



DIETERICH
BUXTEHUDE

**MEMBRA JESU
NOSTRI**

THE CHAPEL CHOIR OF
TRINITY HALL, CAMBRIDGE
ORPHEUS BRITANNICUS
NEWE VIALLES
ANDREW ARTHUR DIRECTOR

Dieterich Buxtehude (1637–1707)

Membra Jesu nostri, BuxWV 75

The Chapel Choir of Trinity Hall, Cambridge
Orpheus Britannicus
Newe Vialles
Andrew Arthur *director*

About Orpheus Britannicus, Andrew Arthur
and The Chapel Choir of Trinity Hall, Cambridge:

'[...] perfectly complimented by the suave sophistication of Orpheus Britannicus'
BBC Music Magazine

*'Arthur finds a remarkably atmospheric palette throughout
[...] With this kind of expert control and youthful responsiveness,
the poignancy of the music should penetrate the hardest of hearts'*
Gramophone

Cantata I: Ad Pedes		Cantata V: Ad pectus	
1. Sonata	[1:05]	18. Sonata	[0:46]
2. Concerto: Ecce super montes	[1:33]	19. Concerto: Sicut modo geniti infantes	[3:03]
3. Aria: Salve mundi salutare – Clavos pedum, plagas duras – Dulcis Jesu, pie Deus	[5:01]	20. Aria: Salve, salus mea, Deus – Pectus mihi confer mundum – Ave, verum templum Dei	[4:49]
4. Concerto da capo: Ecce super montes	[1:32]	21. Concerto da capo: Sicut modo geniti infantes	[3:14]
5. Concerto: Salve mundi salutare	[1:03]		
		Cantata VI: Ad cor	
Cantata II: Ad genua		22. Sonata	[2:31]
6. Sonata in tremulo	[1:09]	23. Concerto: Vulnerasti cor meum	[2:57]
7. Concerto: Ad ubera portabimini	[1:37]	24. Aria: Summi regis cor, aveto – Per medulam cordis mei – Viva cordis voce clamo	[3:13]
8. Aria: Salve Jesu, rex sanctorum – Quid sum tibi responsurus – Ut te quaeram mente pura	[3:37]	25. Concerto: Vulnerasti cor meum	[2:50]
9. Concerto da capo: Ad ubera portabimini	[1:46]		
		Cantata VII: Ad faciem	
Cantata III: Ad manus		26. Sonata	[0:57]
10. Sonata	[1:07]	27. Concerto: Illustra faciem tuam	[1:44]
11. Concerto: Quid sunt plagae iste?	[2:20]	28. Aria: Salve, caput cruentatum – Dum me mori est necesse – Cum me jubes emigrare	[4:02]
12. Aria: Salve Jesu, pastor bone – Manus sanctae, vos amplector – In cruore tuo lotum	[4:50]	29. Concerto: Amen	[1:52]
13. Concerto da capo: Quid sunt plagae iste?	[2:32]		
		Total playing time	[70:17]
Cantata IV: Ad latus			
14. Sonata	[0:46]		
15. Concerto: Surge, amica mea	[1:50]		
16. Aria: Salve latus salvatoris – Ecce tibi appropinquo – Hora mortis meus flatus	[4:16]		
17. Concerto da capo: Surge, amica mea	[2:00]		

