



audite

Vol. 5

Gregor Joseph

WERNER

Festive Masses

Harer · Potter · Mammel · Haupt

la festa musicale

Anne Marie Harer · Lajos Rovatkay

**MISSA „TRINITAS IN
UNITATE VENERANDA”
III/14**

Kyrie 5:52

- I. Kyrie eleison 2:05
Ia. Christe eleison 2:10
Ib. Kyrie eleison 1:37

Gloria 7:44

- II. Gloria 3:32
IIa. Qui tollis peccata mundi 1:54
IIb. Quoniam tu solus sanctus 1:07
IIc. Cum Sancto Spiritu 1:11

Credo 9:23

- III. Credo 2:17
IIIa. Et incarnatus est 1:26
IIIb. Crucifixus 1:50
IIIc. Et resurrexit 1:32
IIId. Et unam sanctam 1:08
IIIe. Et vitam venturi saeculi 1:10

Sanctus 5:45

- IV. Sanctus 1:23
IVa. Pleni sunt coeli et terra 1:00
IVb. Osanna in excelsis 0:57
IVc. Benedictus 1:27
IVd. Osanna in excelsis 0:58

Agnus Dei 3:13

- V. Agnus Dei 1:39
Va. Dona nobis pacem 1:34

**SYMPHONIA TERTIA
WerW P.6**

- I. Allegro 1:34
II. Larghetto 0:44
III. Allegro assai 0:48

**MOTETTO DE VIDUIS
„IAM HYEMS TRANSIIT”
WerW D.1.4**

- I. Iam hyems transiit 1:22
II. Recitativo 0:38
III. Vivace. Rex Christe virtus 1:44
IV. Allegro. Alleluia 1:30

**MISSA „IAM HYEMS
TRANSIIT” III/26**

Kyrie 2:01

- I. Kyrie 2:01

Gloria 8:31

- II. Gloria 2:48
IIa. Qui tollis peccata mundi 3:23
IIb. Quoniam tu solus sanctus 0:44
IIc. Cum Sancto Spiritu 1:36

Credo 8:54

- III. Credo 1:45
IIIa. Et incarnatus est 1:28
IIIb. Crucifixus 1:16
IIIc. Et resurrexit 2:08
IIId. Et unam sanctam 1:07
IIIe. Et expecto 1:10

Sanctus 6:16

- IV. Sanctus 1:05
IVa. Pleni sunt coeli et terra 0:58
IVb. Osanna in excelsis 1:26
IVc. Benedictus 1:19
IVd. Osanna in excelsis 1:28

Agnus Dei 4:10

- V. Agnus Dei 2:52
Va. Dona nobis pacem 1:18

soprano

Magdalene Harer (solo)
Karin Gyllenhammar

alto

Alex Potter (solo)
Jennifer Gleinig

tenor

Hans Jörg Mammel (solo)
Christopher Renz

bass

Anton Haupt (solo)
Simon Wittkowsky

la festa musicale

trumpet

Rupprecht Drees
Justin Bland

drums

Babette Haag

violin I

Anne Marie Harer
Alexandra Wiedner-Lorenz
Karoline Stemberg

violin II

Henriette Otto-Dierßen
Iris Maron
Amy Shen
Yumiko Tsubaki

violoncello Christoph Harer

bass Niklas Sprenger

organ Yo Hirano

leader / conductor

Anne Marie Harer

Werner documentation

Lajos Rovatkay

The Mass

Settings of the Latin Mass text constitute the most powerful stream in the history of occidental music, spanning roughly 400 years, from 1430 to 1830. The unalterable *Ordinarium Missae* formed the basis for thousands of musical settings. The six-part text – Kyrie, Gloria, Credo, Sanctus, Benedictus, Agnus Dei – consists predominantly of statements from the New Testament, with the Credo enriched by the creed of the Council of Nicaea from the year 325. The spiritual intensity of the text as a whole lies in the close emotional union of doctrine and praise, which elevates and transcends the human existential with great suggestive power.

