

THE
CLEVELAND
ORCHESTRA
FRANZ WELSER-MÖST, MUSIC DIRECTOR

NEWS



For release: Thursday, July 6, 2023

The Cleveland Orchestra to release recording of acclaimed performance of Schubert's Mass No. 6, led by Music Director Franz Welser-Möst

Available September 1, 2023

On Friday, September 1, 2023, The Cleveland Orchestra will release its next audio recording, Franz Schubert's Mass No. 6 in E-flat major, D.950. Led by Music Director Franz Welser-Möst and featuring a celebrated array of soloists alongside The Cleveland Orchestra Chorus, the recording will be available worldwide in spatial audio exclusively via digital streaming and download services.

Schubert's Mass No. 6 was recorded at the Jack, Joseph and Morton Mandel Concert Hall at Severance Music Center, the home of The Cleveland Orchestra, in January 2023. Joining the Orchestra are soloists soprano Joëlle Harvey, mezzo-soprano Daryl Freedman, tenors Julian Prégardien and Martin Mitternutzner, and bass-baritone Dashon Burton, alongside The Cleveland Orchestra Chorus under the direction of Lisa Wong.

In reviewing the Orchestra's performance of the E-flat major Mass a week later at Carnegie Hall for *The New York Times*, Joshua Barone wrote, "...in a miracle characteristic of the Clevelanders, this work had the sense of awe baked into its scale but the clarity of chamber music."

Written in the final year of his life, Schubert's Mass No. 6 is often regarded as the composer's own requiem. He did not live to see its first performances, conducted by his brother Ferdinand at Vienna's Alserkirche. "Indeed, one can find melancholy resignation in this work," says Franz Welser-Möst, "but also deep understanding of the human condition."

Welser-Möst continues: "In many respects, Schubert's final Mass reflects on the social, religious, and philosophical upheavals ignited during the Age of Enlightenment. In it, Schubert seems to have taken

the liturgical Mass off its high pedestal and placed it squarely on earth, focusing on human emotion and our personal relationship with the divine.”

The Cleveland Orchestra first performed Schubert’s Mass in 1997 in a series of concerts overseen by Robert Shaw. Welser-Möst was next to lead the Orchestra in this profound but underperformed work in 2019. The opportunity to share its beauty and power more broadly motivated the decision to include it again during the 2022–23 season and underscores this recording.

Schubert: Mass No. 6 marks the third digital recording release by The Cleveland Orchestra in 2023, following Prokofiev: Symphony No. 5 in March and Berg: Three Pieces from *Lyric Suite* – Strauss: Suite from *Der Rosenkavalier* in June. The fourth, which will be available on December 1, will feature the world premiere performance of Wynton Marsalis’s Concerto for Trumpet, commissioned by The Cleveland Orchestra, and Julius Eastman’s Symphony No. 2. [Visit The Cleveland Orchestra website](#) for further information on its recordings.

Media Reviewing Access

Album audio, digital booklet, high-resolution images, and further information about ***Schubert: Mass No. 6*** (TCO-0008) can be found in the [press kit](#).

Program notes for the recorded work are available at this [link](#).

Product information

The album will be released on **September 1**, and available to pre-order from **July 7**, with singles released on **July 7** and **August 4**. The album was recorded live in the Jack, Joseph and Morton Mandel Concert Hall at Severance Music Center. Complete information about the new recording is included below.

Schubert: Mass No. 6 (Catalog No: TCO-0008)

Recorded January 2023

The Cleveland Orchestra

Franz Welser-Möst, *conductor*

Joëlle Harvey, *soprano*

Daryl Freedman, *mezzo-soprano*

Julian Prégardien, *tenor*

Martin Mitterrutzner, *tenor*

Dashon Burton, *bass-baritone*

The Cleveland Orchestra Chorus

Franz Schubert (1797–1828)

Track 1: Mass No. 6: I. Kyrie

Tracks 2–5: Mass No. 6: II. Gloria

Tracks 6–8: Mass No. 6: III. Credo

Tracks 9–10: Mass No. 6: IV. Sanctus

Tracks 11–12: Mass No. 6: V. Benedictus

Tracks 13–16: Mass No. 6: VI. Agnus Dei

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 the streaming broadcast series *In Focus*, the podcast *On A Personal Note*, and its own recording label. A long history of strong community support from across the ensemble’s home region continues to drive the Orchestra forward and has provided remarkable energy and focus throughout the uncertainty of the COVID-19 pandemic. 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 2023–24 season marks Franz Welser-Möst’s 22nd 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 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 2023–24 season marks his 22nd 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, a young audience. To date, the Orchestra and Welser-Möst have been showcased around the world in 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 with the *In Focus* series—to continue and extend sharing their artistry globally.