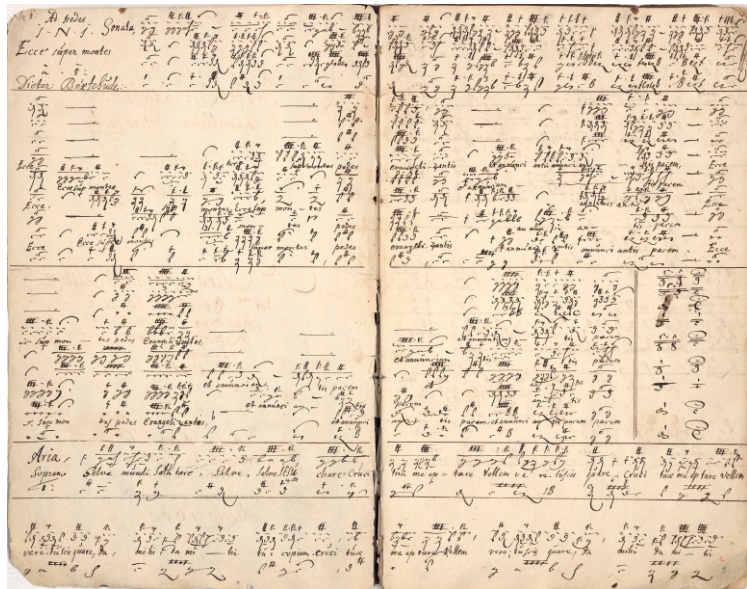


**Dieterich Buxtehude (1637–1707):
Membra Jesu nostri, BuxWV 75**

The Düben Collection

The Düben Collection, which contains the original autograph tablature score of **Membra Jesu nostri**, is preserved at the University Library in Uppsala where it was first donated in 1732 by Anders von Düben (1673–1738). Considered to be one of the most important surviving seventeenth-century collections of German and Italian vocal and instrumental music, it has played a crucial role in the modern-day transmission of Dieterich Buxtehude's sacred works. Of the thirteen hundred or so compositions contained within the collection, over one hundred works (many of which are the only extant copies) are those of Buxtehude and today they represent the vast majority of the composer's known vocal music and instrumental chamber music. The compiler and, in most cases, copyist of the manuscripts which make up this collection was the musician, Gustaf Düben (the elder, 1628–1690), son of Andreas Düben (1597-1662) – a former pupil of Jan Pieterszoon Sweelink (1562–1621) and organist of the Thomaskirche in Leipzig.

Born in 1628 into a dynasty of German-Swedish musicians, Gustaf Düben worked as Kapellmeister at the Swedish Royal Court and as Organist of the German Church of St Gertrude in Stockholm. Thanks, in part, to the large-scale immigration of German mercantile communities to Sweden during the mid-thirteenth century, Stockholm had long-since enjoyed a strong trade relationship with the great Hanseatic city of Lübeck whose shipping industries had established a wide network of trade routes across the Baltic Sea. In 1663, one of the city's leading shipping merchants, Matthäus Rodde (1598–1677), became an envoy to Stockholm and it was through this connection that Gustaf Düben was first able to import, alongside other merchant goods, scores of vocal music by the famous organist-composer, Franz Tunder (Buxtehude's predecessor at the Marienkirche in Lübeck). Düben was thus able to make copies of Tunder's works for use in the Swedish Royal Court before, presumably, returning the originals. This newly-forged institutional link between the Marienkirche and the Swedish Court evidently outlived Tunder as during the 1670s and 1680s Düben obtained and copied a vast number of Buxtehude's new vocal and instrumental works. This professional association between the two musicians evidently grew into a great



German organ tablature MS. of opening pages of 'Cantata I: Ad Pedes'

friendship (albeit one seemingly developed entirely via written correspondence) and in 1680 Buxtehude dedicated the autograph of *Membra Jesu nostri* 'to the respected Herr Gustaf Düben, music director to His most illustrious Majesty the King of Sweden, and my noble and most venerable friend'.

Buxtehude's Passion Meditation

Membra Jesu nostri occupies a unique place within Buxtehude's considerable and varied corpus of sacred vocal music but it is not known for where, nor for what occasion it was first written. The responsibility for liturgical vocal music at the Marienkirche lay principally with the Cantor, rather than with the Organist, and whilst it is highly likely that Buxtehude's sacred compositions were performed liturgically during his lengthy tenure in Lübeck, there is unfortunately no record of the intended purpose of any specific piece. Aside from its assumed liturgical use, it is entirely plausible that Buxtehude may have intended his Passion meditation to be performed within the famous *Abendmusiken* concert series over which he presided at the Marienkirche, though its subject-matter does not perhaps present the most obvious fit for these

annual events held during the liturgical seasons of Trinity and Advent. Several scholars have conjectured that Düben himself may have commissioned the work for use in Stockholm; certainly, Düben was known to have held a preference for sacred musical works set to Latin texts and whilst this is hardly an unusual feature within Buxtehude's sacred oeuvre in its entirety, it is nonetheless unique amongst his cantatas. Düben's own extant performance parts, which he transcribed from the original tablature into staff notation, seem to indicate that the seven 'cantatas' of *Membra Jesu nostri* may, in Stockholm at least, have been performed individually rather than together as a single work. Despite this, Buxtehude's original compositional and textual conception of the work as a unified whole seems clear.

