

Gregor Joseph Werner • Vol. II

An insider's tip for church music



Magdalene Harer soprano
Anne Bierwirth alto
Tobias Hunger tenor
Markus Flaig bass-bariton
Voktett Hannover
la festa musicale
Lajos Rovatkay conductor

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Requiem | motets | oratorio introductions | sonatina

The second album in the recording series dedicated to Gregor Joseph Werner is characterised by darkly shimmering hues between suffering and redemption. In his *Requiem* of 1763, Passiontide motets and instrumental oratorio introductions, Haydn's largely unknown predecessor astounds with his contrapuntal artistry, spirituality and expressiveness. An insider's tip for church music!

Once again *la festa musicale* focuses on the music of Gregor Joseph Werner, *Kapellmeister* and Joseph Haydn's immediate predecessor at the Esterházy court. This album illustrates Werner's creative and artistic treatment of the themes of mourning and penance. In three introductions to Holy Week oratorios, he displays astonishing fugal sophistication, and in the two Holy Week motets he opts for an exciting combination of sixteenth century compositional techniques with bold, progressive harmony. Contrapuntal finesse is also revealed in the dramatic *Requiem* with soloists, choir and trombones. Finally, the polyphonic *Sonatina* leads to what is probably his last work, the *a cappella* setting of the penitential psalm "Miserere mei Deus", written by Gregor Joseph Werner in the style of the famous *Miserere* by Gregorio Allegri.

With his second album, Lajos Rovatkay continues the highly acclaimed series featuring the music of Gregor Joseph Werner. A further recording is scheduled for release next year.

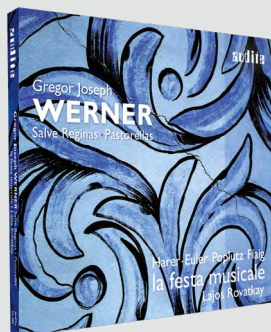
Marketing / Promotion

- continuation of the much acclaimed Werner series
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Werner Vol. I: Salve Reginas • Pastorellas

"This [...] highly differentiatedly played and sung recording raises the question of why such an exceptional composer could be lost from view." (Fono Forum)

"Little jewels of the prettiest kind" (Das Opernglas)



"la festa musicale plays music according to all rules of historical performance practice [...] and allows Werner's [...] scores to light up richly coloured." (Bayerischer Rundfunk)



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