In addition to his commitment to Cleveland, Mr. 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*, Aribert Reimann's *Lear*, Strauss's *Salome* and *Elektra*, and Puccini's *Il Trittico*. At the 2023 Festival, he leads a production of Verdi's *Macbeth*.

Franz Welser-Möst's recordings and videos have won major international awards and honors. With The Cleveland Orchestra, his recordings include a number of DVDs on the Clasart Classic label, featuring live performances of five Bruckner symphonies and a multi-DVD set of major works by Brahms. A number of his Salzburg opera productions, including *Der Rosenkavalier*, have been released internationally on DVD by Unitel. In 2019, Mr. 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 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] best-seller 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.](#)

About Joëlle Harvey

Joëlle Harvey received her bachelor's and master's degrees in vocal performance from the University of Cincinnati College-Conservatory of Music (CCM). She began her career training at Glimmerglass Opera (now The Glimmerglass Festival) and the Merola Opera Program.

Ms. Harvey's 2022–23 season began with the New York Philharmonic, celebrating the opening of David Geffen Hall. She debuted with the Bamberg Symphoniker, Deutsches Symphonie-Orchester Berlin, the Minnesota Orchestra, and the Orchestra of St. Luke's, and returned to The Cleveland Orchestra, Chicago Symphony

Orchestra, Cincinnati Symphony Orchestra, and the Metropolitan Opera. She appeared with the Chamber Music Societies of Lincoln Center, Philadelphia, and Palm Beach.

Previously, Ms. Harvey performed at Opernhaus Zürich, with Les Violons du Roy, and with Boston's Handel & Haydn Society. She collaborated with LA Opera on Anna Clyne's *The Gorgeous Nothings*. She received Second Prize in Houston Grand Opera's Eleanor McCollum Competition for Young Singers, a First Prize Award from the Gerda Lissner Foundation, and a Sara Tucker Grant from the Richard Tucker Foundation.

More information on Joëlle Harvey is available [here](#).

About Daryl Freedman

Praised for her "striking dark timbre" and "expansive, sumptuous" performances, mezzo-soprano Daryl Freedman began the 2022–23 season with a role debut as Ulrica in *Un ballo in maschera* at Maryland Lyric Opera, followed by returns to The Cleveland Orchestra, Santa Fe Symphony, and the Metropolitan Opera.

Her 2021–22 season included a role/house debut at Virginia Opera in *Das Rheingold*. She appeared in the title role of Julius Caesar at Atlanta Opera, *The Magic Flute* at the Metropolitan Opera, and the world premiere of Kamala Sankaram's *Rise* at Washington National Opera. In summer 2022, she debuted at the Salzburg Festival in *Suor Angelica* conducted by Franz Welser-Möst.

Ms. Freedman made her Metropolitan Opera debut in *Die Walküre*, appeared with The Cleveland Orchestra in *Ariadne auf Naxos*, covered the role of Santuzza in *Cavalleria Rusticana* at San Francisco Opera, debuted in *Die Walküre* at the Théâtre du Capitole de Toulouse, and debuted in *Aida* with Opera Idaho. She is a graduate of the Cafritz Young Artist Program at Washington National Opera.

More information on Daryl Freedman is available [here](#).

About Julian Prégardien

Born in Frankfurt, Julian Prégardien received his earliest music training in the choirs of Limburg Cathedral. After studying in Freiburg and joining the academy of the Aix-en-Provence Festival, he was a member of the Frankfurt Opera ensemble from 2009 to 2013.

As an opera singer, he has appeared at the Aix-en-Provence Festival, the Hamburg and Bavarian State Operas, and at Paris's Opéra Comique. In 2018, he made his debut at the Salzburg Festival as Narraboth in *Salome*. In 2019, he debuted as Tamino in *The Magic Flute* at the Berlin State Opera. He appeared as Don Ottavio in *Don Giovanni* at Mozartwoche 2023 and sang in Romeo Castellucci's staging of Mozart's *Requiem* at the Teatro San Carlo in Napoli.