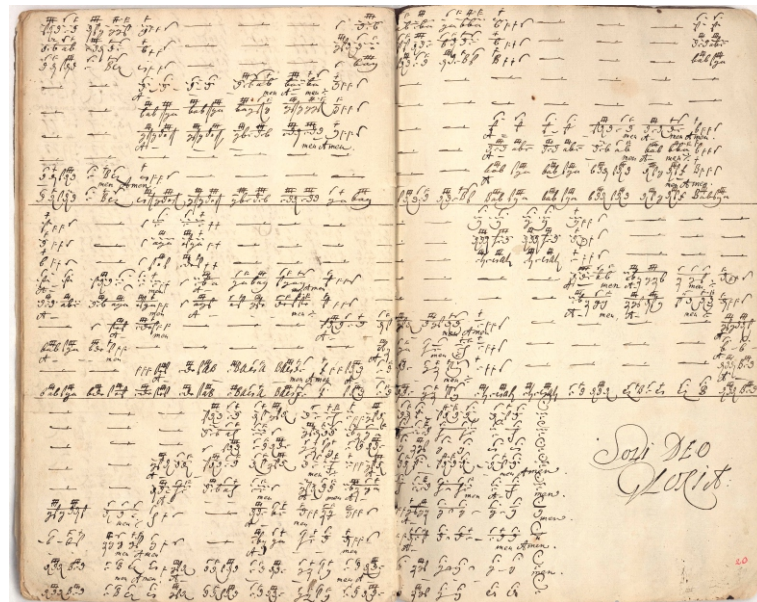
The autograph manuscript, which opens with the inscription 'I.N.J.' (In nomine Jesu) and closes with the words 'SOLI DEO GLORIA', presents the seven cantatas together under the single title: '*Membra Jesu nostri patientis sanctissima humillima totius cordis devotione decantata*' ('The most Holy Members of our suffering Jesus [to be] sung with the most humble devotion of the whole heart'). From a structural point of view, the so-called

'Concerto-Aria Cantata' form (i.e. Sonata – Concerto – Aria – Concerto da capo) which is in evidence throughout the work offers a further unifying feature; only the first and final cantatas deviate in any way from its typical sequence ('Cantata I: Ad pedes' concludes with an additional *tutti* setting of the first verse of the aria 'Salve mundi salutare' and 'Cantata VII: Ad faciem' culminates with an extended 'Amen' instead of the 'Concerto da capo'). These two outer cantatas, in sharing the key of C minor, also provide the cycle with tonal 'bookends' between which a carefully organised schema of related keys links each cantata.

The work's composite text (a synthesis of biblical and poetic extracts) was a typical feature of the afore-mentioned 'Concerto-Aria Cantata' form and, here, the point of departure for Buxtehude's seven-part cyclical structure was that of the mystical medieval poem *Salve mundi salutare* – a lyric contemplation of the Passion of Christ, each section of which in turn meditates upon one of the seven body-parts of the crucified Jesus (feet, knees, hands, side, breast, heart and face). Originally attributed to the twelfth-century mystic, St Bernard of Clairvaux (1090–1153), but now thought to be the work of Arnulf of Louvain

(1200–1250), this text was also known in an expanded form under the title *Rhythmica oratio*; published in the original Latin and in German translation it enjoyed wide dissemination within both Protestant and Catholic circles during the first half of the seventeenth century and Buxtehude likely became familiar with Joseph Wilhem's edition, published in the nearby city of Hamburg in 1633, under the title *D[omini] Bernhard Oratio rhythmica*.

