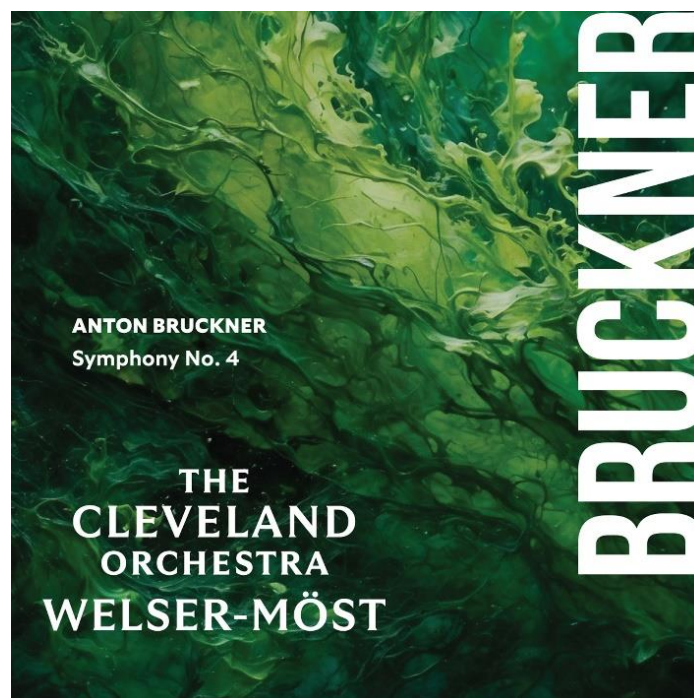




For release: July 24, 2024

## The Cleveland Orchestra celebrates 200th anniversary of Anton Bruckner's birth with release of Symphony No. 4 led by Music Director Franz Welser-Möst



CLEVELAND — The Cleveland Orchestra will release a new audio recording of Anton Bruckner's Symphony No. 4 led by Music Director Franz Welser-Möst on **August 16** as it prepares to perform the work on [tour in Europe](#) later this summer.

The recording will be available worldwide for digital streaming and download in spatial audio on all major platforms. A sample track (III. Scherzo: Bewegt) will be released on **July 26**.

The release of Bruckner: Symphony No. 4 is just one way The Cleveland Orchestra is commemorating the composer's bicentennial. On **August 20**, the Orchestra premieres Bruckner's Fourth on its digital streaming platform, [Adella](#), in a new video production featuring an interview with Welser-Möst discussing the work and the composer.

Welser-Möst then leads the Orchestra in this same symphony on **September 4**, which marks the 200th anniversary of Bruckner's birth, in the composer's hometown of Ansfelden, Austria. This special

performance outside the parish church opens the International Bruckner Festival Linz 2024 in collaboration with Brucknerhaus Linz. The Orchestra performs the work again on September 6 at the Musikverein in Vienna.

“The Cleveland Orchestra and I are really looking forward to celebrating Anton Bruckner’s anniversary with his Fourth Symphony on September 4 with music enthusiasts in Ansfelden,” Welser-Möst said. “Bruckner’s music was deeply rooted in the traditions of his homeland, but in many ways, his compositions were far ahead of his time. This may be one of the reasons why his music has not lost its appeal. It inspires audiences through a profound listening experience.”

Bruckner: Symphony No. 4 was recorded live on March 14, 16, and 17, 2024 in the Jack, Joseph and Morton Mandel Concert Hall at Severance Music Center, home of The Cleveland Orchestra. It opens quietly with a simple horn call, before bursting into a towering blaze of sound from the full ensemble.

This is The Cleveland Orchestra’s third recording of 2024, following the release of [Béla Bartók’s](#) String Quartet No. 3 (arranged for double string orchestra by Cleveland Orchestra Assistant Principal Viola [Stanley Konopka](#)) and his Suite from *The Miraculous Mandarin*, and [Sergei Prokofiev’s](#) Symphony No. 6. Visit The Cleveland Orchestra’s [recordings website](#) for more information on all recent recordings.

