



CHICAGO SYMPHONY ORCHESTRA ASSOCIATION
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MUSIC DIRECTOR RICCARDO MUTI RETURNS FOR TWO WEEKS OF SUBSCRIPTION CONCERTS AND ACTIVITIES IN APRIL AND MAY

**Muti Leads World Premiere of *Hymn for Everyone* by
Mead Composer-in-Residence Jessie Montgomery on Program with
Beethoven's Sixth Symphony (*Pastoral*) and Bottesini's Double Bass Concerto
with Alexander Hanna as Soloist (April 28-30 & May 3)**

**Muti Leads Beethoven's Fourth Symphony and *Egmont* Overture on Program
Featuring the CSO's First Performances of Florence Price's Symphony No. 3 and
William Grant Still's *Mother and Child* (May 5-7)**

APRIL 28–MAY 7, 2022

CHICAGO—Music Director Riccardo Muti returns to Chicago to lead the Chicago Symphony Orchestra (CSO) in works by Beethoven, Bottesini, Mead Composer-in-Residence Jessie Montgomery, William Grant Still and Florence Price during two weeks of subscription concerts and activities in April and May. CSO Principal Bass Alexander Hanna joins Muti and the CSO to perform Bottesini's Double Bass Concerto No. 2 in B Minor on a program ([April 28, 30 & May 3](#)) that opens with the world premiere of *Hymn for Everyone* by Montgomery and concludes with Beethoven's Sixth Symphony (*Pastoral*). This program is also presented on the CSO at Wheaton series on [April 29](#). Muti goes on to lead the CSO in a program ([May 5-7](#)) that features Beethoven's *Egmont* Overture and Fourth Symphony, as well as the Orchestra's first performances of William Grant Still's *Mother and Child* and Florence Price's Symphony No. 3. Before the concerts featuring Price's Symphony No. 3, patrons can attend a panel discussion about Price and her music, as well as performances of chamber music by Montgomery and Price. Muti also leads an open rehearsal for invited senior and community groups on May 5 as part of his residency activities and an ongoing commitment to create access for a wide array of audiences across the Chicago area.

For program, ticket and patron information, visit [cso.org](https://www.cso.org).

Muti Conducts Montgomery & Beethoven Pastoral ([April 28-30 & May 3](#))

Muti's spring residency programs open with the world premiere of *Hymn for Everyone*, the first CSO-commissioned work by Mead Composer-in-Residence Jessie Montgomery since beginning in the role this season. The program continues with the Double Bass Concerto No. 2 by 19th-century Italian composer Giovanni Bottesini featuring CSO Principal Bass Alexander Hanna as soloist. Hanna, who was appointed principal bass in 2012 by Muti, made his CSO solo debut in Vanhal's Double Bass Concerto under conductor James Conlon in 2015 and was also the soloist in a 2021 performance of *Dark With Excessive Bright* by former Mead Composer-in-Residence Missy Mazzoli in the CSO Sessions digital series available on CSOtv. Beethoven's Symphony No. 6 (*Pastoral*), the composer's homage to the beauty and power of nature, completes the program.

Jessie Montgomery was appointed by Riccardo Muti as Mead Composer-in-Residence for 2021-2024. In this role, Montgomery is the curator of CSO MusicNOW and has been commissioned to write three new orchestral works for the Chicago Symphony Orchestra and new chamber pieces for CSO MusicNOW. Montgomery is already fast developing a presence in Chicago. The CSO MusicNOW series in the 2018-19 season featured both her string quartet *Break Away* and the world premiere of her string ensemble arrangement of Julius Eastman's *Gay Guerrilla*, while the 2020-21 digital season on CSOtv saw virtual performances of her orchestral work *Starburst*, by the Civic Orchestra of Chicago, and her chamber piece *Strum*. The string orchestral version of *Strum* received a live CSO performance in June 2021 and the Orchestra also performed her 2017 work *Coincident Dances* in October 2021 with conductor Manfred Honeck.

When reflecting on the creation of her first commissioned work for the CSO, Montgomery explained:

"*Hymn for Everyone* is based on a hymn that I wrote during the spring of 2021 that was a reflection on personal and collective challenges happening at the time. Up until that point, I had resisted composing 'response pieces' to the pandemic and social-political upheaval and had been experiencing an intense writer's block. But one day, after a long hike, this hymn just came to me—a rare occurrence. The melody traverses through different orchestral 'choirs,' and is accompanied by the rest of the ensemble. It is a kind of meditation for orchestra, exploring various washes of color and timbre through each repetition of the melody."

Following the concert on Tuesday, May 3, the CSOA's African American Network (AAN) hosts *Composer Connection: A Conversation with Renée Baker and Jessie Montgomery*. All concertgoers are invited to this free, informal conversation with

Chicago composer, conductor and frequent African American Network guest Renée Baker and CSO Mead-Composer-in-Residence Jessie Montgomery. Both artists are known for their contributions to the modern landscape of classical music and will share their unique perspectives as female composers of color. For more information about this event and the African American Network, visit cso.org/support/get-involved/african-american-network.

Muti Conducts Beethoven, Still & Price (May 5-7)

Muti's next program opens with two works by Beethoven, the *Egmont* Overture and Symphony No. 4, before continuing with the CSO's first performances of works by the 20th-century African American composers William Grant Still and Florence Price.