As the primary focus for each of the seven cantatas Buxtehude sets three verses from the corresponding section of this mystic text as a tripartite aria in regular strophic form, each strophe ultimately yielding to an instrumental *ritornello*. Throughout the cycle, Buxtehude varies the scoring of these arias, employing different voices in a solo context as well as in contrasting duet, trio and tutti combinations, accompanied typically by the *basso continuo*. In the few instances where the two soprano voices are each called upon to sing a strophe within the same aria, Buxtehude provides identical music. In all other cases, he employs strophic-variation form in which the instrumental bass-line is re-used for each verse, while the vocal writing is adapted in response to the text



Closing pages of the German organ tablature MS.

and to the range and character of the individual voice-type or vocal consort in question. For the Concerto movements which frame these central arias, Buxtehude sets texts from the Vulgate (Latin Bible), taken in all cases but one from the Old Testament. These Scriptural extracts, presumably compiled by Buxtehude himself, serve to provide comment upon the poetic arias either through literal or metaphorical reference to the particular body-part in focus within each cantata, e.g. in the Song of Songs text of 'Cantata IV: Ad latus' where the dove finding refuge in the cleft of a rock is used as a spiritual allegory for the dying soul entering the wounded side of Jesus. The richly varied vocal textures and independent instrumental writing which Buxtehude employs in these Italianate through-composed sacred concerti contrast greatly with the regular simplicity of the arias. The texts of the latter are often colourful and intensely emotional, inspiring a compositional response brimming with melismatic embellishment and word-painting; however, it is in the diverse concerti and their thematically-linked introductory instrumental sonatas where Buxtehude's most harmonically expressive and rhetorically affective

music is exhibited, invoking a response of intense sorrow and compassion which reaches its emotive climax in the remarkable viol-enshrined devotion 'to his heart'.

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In assembling different Latin texts, devotional and (or) scriptural, the text of *Membra Jesu nostri* is not unique amongst Buxtehude's vocal works; more notable is that both its devotional and scriptural components derive from a sustained process of selection. Not only, in fact, is a biblical passage selected to provide an antiphonal frame for the aria of each cantata, but the text of each section of the aria is made up from one of the two strophes that compose each of the five stanzas (or seven stanzas, in the case of 'Cantata VI: Ad Cor') of the seven hymns of the *Rhythmica Oratio*.

The first strophe of each hymn (with the exception of 'Cantata IV: Ad Latus') is selected as the first verse of the aria for each cantata and it includes in every case (with the exception of 'Cantata I. Ad Pedes') a naming of the part of the body addressed in the hymn and corresponding cantata. In the case of 'Cantata IV: Ad Latus', it is the second strophe of the first stanza which is used because it is the first occasion on

which the part of the body is named. However, in the case of 'Cantata I: Ad Pedes' (To his feet), even though the first strophe of the first stanza (and thus of the Oratio as a whole) does not name the feet of the Saviour, it is still utilized as it provides a suitable introduction to the whole cycle and its first line ('Salve mundi salutare') makes the devotional source immediately recognisable.

The prayer found in the last strophe of each hymn is employed for the final verse of the aria in each cantata except 'Cantata I: Ad Pedes' and 'Cantata VI. Ad Cor'. But, whereas in the first case an earlier strophe of the hymn is chosen because the feet are named in it, in the case of 'Cantata VI: Ad Cor' (To his heart) the selection is determined by the choice to include a declaration of love ('te namque amo') that appears in line with the use of the Song of Songs as the scriptural quotation for this cantata. The latter stands out as the biblical text chosen to introduce both 'Cantata IV: Ad latus' and 'Cantata VI: Ad Cor', especially since in the case of the former, its thematic relevance is not immediately obvious from the start.