#### ***About Bruckner’s Symphony No. 4 (by Thomas May)***

Anton Bruckner had to wait until the public premiere of his Fourth Symphony in 1881 to enjoy his first real taste of success, following years of bitter rejection in his adopted city of Vienna. Possibly to enhance its chances of being accepted, the composer allowed the Fourth to be published with the official subtitle “Romantic,” and listeners have as a result been introduced to the work as the epitome of Romanticism in symphonic music.

However, the Brucknerian aesthetic contrasts sharply with Romantic drama, instinctively tending toward a more spiritual contemplation. His music creates a sense of sonic spaciousness and awe that is unique to him. As commentator Robert Simpson writes, Bruckner’s symphonies illustrate a quest toward an “essence crystallized, the sky through which the earth moves.”

The Fourth Symphony’s much-admired opening acquires something of its mysterious power by incorporating a minor-key inflection into the horn call’s simple, otherwise major-key harmonic palette, all set against a pregnant backdrop of trembling strings. The prominence of the horn is a hallmark of the rest of the symphony—the instrument appears almost as a protagonist in its own right.

The rest of the Fourth continues to carry out the implications of its vast opening design. Bruckner establishes a solemnly measured gait in the march-like Andante, developing this C-minor slow movement from three interconnected sections of material presented in succession. After this, the third-movement “hunting” Scherzo, with its overlapping “Bruckner rhythms” (a duplet-followed-by-triplet pattern) in horns and brass, instills a rush of energy to complement the slow motion of the preceding march.

The Finale’s titanic opening shows Bruckner at his most confident, evoking a sense of mystery similar to what we encountered at the beginning of the work. The main theme coalesces against thundering timpani, while the fundamental contrast of epic against relaxed nature returns once more in the second theme group. By the time Bruckner arrives at the stunning final coda, writes Simpson, the effect is

altogether different from that of “the accumulated energy of a vividly muscular process (as in the Classical symphony)” or of “the warring of emotive elements (as in the purely Romantic work)” but instead reveals “the final intensification of an essence.”

### **Media Reviewing Access**

Advance access to the recording for media reviewing is available upon request. Album cover art, audio files, digital booklet, high-resolution images, and further information can be found in the [press kit](#).

### **Product Information**

#### **The Cleveland Orchestra**

**Franz Welser-Möst**, *conductor*

Anton Bruckner

Symphony No. 4 in E-flat major, “Romantic”

(1878/80 version, ed. Benjamin M. Korstvedt)

Track 1: I. Bewegt, nicht zu schnell

Track 2: II. Andante quasi Allegretto

Track 3: III. Scherzo: Bewegt

Track 4: IV. Finale: Bewegt, doch nicht zu schnell

### **Audio Production**

Elaine Martone, *Recording Producer*

Gintas Norvila, *Recording, Editing, and Mixing Engineer*

Jennifer Nulsen, *Stereo Mastering Engineer*

Alan JS Han, *Immersive Mixing Engineer*

### **About The Cleveland Orchestra**

Now firmly in its second century, The Cleveland Orchestra, under the leadership of Franz Welser-Möst since 2002, is one of the most sought-after performing ensembles in the world. Year after year, the ensemble exemplifies extraordinary artistic excellence, creative programming, and community engagement. In recent years, *The New York Times* has called Cleveland “the best in America” for its virtuosity, elegance of sound, variety of color and chamber-like musical cohesion, “virtually flawless,” and “one of the finest ensembles in the country (if not the world).”

Founded by Adella Prentiss Hughes, the Orchestra performed its inaugural concert in December 1918. By the middle of the century, decades of growth and sustained support had turned the ensemble into one of the most admired around the world.

The past decade has seen an increasing number of young people attending concerts, bringing fresh attention to The Cleveland Orchestra’s legendary sound and committed programming. More recently in 2020, the Orchestra launched several bold digital projects, including Adella, its digital streaming platform, and its own recording label. New initiatives for audience growth and community service have been launched in recent years, including new technological infrastructure and capabilities at its home, Severance Music Center, to capture the Orchestra’s unique artistry and the musical achievements of the Welser-Möst and Cleveland Orchestra partnership.