Accordingly, the Mass text has, over the centuries, repeatedly inspired the highest levels of compositional achievement. In the 15th and 16th centuries – during the Late Gothic and Renaissance periods (c. 1430–1600) – six generations of Franco-Flemish composers, active throughout Europe, demonstrated through the Mass text what vocal sound and vocal line could achieve, elevating counterpoint, canon, and fugal technique to their highest levels and laying the foundations for subsequent musical development. The contrapuntal mastery of the “Old Netherlanders”, which is still celebrated today, was the very essence of Mass composition. The introduction of polyphonic music printing in Venice around 1500, and the consequent flourishing of the music trade, could do nothing more important than disseminate the Masses of the Franco-Flemish composers across Europe.

In the course of the numerous Mass contributions of the coming Baroque 17th century, it took over 150 years before one of the greatest composers of all time – himself an Evangelical Lutheran – completed his most monumental work, the great Catholic Mass, after thirty years of labour, just in time before his death. Johann Sebastian Bach's *Mass in B minor* exceeds all practical limits in both its inner and outer dimensions; and today we understand that the Leipzig cantor sought, with his two-hour colossal work, to situate himself within the vast historical tradition of Mass composition, endowed with an unprecedented exegesis of the venerable text.

The contrapuntal mastery of the “Old Netherlanders” continued to exert its influence when, from around 1550, the Roman composer Giovanni Pierluigi da Palestrina established a standardised codification of the highly intricate Franco-Flemish style. This *Stile antico alla Palestrina* henceforth served throughout the Baroque as a fundamental source of energy, particularly for Mass composition, while also dialectically stimulating new stylistic ventures. Palestrina, the heir of the Netherlanders, never truly found a place in the ears of the general music audience. Instead, he became a “composer for composers,” a benchmark of “musical purity,” and the most secure foundation of polyphonic vocal culture.

The two festive Masses by **G. J. Werner** selected for this recording are brilliant representatives of the final great flowering of Mass composition at the very end of the Late Baroque, from around 1730. The centre of this culmination was Austria, with the imperial residence in Vienna, the neighbouring Esterházy court in western

Hungary, and the major Austrian monasteries such as Melk, Göttweig, and St. Florian, radiating influence to Bohemia and the converted Saxon court in Dresden. The main creators were primarily the Venetian masters employed at the Habsburg imperial court, who had also trained the leading Austrian monastery composers.

The Viennese Late Baroque “imperial style” of Mass composition around 1730 was free from papal or ecclesiastical censorship, particularly since the Emperor, on a par with the Pope, was musically trained himself. With his enthusiasm for counterpoint and fugue, Charles VI promoted the role of the Palestrina *Stile antico*, which his court Kapellmeister Johann Joseph Fux also emphatically championed pedagogically. The festive Viennese *Missa concertata* was an exceptionally historically conscious *Gesamtkunstwerk*, encompassing all facets of music, dedicated to the glory of God and the Emperor.

Gregor Joseph Werner (1693–1766) – trained in Vienna by the Venetian master and musical favourite of the Emperor, Vice-Kapellmeister Antonio Caldara, and from 1728 serving at the Esterházy court as the predecessor of Joseph Haydn – has almost entirely fallen into oblivion. The conclusion of our five-part CD project, devoted to the rediscovery of Werner’s music and the fruit of over forty years of research, simultaneously allows listeners to experience the last flowering of Mass composition. The two festive Masses selected from a corpus of some sixty Mass settings reveal Werner, a native of Lower Austria, as he sought at the Esterházy court in Eisenstadt (Hungarian: Kismarton) to assertively surpass the Viennese imperial standard as composer and Kapellmeister, supported by his prince’s ambition. His achievements also render certain aspects of the forthcoming Viennese Classical style comparatively dim in their brilliance.