Even more notable in other respects, however, is the passage from 1 Peter

2–3 (the only one from the New Testament) used to introduce 'Cantata V. Ad pectus'. The form of the quotation seems to derive from earlier versions of the Latin Vulgate (such as that printed in the Gutenberg Bible) in which the adjective *rationalis* ('rational') is found in a form that makes it, rather incongruously, an attribute of the word *infantes* ('babes') and it omits the word *lac* ('milk') which is found as the object of the verb *concupiscite* (to 'long for') not only in the Greek original but in all versions of the Vulgate. Even though grammatically possible in this version of the Vulgate, the omission is nonetheless very striking, especially since the passage is chosen to head a cantata 'To his breast'; but on the other hand the possibility that the central word in the quotation should have been left out by accident, in the process of setting the text to music, does not seem a likely one. Since 'tasting the Lord' in 1 Peter is in itself (and would have been recognised as such by the author of the text) a quotation from Psalm 33.9 ('Gustate et videtis quoniam suavis est Dominus'), the omission of the word for 'milk' may be seen perhaps as meaning to allow a more symbolic (or more directly eucharistic) interpretation of the passage from 1 Peter, less complicated by a different symbolism.

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No. 1. Ad Pedes. 3 Voc: 3 Inst: Canto 1. 13.

Soprano I part-book in the hand of Gustaf Düben (Cantata I: Ad pedes)

Soprano I part-book in the hand of Gustaf Düben (Cantata I: Ad pedes)

Texts and translations

Cantata I: Ad pedes

1. Sonata

2. Concerto

Tutti

Ecce, super montes pedes evangelizantis et annunciantis pacem

Nahum 1: 15

3. Aria

(i) Soprano I

Salve, mundi salutare,
salve, salve Jesu care!
Cruci tuae me aptare
vellem vere, tu scis quare,
da mihi tui copiam.

(ii) Soprano II

Clavos pedum, plagas duras,
et tam graves impressuras
circumplector cum affectu,
tuo pavens in aspectu,
tuorum memor vulnenum.

(iii) Bass

Dulcis Jesu, pie Deus,
ad te clamo licet reus,
praebere mihi te benignum,
ne repellas me indignum
de tuis sanctis pedibus.

Arnulf von Löwen, c. 1200-1250

Cantata I: To his feet

1. Sonata

2. Concerto

Tutti

Behold, upon the mountains the feet of him that bringeth good tidings and proclaimeth peace.

3. Aria

(i) Soprano I

Hail, salvation of the world,
hail, hail beloved Jesus!
That thou fasten me to thy cross
truly I would wish, wherefore thou knowest,
grant me thy strength.

(ii) Soprano II

The nails in thy feet, the hard blows,
and the marks so heavy
I embrace with ardour,
trembling at thy sight,
of thy wounds mindful.

(iii) Bass

Sweet Jesus, righteous God,
to thee I cry though I am guilty,
show thyself gracious to me,
drive me not away as unworthy
from thy holy feet.

4. Concerto da capo

Tutti

Ecce, super montes, pedes evangelizantis
et annunciantis pacem

5. Concerto

Tutti

Salve, mundi salutare,
salve, salve Jesu care!
Cruci tuae me aptare
vellem vere, tu scis quare,
da mihi tui copiam.

Arnulf von Löwen

Cantata II: Ad genua

6. Sonata in tremulo

7. Concerto

Tutti

Ad ubera portabimini et super genua
blandientur vobis.

Isaiah 66: 12

8. Aria

(i) Tenor

Salve Jesu, rex sanctorum,
spes votiva peccatorum,
crucis ligno tanquam reus,
pendens homo verus Deus,
caducis nutans genibus.

(ii) Alto

Quid sum tibi responsurus,
actu vilis corde durus?
Quid rependam amatori,

4. Concerto da capo

Tutti

*Behold, upon the mountains, the feet of him that
bringeth good tidings and proclaimeth peace.*

5. Concerto

Tutti

*Hail, salvation of the world,
hail, hail beloved Jesus!
That thou fasten me to thy cross
truly I would wish, wherefore thou knowest,
grant me thy strength.*

Cantata II: To his knees

6. Sonata in tremulo

7. Concerto

Tutti

*You shall be borne at the breasts and upon her knees
you shall be soothed.*

8. Aria

(i) Tenor

*Hail Jesus, king of the saints,
hope of sinners' vows,
hanging on the wood of the cross like a criminal,
true man and true God,
giving way to thy failing knees.*

(ii) Alto

*What answer am I to give thee,
mean in deed as I am, hard of heart?
With what shall I repay him who loveth me,*

qui elegit pro me mori,
ne dupla morte morerer.