The 2024–25 season marks Franz Welser-Möst’s 23rd year as Music Director, a period in which The Cleveland Orchestra has earned unprecedented acclaim around the world, including a series of residencies at the Musikverein in Vienna, the first of its kind by an American orchestra.

Its acclaimed opera presentations, including Mozart’s *The Magic Flute* (2024), Puccini’s *La fanciulla del West* (2023), Verdi’s *Otello* (2022), Strauss’s *Ariadne auf Naxos* (2019), Debussy’s *Pelléas et Mélisande* (May 2017), Bartók’s *The Miraculous Mandarin* and *Bluebeard’s Castle* (2016), and Janáček’s *The Cunning Little Vixen* (2014 and 2017), have showcased the ensemble’s unique artistry and collaborative work ethic.

Since 1918, seven music directors—Nikolai Sokoloff, Artur Rodziński, Erich Leinsdorf, George Szell, Lorin Maazel, Christoph von Dohnányi, and Franz Welser-Möst—have guided and shaped the ensemble’s growth and sound. Through concerts at home and on tour, broadcasts, and a catalog of acclaimed recordings, The Cleveland Orchestra is heard today by a growing group of fans around the world. [Find out more.](#)

### **About Franz Welser-Möst**

Franz Welser-Möst is among today’s most distinguished conductors. The 2024–25 season marks his 23rd year as Music Director of The Cleveland Orchestra. With the future of their acclaimed partnership extended to 2027, he will be the longest-serving musical leader in the ensemble’s history. *The New York Times* has declared Cleveland under Welser-Möst’s direction to be “America’s most brilliant orchestra,” praising its virtuosity, elegance of sound, variety of color, and chamber-like musical cohesion.

With Welser-Möst, The Cleveland Orchestra has been acclaimed for its inventive programming, its ongoing support for new musical works, and for its innovative work in presenting semi-staged and staged operas. An imaginative approach to juxtaposing newer and older works has opened new dialogue and fresh insights for musicians and audiences alike. The Orchestra has also been hugely successful in fostering a new and, notably, young audience. To date, the Orchestra and Welser-Möst have been showcased around the world in more than 20 international tours together. In 2020, despite shutdowns caused by the global pandemic, the ensemble launched its own recording label—and new streaming broadcast performances on Adella, the Orchestra’s new digital home—to continue and extend sharing their artistry globally.

In addition to his commitment to Cleveland, Welser-Möst enjoys a particularly close and productive relationship with the Vienna Philharmonic as a guest conductor. He conducted its celebrated New Year’s Concert three times, and regularly leads the orchestra in subscription concerts in Vienna, as well as on tours in Japan, China, Australia, and the United States. He is a regular guest at the Salzburg Festival, where his work leading a series of opera performances has been widely admired. These have included *Rusalka*, *Der Rosenkavalier*, *Fidelio*, *Die Liebe der Danae*, Reimann’s *Lear*, Strauss’s *Salome* and *Elektra*, and Puccini’s *Il Trittico*.

In 2019, Welser-Möst was awarded the Gold Medal in the Arts by the Kennedy Center International Committee on the Arts in recognition of his long-lasting impact on the international arts community. Other honors include honorary membership of the Vienna Philharmonic, The Cleveland Orchestra’s Distinguished Service Award (given during the ensemble’s 100th season celebrations for his focus on community and education), two Cleveland Arts Prize citations, the Vienna Philharmonic’s “Ring of Honor” for his personal and artistic relationship with the ensemble, recognition from the Western Law Center for Disability Rights, honorary membership in the Vienna Singverein, appointment as an

Academician of the European Academy of Yuste, and the Kilenyi Medal from the Bruckner Society of America.

Franz Welser-Möst's book *From Silence: Finding Calm in a Dissonant World* was published in Austria in July 2020, under the title *Als ich die Stille fand*, and rapidly rose to number one on the [German-language] bestseller lists, where it remained through much of 2021. The English version of *From Silence* was released worldwide in summer 2021. Read more about [Franz Welser-Möst](#).

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