The secret of the richness of this music lies in a dualistic, polar opposition that operates on multiple levels. On the overarching level, a tension prevails between “intricately contrapuntal” (as in the grand fugues) and “lapidary,” with the block-like massiveness often subtly undercut by virtuosic figurations. The brilliantly radiant quality, both instrumental and vocal, was also part of the Viennese inheritance, yet here it attained a new musical significance. Nowhere else from this period do we hear such daring solo vocal figurations that, despite their fervent spirituality, never verge on the operatic.

Werner still perceives the purposeful devotion of the “Old Netherlanders” as a direct message, as the active energy of his historical education, as a building block of his compositional skill, and as a vehicle for his expressive impulse. Several circles converge, and even Werner’s acrobatic string figurations – themselves rooted in both old and new traditions – simultaneously serve the formal structure, revealing the composer as a shrewd organiser and Kapellmeister of his small yet highly agile ensemble.

Built upon these foundations, Werner’s festive Masses develop an innovative force capable of captivating listeners both in his own time and today.



MAGDALENE HARER

Magdalene Harer sings directly from the heart, with clear speech and authentic charisma. She navigates the great roles of baroque and classical oratorios, which she performs internationally, with gripping clarity. In Europe, Israel, the USA and Canada she reaches people with the beauty of her soprano voice and the immediacy of her message: concert audiences in large halls and small churches, and also her fellow musicians in the Freiburg Baroque Orchestra, the Bach Academy Stuttgart, Concerto Köln, the Academy for Early Music Berlin and the Munich Chamber Orchestra.

For ten years she shaped the sound of the solo vocal ensemble Cantus Cölln, relishing musical journeys through their repertoire and across Europe under the direction of the conductor and early music specialist Konrad Junghänel. The love of choral singing that has accompanied her throughout her life continues in her collaborations with various vocal ensembles.



ALEX POTTER

Praised by *The Times* for his “ethereal tone and beautiful control”, Alex Potter is one of the leading countertenors on the European musical scene and a sought-after interpreter of 17th and 18th century music, whose engagements have taken him to stages all over Europe and to festivals such as the Prague Spring, the Tage Alter Musik Regensburg, the Festival Internazionale di Musica e Arte Sacra or the Feldkirch Festival.

He performs with prominent conductors including Philippe Herreweghe, Hans Christoph Rademann, John Butt, Lars Ulrik Mortensen, Jordi Savall, Jos van Veldhoven, and Stephen Layton. Alongside numerous performances of works by Bach, Handel and other established composers, he takes particular interest in seeking out and singing lesser known repertoire in concerts and recordings under his own direction.

After beginning his musical career as a chorister at Southwark Cathedral, Alex Potter was a Choral Scholar and read Music at New College, Oxford. At the same time he completed a degree in musicology. He then went on to pursue further study in singing and baroque performance practice at the Schola Cantorum Basiliensis in Basel with Gerd Türk, taking additional classes with Evelyn Tubb.



HANS JÖRG MAMMEL

Hans Jörg Mammel received his musical education initially in his birthplace, Stuttgart, where he took his first singing lessons with the Stuttgarter Hymnus-Chorknaben. After studying law in Freiburg, he turned to the Hochschule für Musik, where he pursued vocal studies with Winfried Toll, Prof. Werner Hollweg and Prof. Ingeborg Most. He also attended masterclasses with, among others, Barbara Schlick, Elisabeth Schwarzkopf and James Wagner, as well as courses in historical performance practice with Reinhard Goebel.

Hans Jörg Mammel has appeared at major festivals in Utrecht, Schwetzingen, Schleswig-Holstein, Jerusalem, Wrocław, Bruges and Vienna, collaborating with conductors such as Thomas Hengelbrock, Sigiswald Kuijken, Hans-Christoph Rademann, Marcus Creed, Philippe Herreweghe, Jordi Savall, Christina Pluhar and Masaaki Suzuki. He regularly performs with orchestras and ensembles including La Cetra, the Orchestre des Champs-Élysées, the Akademie für Alte Musik Berlin, the Freiburg Baroque Orchestra, Cantus Cölln, l'arpa festante and L'Arpeggiata. His extensive discography includes over 100 CD recordings and radio productions.