(iii) Two Sopranos and Bass

Ut te quaeram mente pura,
sit haec mea prima cura,
non est labor nec gravabor,
sed sanabor et mundabor,
cum te complexus fuero.

Arnulf von Löwen

9. Concerto da capo

Tutti

Ad ubera portabimini et super genua
blandientur vobis.

Cantata III: Ad manus

10. Sonata

11. Concerto

Tutti

Quid sunt plagae istae in medio
manuum tuarum?

Zechariah 13: 6

12. Aria

(i) Soprano I

Salve Jesu, pastor bone,
fatigatus in agone,
qui per lignum es distractus
et ad lignum es compactus
expansis sanctis manibus.

*who chose to die on my behalf,
that I die not a double death?*

(iii) Two Sopranos and Bass

*That I may seek thee with pure heart,
be this my first care,
it is not labour nor shall I be weighed down,
but I shall be healed and cleansed,
when I will have embraced thee.*

9. Concerto da capo

Tutti

*You shall be borne at the breasts and upon her knees
you shall be soothed.*

Cantata III: To his hands

10. Sonata

11. Concerto

Tutti

*What are these wounds in the palms of
thine hands?*

12. Aria

(i) Soprano I

*Hail Jesus, good shepherd,
wearied in thy struggle,
who have been stretched across the wood
and have been fastened to the wood
with thy holy hands opened out.*

(ii) *Soprano II*
Manus sanctae, vos amplector
et gemendo condelector,
grates ago plagis tantis,
clavis duris, guttis sanctis
dans lacrymas cum osculis.

(iii) *Alto, Tenor and Bass*
In cruore tuo lotum,
me commendo tibi totum,
tuae sanctae manus istae
me defendant, Jesu Christe,
extremis in periculis.

Arnulf von Löwen

13. Concerto da capo
Tutti
Quid sunt plagae istae in medio
manuum tuarum?

Cantata IV: Ad latus

14. Sonata

15. Concerto
Tutti
Surge, amica mea,
speciosa mea, et veni, columba mea
in foraminibus petrae,
in caverna maceriae.

Song of Solomon 2: 13–14

16. Aria
(i) *Soprano I*
Salve latus salvatoris,
in quo latet mel dulcoris,

(ii) *Soprano II*
*Holy hands, I embrace you
and in my grieving I also delight,
I give thanks to these so great wounds,
to the hard nails, to the holy drops,
shedding tears and kisses together.*

(iii) *Alto, Tenor and Bass*
*Washed in thy blood,
I entrust the whole of me to thee,
may these thy holy hands
defend me, Jesus Christ,
among the dangers of the end.*

13. Concerto da capo
Tutti
*What are these wounds in the palms of
thine hands?*

Cantata IV: To the side

14. Sonata

15. Concerto
Tutti
*Arise, my love,
my beautiful one, and come, my dove
in the clefts of the rock,
in the hollow of the cliff.*

16. Aria
(i) *Soprano I*
*Hail side of the Saviour,
in which is hidden the honey of sweetness,*

in quo patet vis amoris,
ex quo scatet fons cruoris,
qui corda lavat sordida.

(ii) *Alto, Tenor and Bass*
Ecce tibi appropinquo,
parce, Jesu, si delinquo,
verecunda quidem fronte,
ad te tamen veni sponte
scrutari tua vulnera.

(iii) *Soprano II*
Hora mortis meus flatus
intret, Jesu, tuum latus,
hinc expirans in te vadat,
ne hunc leo trux invadat,
sed apud te permaneat.

Arnulf von Löwen

17. Concerto da capo
Tutti
Surge, amica mea,
speciosa mea, et veni, columba mea
in foraminibus petrae,
in caverna maceriae.

Cantata V: Ad pectus

18. Sonata

19. Concerto
Alto, Tenor and Bass
Sicut modo geniti infantes rationabiles et sine
dolo concupiscite, ut in eo crescatis in salute.
Si tamen gustatis, quoniam dulcis est Dominus.