Still's *Mother and Child*, written in 1943, was originally part of a suite for violin and piano that was later arranged for string orchestra. Still took inspiration for the work from a chalk drawing depicting a warm embrace between a mother and her young son created by one of his favorite artists of the time, Sargent Claude Jackson, and its musical character is that of a lyrical lullaby. Florence Price was the first Black female composer to have a symphony performed by a major American orchestra, when her Symphony No. 1 received its world premiere by the CSO in 1933. Price's Symphony No. 3, which was commissioned by the Works Progress Administration's Federal Music Project, received its premiere in 1940. The work highlights the composer's growing exploration of 20th century modernist musical language with dissonant themes and expressive bursts of orchestral color emerging alongside elements of her more familiar sound world. The four-movement symphony opens with an Andante-Allegro movement that evokes an uneasiness that lingers into the seemingly tranquil Andante. The third movement, an African American Juba dance, leads into the Scherzo: Finale that takes listeners on a swirling journey of contrasting musical moments before reaching a thrilling and percussive conclusion.

Prior to each of the three performances of this program, audiences are invited to attend a preconcert panel discussion about Price's life and music. The panel is moderated by Dr. Toni-Marie Montgomery, Dean of the Henry and Leigh Bienen School of Music, Northwestern University, and features scholars Dr. Tammy L. Kernodle, Distinguished Professor of Music, Miami University, and Dr. Douglas W. Shadle, Associate Professor of Musicology, Blair School of Music, Vanderbilt University, as well as special guest Jessie Montgomery, CSO Mead Composer-in-Residence. Following the discussion, string quartets from the Civic Orchestra of Chicago and the Chicago Musical Pathways Initiative (CMPI) will perform works by Price and Montgomery in the Grainger Ballroom and Rotunda at Symphony Center.

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.

For everyone's comfort and safety, patrons 5 years of age and older are required to provide proof of vaccination or a recent negative test for entry. Proof of full vaccination can be demonstrated by showing a valid photo ID along with either a vaccination card, a photo of the vaccination card, a digital record or mobile app, or printed record from a vaccination provider. (Photo ID is required for those 16 and older.)

Patrons must be fully vaccinated as defined by the [Center for Disease Control and Prevention \(CDC\)](#). Currently, all patrons must wear a face mask throughout their visit to Symphony Center.

Concessions have returned to Symphony Center for most performances and patrons can now enjoy refreshments before the performance and during intermission.

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.

Chicago Symphony Orchestra Programs are sponsored by the Illinois Arts Council Agency.

The world premiere of Jessie Montgomery's *Hymn for Everyone* is commissioned by the Chicago Symphony Orchestra through the Helen Zell Commissioning Program.

The performances April 28-May 3 with Zell Music Director Riccardo Muti are generously sponsored by Mr. and Mrs. Dietrich M. Gross.

The performances May 5-7 are generously sponsored by the Zell Family Foundation.

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Chicago Symphony Orchestra

Thursday, April 28, 7:30 p.m.
Saturday, April 30, 8:00 p.m.
Tuesday, May 3, 7:30 p.m.

Chicago Symphony Orchestra

Riccardo Muti, conductor

Alexander Hanna, bass

MONTGOMERY *Hymn for Everyone*
[CSO Commission, World Premiere]

BOTTESINI Double Bass Concerto No. 2
in B Minor**

BEETHOVEN Symphony No. 6 in F Major (*Pastoral*)

Tickets: \$38-\$299

Chicago Symphony Orchestra

Edman Memorial Chapel
401 E Franklin St.
Wheaton IL, 60187

Friday, April 29, 2022, 7:30 p.m.

Chicago Symphony Orchestra

Riccardo Muti, conductor

Alexander Hanna, bass

MONTGOMERY *Hymn for Everyone*
[CSO Commission, World Premiere]

BOTTESINI Double Bass Concerto No. 2
in B Minor**

BEETHOVEN Symphony No. 6 in F Major (*Pastoral*)

Tickets: \$60-\$95

Chicago Symphony Orchestra

Thursday, May 5, 2022, 7:30 p.m.

Friday, May 6, 2022, 1:30 p.m.

Saturday, May 7, 2022, 8:00 p.m.

Chicago Symphony Orchestra

Riccardo Muti, conductor

BEETHOVEN	Overture to <i>Egmont</i> , Op. 14
BEETHOVEN	Symphony No. 4 in B-flat Major
STILL	<i>Mother and Child</i> **
PRICE	Symphony No. 3 in C Minor**

Tickets: \$36-\$225

NOTE: The complete experience includes a free preconcert panel discussion in Orchestra Hall 90 minutes before each performance.

The event is moderated by Dr. Toni-Marie Montgomery, Dean of the Henry and Leigh Bienen School of Music, Northwestern University, and features scholars Dr. Tammy L. Kernodle, Distinguished Professor of Music, Miami University, and Dr. Douglas W. Shadle, Associate Professor of Musicology, Blair School of Music, Vanderbilt University, as well as special guest Jessie Montgomery, CSO Mead Composer-in-Residence.

Following the discussion, chamber music performances of works by Price and Montgomery will take place in the Grainger Ballroom and Rotunda at Symphony Center.

No additional tickets required.

** 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. 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.

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. He was made an honorary Knight Commander of the British Empire by Queen Elizabeth II. 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. The State of Israel has honored him with the Wolf Prize in the arts. In July 2018, President Petro Poroshenko presented Muti with the State Award of Ukraine during the Roads of Friendship concert at the Ravenna Festival in Italy following earlier performances in Kiev. 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*. In 2011, Muti was selected as the recipient of the coveted Birgit Nilsson Prize. 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. 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. The purpose of the Italian Opera Academy, which also takes place in Italy and Tokyo as part of multi-year collaboration with the Tokyo Harusai Festival, is to pass on Muti's expertise to young musicians and to foster a better understanding of the complex journey to the realization of an opera. 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. The label RMMusic is responsible for Riccardo Muti's recordings.

riccardomuti.com

riccardomutioperacademy.com

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.