In 2008 he founded the song recital series "LiederAben.de" in Freiburg, dedicated to presenting audiences with the broadest possible spectrum of art song.



ANTON HAUPT

Born in Leipzig, baritone Anton Haupt studied in his hometown at the University of Music and Theatre “Felix Mendelssohn Bartholdy” with Prof. Berthold Schmid, completing his Master’s degree in opera performance with distinction. Since 2022, his vocal training has been complemented by Michael Volle, and he is a student of the master class of Kammersänger Prof. Roland Schubert.

Concert engagements with repertoire from the Baroque to the Romantic period have taken Anton Haupt to festivals such as the Lübeck Buxtehude Days, the Greifswald Bach Week, the Heinrich Schütz Music Festival, the Thuringian Bach Festival, the Stuttgart Bach Week, and the Leipzig Bach Festival. Well established within Leipzig’s musical scene, he performs regularly with the Leipzig Gewandhaus Orchestra, the Leipzig Baroque Orchestra, the St. Thomas Choir of Leipzig (dir. Andreas Reize), and the Gewandhaus Choir (dir. Gregor Meyer). Further musical partners have included the Internationale Bachakademie Stuttgart under Hans-Christoph Rademann, La Banda, la festa musicale, and ensemble reflektor.

Anton Haupt was awarded second prize at the International Bach Competition Leipzig 2024 and first prizes at the International Vocal Competition “cantateBach!” Greifswald 2022 and at the Albert Lortzing Competition 2019. He has received important artistic inspiration from Johannes Martin Kränzle, Kammersänger Prof. Bernd Weikl, Andreas Scholl, and Patrick Grahl, among others.



ANNE MARIE HARER

Anne Marie Harer received her musical education at the Hanover University of Music, Drama and Media, studying with Prof. Ulf Schneider (violin), Prof. Anne Röhrig (baroque violin), and Stefan Möhle (recorder). In 2012, she successfully completed her studies with a Konzertexamen in violin.

Performing on the baroque violin, Anne Marie Harer appears internationally as a soloist, concertmaster, and chamber musician with various early music ensembles and chamber orchestras and regularly performs at renowned festivals. Her discography already includes numerous recordings.

She is the artistic director and concertmaster of the baroque orchestra *la festa musicale* and is a sought-after guest concertmaster with, among others, the *lautten compagney BERLIN*, *Schola Heidelberg*, *Das Kleine Konzert*, and *Cantus Cölln*.

From 2021 to 2024, Anne Marie Harer was a Dorothea Erxleben Scholar and a lecturer in baroque violin at the Institute for Early Music at the Hanover University of Music, Drama and Media.

In 2024, she was appointed Professor of Baroque Violin and Baroque Viola at the Hochschule für Musik Nürnberg.



LAJOS ROVATKAY

The harpsichordist, organist, chamber musician, ensemble director, music researcher and educator Lajos Rovatkay studied at the conservatories of his native Budapest as well as in Frankfurt am Main, and played a prominent role in establishing historically informed performance practice in Germany. His detailed knowledge of the vocal and instrumental music of several centuries is fundamental both to his artistic work – concerts in Germany and abroad, as well as several CD recordings – and to his research activities.

The focal points of his work are the Venetian early baroque period, late baroque church music in Venice and Vienna, the Caldara pupil and Haydn predecessor Gregor Joseph Werner, as well as Agostino Steffani, whose first Hanoverian opera *Henrico Leone* Rovatkay presented as a modern premiere in 1989 at the 300th anniversary of the Hanover Opera House with Capella Agostino Steffani (founded by Rovatkay), and performed in concert at the Boston Early Music Festival.