Recent highlights include a tour with Concentus Musicus Wien, his debut with The Cleveland Orchestra, and his Carnegie Hall debut with the Orchestra St. Luke's. Additional highlights of the 2022–23 season included Beethoven's Ninth Symphony with SWR Symphony Orchestra, Mozart's *Requiem* with the Concertgebouw, Bach's *St. Matthew Passion* with the Vienna Philharmonic, Bach's *St. John Passion* with the Gewandhaus Orchestra, and a tour of Handel arias with La Cetra Barockorchester.

More information on Julian Prégardien is available [here](#).

About Martin Mitternutzner

Martin Mitternutzner received his training with Brigitte Fassbaender and joined the ensemble of the Frankfurt Opera (2011–19), where he appeared as Fenton (*Falstaff*), Belmonte (*Die Entführung aus dem Serail*), Elvino (*La sonnambula*), and Don Ramiro (*La Cenerentola*), among other roles.

He kicked off the 2022–23 season as Tamino at the Semperoper Dresden as well as the Volksoper Wien. He appeared at the Theater an der Wien (Don Ottavio, Narraboth in *Salome*), Aix-en-Provence Festival, Opernhaus Zürich (Tamino), Salzburg Festival (Brighella in *Ariadne auf Naxos*, Ferrando in *Così fan tutte*), Bavarian State Opera (Arbace in *Idomeneo*, Iopas in *Les Troyens*), and Dresden Semperoper (Belmonte, Don Ramiro, Ferrando).

In concert, he appeared at the International Bach Academy in Stuttgart, with the Bavarian Radio Choir and Symphony Orchestra, Concentus Musicus Wien, Montreal Symphony Orchestra, and Palau de la Musica in

Valencia. The 2022–23 season brought him to The Cleveland Orchestra, Vienna’s Musikverein, Berlin’s RIAS Kammerchor, and Hamburg’s NDR Elbphilharmonieorchester. His recording of Schubert’s *Die schöne Müllerin* with renowned guitarist Martin Wesely was recently released.

More information on Martin Mitterrutzner is available [here](#).

About Dashon Burton

Dashon Burton appears regularly throughout the U.S. and Europe. Highlights of his 2022–23 season included returns to The Cleveland Orchestra and the New York Philharmonic for Michael Tilson Thomas’s *Rilke Songs*. Debut appearances included Mendelssohn’s *Elijah* with the Milwaukee Symphony, Stravinsky’s *Oedipus Rex* with Houston Symphony, the world premiere of Christopher Cerrone’s *The Year of Silence* with Louisville Orchestra, and the Dvořák *Requiem* with Richmond Symphony. As an artist-in-residence at San Francisco Performances, he appears at venues and educational institutions throughout the Bay Area.

Mr. Burton won his second Grammy Award in March 2021 for Best Classical Solo Vocal Album with his performance featured in Dame Ethel Smyth’s masterwork *The Prison* with The Experiential Orchestra (Chandos). His first Grammy Award came from the inaugural recording by ground-breaking vocal ensemble Roomful of Teeth.

Mr. Burton received a Bachelor of Music degree from Oberlin College and Conservatory, and a Master of Music degree from Yale University’s Institute of Sacred Music. He is an assistant professor of voice at Vanderbilt University’s Blair School of Music.

More information on Dashon Burton is available [here](#).

About The Cleveland Orchestra Chorus

Now in its 71st season, The Cleveland Orchestra Chorus is one of the few all-volunteer, professionally led choruses affiliated with a major American orchestra.

Founded in 1952 at the request of George Szell, the group has been featured in more than 1,200 concerts, including 27 appearances at New York’s Carnegie Hall with The Cleveland Orchestra, along with tour performances in Miami, Puerto Rico, and across Europe. The Chorus has been heard on hundreds of radio broadcasts, in at least a dozen television programs, and on more than 30 commercial recordings with The Cleveland Orchestra — receiving seven Grammy Award nominations and four Grammy Awards.

Under the direction of Lisa Wong since the 2017–18 season, The Cleveland Orchestra Chorus was honored with The Cleveland Orchestra’s 2019 –20 Distinguished Service Award, recognizing extraordinary service to the Orchestra. For more information, visit cochorus.com.

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