:30 p.m.

Saturday, February 26, 2022, 8:00 p.m.

Sunday, February 27, 2022, 3:00 p.m.

Chicago Symphony Orchestra

Riccardo Muti, conductor

Lisette Oropesa, soprano

Jennifer Johnson Cano*, mezzo-soprano

Daniel Johansson*, tenor

Tareq Nazmi*, bass

Chicago Symphony Chorus

Duain Wolfe, chorus director

BEETHOVEN Symphony No. 9

Tickets: \$55-\$350

* Denotes artists making their CSO debut

** Denotes CSO first performance

Riccardo Muti

Riccardo Muti is one of the world's preeminent conductors. In 2010, he became the tenth music director of the Chicago Symphony Orchestra. It was recently announced that he would extend his tenure through the 2022–23 season at the request of the Chicago Symphony Orchestra Association. Muti's leadership has been distinguished by the strength of his artistic partnership with the Orchestra; his dedication to performing great works of the past and present, including thirteen world premieres to date; the enthusiastic reception he and the CSO have received on national and international tours; and eight recordings on the CSO Resound label, with three Grammy awards among them. In addition, his contributions to the cultural life of Chicago—with performances throughout its many neighborhoods and at Orchestra Hall—have made a lasting impact on the city.

Born in Naples, Riccardo Muti studied piano under Vincenzo Vitale at the Conservatory of San Pietro a Majella, graduating with distinction. He subsequently received a diploma in composition and conducting from the Giuseppe Verdi Conservatory in Milan under the guidance of Bruno Bettinelli and Antonino Votto. He first came to the attention of critics and the public in 1967, when he won the Guido Cantelli Conducting Competition, by unanimous vote of the jury, in Milan. In 1968, he became principal conductor of the Maggio Musicale Fiorentino, a position he held until 1980. In 1971, Muti was invited by Herbert von Karajan to conduct at the Salzburg Festival, the first of many occasions, which led to a celebration of fifty years of artistic collaboration with the Austrian festival in 2020. During the 1970s, Muti was chief conductor of London's Philharmonia Orchestra (1972–1982), succeeding Otto Klemperer. From 1980 to 1992, he inherited the position of music director of the Philadelphia Orchestra from Eugene Ormandy.

From 1986 to 2005, he was music director of Teatro alla Scala, and during that time, he directed major projects such as the three Mozart/Da Ponte operas and Wagner's *Ring* cycle in addition to his exceptional contributions to the Verdi repertoire. Alongside the classics, he brought many rarely performed and neglected works to light, including pieces from the Neapolitan school, as well as operas by Gluck, Cherubini, and Spontini. Poulenc's *Dialogues of the Carmelites* earned Muti the prestigious Abbiati Prize. His tenure as music director of Teatro alla Scala, the longest in its history, culminated in the triumphant reopening of the restored opera house on December 7, 2004, with Salieri's *Europa riconosciuta*.

Over the course of his extraordinary career, Riccardo Muti has conducted the most important orchestras in the world: from the Berlin Philharmonic to the Bavarian Radio Symphony Orchestra and from the New York Philharmonic to the Orchestre National de France; as well as the Vienna Philharmonic, an orchestra to which he is linked by particularly close and important ties, and with which he has appeared at the Salzburg Festival since 1971.

When Muti was invited to lead the Vienna Philharmonic's 150th-anniversary concert, the orchestra presented him with the Golden Ring, a special sign of esteem and affection, awarded only to a few select conductors. In 2021, he conducted the Vienna Philharmonic in the New Year's Concert for the sixth time, having previously led the concert in 1993, 1997, 2000, 2004, and 2018. The 2018 recording went double platinum, and the 2021 concert received the prestigious audience award, the Romy Prize in the TV Moment of the Year category.

In April 2003, the French national radio channel, France Musique, broadcast a "Journée Riccardo Muti," consisting of fourteen hours of his operatic and symphonic recordings made with all the orchestras he has conducted throughout his career. On December 14 of the same year, he conducted the long-awaited opening concert of the newly renovated La Fenice opera house in Venice. Radio France broadcast another "Riccardo Muti Day" on May 17, 2018, when he led a concert at the Auditorium de la Maison de la Radio. Muti's recording activities, already notable by the 1970s and distinguished since by many awards, range from symphonic music and opera to contemporary compositions. The label RMMusic is responsible for Riccardo Muti's recordings.

Muti has received numerous international honors over the course of his career. He is Cavaliere di Gran Croce of the Italian Republic and a recipient of the German Verdienstkreuz. He received the decoration of Officer of the Legion of Honor from French President Nicolas Sarkozy in a private ceremony held at the Élysée Palace. He was made an honorary Knight Commander of the British Empire by Queen Elizabeth II in Britain. The Salzburg Mozarteum awarded him its silver medal for his contribution to Mozart's music, and in Vienna, he was elected an honorary member of the Gesellschaft der Musikfreunde, Vienna Hofmusikkapelle, and Vienna State Opera. Russian President Vladimir Putin awarded him the Order of Friendship, and the State of Israel has honored him with the Wolf Prize in the arts. In October 2018, Muti received the prestigious Praemium Imperiale for Music of the Japan Arts Association in Tokyo.

In September 2010, Riccardo Muti became music director of the Chicago Symphony Orchestra and was named 2010 Musician of the Year by *Musical America*. At the 53rd annual *Grammy Awards* ceremony in 2011, his live performance of Verdi's *Messa da Requiem* with the Chicago Symphony Orchestra and Chorus was awarded Grammy awards for Best Classical Album and Best Choral Performance. In 2011, Muti was selected as the recipient of the coveted Birgit Nilsson Prize, presented in a ceremony at the Royal Opera in Stockholm in the presence of King Carl XVI Gustaf and Queen Silvia. In 2011, he received the Opera News Award in New York City and Spain's prestigious Prince of Asturias Award for the Arts. That summer, he was named an honorary member of the Vienna Philharmonic and honorary director for life of the Rome Opera. In May 2012, he was awarded the highest papal honor: the Knight of the Grand Cross First Class of the Order of St. Gregory the Great by Pope Benedict XVI. In 2016, he was honored by the Japanese government with the Order of the Rising Sun, Gold and Silver Star.

Muti has received more than twenty honorary degrees from the most important universities of the world. During the past year, Muti received the honorary citizenship of the city of Palermo for his commitment to spreading the values of peace and communion among peoples through the universal language of music, as well as the Manna of San Nicola, the highest honor given by the city of Bari. In June, Muti received the distinguished De Sanctis Europa Prize, bestowed on figures of extreme importance in the European cultural, scientific, and literary fields. In July, the Conservatory of Naples San Pietro a Majella presented Muti with the Guido Dorso Prize, acknowledging Muti as a distinguished "Ambassador of the South" for his great artistic and cultural commitment, and for his particular attention to the new generations of musicians. In July, immediately following celebrations of his eightieth birthday, Muti conducted performances in Rome at the Quirinale Palace at the first-ever G20 Cultural Ministers' Meeting, a summit that formally added the cultural sector to the G20 process, recognizing its crucial role in daily life and in the health of the global economy. On August 15, 2021, Muti received the Great Golden Decoration of Honor for Services to the Republic of Austria, the highest possible civilian honor from the Austrian government.

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.

riccardomutimusic.com

Chicago Symphony Orchestra: cso.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 pre-eminent conductor Riccardo Muti has served as its 10th music director. Jessie Montgomery is Mead Composer-in-Residence, and Hilary Hahn is CSO Artist-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 62 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 63 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 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 (Ken-David Masur, Principal Conductor), 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.