In 2014 Rovatkay founded the Forum Agostino Steffani for the public communication of the high baroque musical culture of the Welf court in Hanover. He is currently focused on recording the music of Gregor Joseph Werner.

As a professor of harpsichord and organ, Rovatkay taught at the Hochschule für Musik und Theater Hannover, where he directed the “Studio for Early Music”, whose former participants have become indispensable pillars in renowned baroque ensembles in Germany and abroad.

LA FESTA MUSCALE

la festa musicale was founded in 2014 and has performed at the Schleswig-Holstein Music Festival, the Handel Festival Halle, the Festival for Early Music Knechtsteden, the Niedersächsische Musiktage and the Tage Alter Musik Regensburg, among others.

The North German baroque ensemble stands for excellent artistic standards, which are reflected in creative, cross-disciplinary concert formats and top-class cooperation projects. The musicians are charismatic representatives of a new generation of historical performance practice. Concertmaster Anne Marie Harer is the artistic director.

“Rarely have I experienced this combination of enormous joy of play, precision and spontaneity. My compliments!” Andreas Scholl, countertenor (2016)

In addition to the CD release *BACH reconstructed* with Bach transcriptions by ensemble cellist Christoph Harer, 2024 saw the fourth instalment of the highly acclaimed series with works by Haydn’s predecessor Gregor Joseph Werner, conducted by Lajos Rovatkay; the series’ third album was included in the list of best recordings by the German Record Critics’ Award.

This was preceded on the audite label by the Venetian album *ANTONIO* with countertenor Alex Potter, *Storie di Napoli* (a baroque musical city tour through mythical Naples with recorder player Barbara Heindlmeier and soprano Maria Ladurner) and a much-praised album of concertos by Francesco Venturini. There are also recordings of J.S. Bach’s motets (with the Kammerchor Hannover) and church music by Bonifazio Graziani (alongside Collegium Vocale Hannover), Diogenio Bigaglia and Antonio Lotti (together with Knabenchor Hannover). Concerts performed by *la festa musicale* have been recorded by Bayerischer Rundfunk, Deutschlandfunk and Norddeutscher Rundfunk.

The ensemble performs together with internationally renowned soloists and conductors such as Jörg Breiding, Anna Dennis, Peter Kooij, Joanne Lunn, Hermann Max, Klaus Mertens, Alex Potter, Andreas Scholl, Jörg Straube and Zachary Wilder.

The musicians enjoy sharing their enthusiasm for early music with diverse and inquisitive audiences. They are particularly interested in creating their own programmes and performance formats. Family and children’s concerts, programmes presented by the ensemble, digital formats and music education projects bring musicians and listeners together.

In 2023/24 *la festa musicale* was one of 16 orchestras and ensembles participating in the federal funding programme “Germany’s Excellent Orchestral Landscape”. It is an official and institutionally sponsored partner of the UNESCO City of Music Hannover, Ensemble in Residence of Markuskirche Hannover and cooperation partner of the Forum Agostino Steffani.



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May 21–24, 2025

recording venue:

Stephansstift, Hanover

recording producer, sound & editing:

Dipl.-Tonmeister Justus Beyer

executive producer:

Dipl.-Tonmeister Ludger Böckenhoff

recording format:

pcm, 96kHz, 24 bit

cover image:

detail of tendril from the treasury chamber's vaulted ceiling at Forchtenstein Castle, c.1696; picture credit: Esterházy private foundation, photo credit: Manfred Horvath

photos:

p. 13: Esterházy Palace, Eisenstadt; engraving by Carl Franz Rohrich after a drawing by Ludwig Rohbock, mid-19th century

p. 5: Christian Palm

p. 6: Jochen Quast

p. 7: Manuel Schneeweiss

p. 8: Adam Markowski

p. 9: Jérôme Gerull

p. 10 + p. 12: Nils Ole Peters

p. 14 + p. 15: Evgeny Belenkov

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