1 Peter 2: 2–3

*in which is revealed the force of love,
from which gushes the spring of blood
that washes foul hearts.*

(ii) *Alto, Tenor and Bass*
*Lo, I approach thee,
spare me, Jesus, if I am an offender:
with reverent countenance, at least,
I have come to thee of my own will
to behold thy wounds.*

(iii) *Soprano II*
*At the hour of death may my spirit
enter, Jesus, thy side,
as it expires from this life into thee may it go,
lest the savage lion attack it,
but may it dwell with thee.*

17. Concerto da capo
Tutti
*Arise, my love,
my beautiful one, and come, my dove
in the clefts of the rock,
in the hollow of the cliff.*

Cantata V: To his breast

18. Sonata

19. Concerto
Alto, Tenor and Bass
*Let your longing be endowed with reason
and without guile, like that of newborn infants,
so that by it you may grow into salvation. If indeed
you taste that the Lord is sweet.*

20. Aria

(i) Alto

Salve, salus mea, Deus,
Jesu dulcis, amor meus,
salve, pectus reverendum,
cum tremore contingendum,
amoris domicilium.

(ii) Tenor

Pectus mihi confer mundum,
ardens, pium, gemebundum,
voluntatem abnegatam,
tibi semper conformatam,
juncta virtutum copia.

(iii) Bass with instrumental accompaniment

Ave, verum templum Dei,
precor miserere mei,
tu totius arca boni,
fac electis me apponi,
vas dives, Deus omnium.

Arnulf von Löwen

21. Concerto da capo

Alto, Tenor and Bass

Sicut modo geniti infantes rationabiles et sine
dolo concupiscite, ut in eo crescatis in salute.
Si tamen gustatis, quoniam dulcis est Dominus.

Cantata VI: Ad cor

22. Sonata

23. Concerto

Two Sopranos and Bass

Vulnerasti cor meum,
soror mea, sponsa,

20. Aria

(i) Alto

*Hail, my salvation, God,
sweet Jesus, my beloved,
hail, breast to be revered,
to be touched with trembling,
abode of love.*

(ii) Tenor

*Bestow on me a pure breast,
ardent, righteous, groaning,
will denied,
always to thee conformed,
with an abundance of virtues.*

(iii) Bass with instrumental accompaniment

*Hail, true temple of God,
have mercy on me, I pray,
thou, ark of all goodness,
add me to the elect,
vessel of riches, God of all.*

21. Concerto da capo

Alto, Tenor and Bass

*Let your longing be endowed with reason
and without guile, like that of newborn infants, so
that by it you may grow into salvation. If indeed
you taste that the Lord is sweet.*

Cantata VI: To his heart

22. Sonata

23. Concerto

Two Sopranos and Bass

*Thou hast wounded my heart,
my sister, my bride,*

vulnerasti cor meum.

Song of Solomon 4: 9

24. Aria

(i) Soprano I

Summi regis cor, aveto,
te saluto corde laeto,
te complecti me delectat
et hoc meum cor affectat
ut ad te loquar animes.

(ii) Soprano II

Per medullam cordis mei,
peccatoris atque rei,
tuus amor transferatur,
quo cor tuum rapiatur
languens amoris vulnere.

(iii) Bass

Viva cordis voce clamo,
dulce cor, te namque amo,
ad cor meum inclinare,
ut se possit applicare
devoto tibi pectore.

Arnulf von Löwen

25. Concerto da capo

Two Sopranos and Bass

Vulnerasti cor meum,
soror mea, sponsa,
vulnerasti cor meum.

Cantata VII: Ad faciem

26. Sonata

thou hast wounded my heart.

24. Aria

(i) Soprano I

*Heart of the highest king, hail,
I greet thee with joyous heart,
it delights me to embrace thee
and this my heart desires,
that thou inspire me to speak to thee.*

(ii) Soprano II

*Deep through the marrow of my heart,
a guilty sinner,
may thy love be carried:
and thence may thy heart be seized,
faint with the wound of love.*

(iii) Bass

*I cry with my heart's lively voice
sweet heart, for I love thee,
to bend toward my heart,
that it may attach itself
to thee with a devout breast.*

25. Concerto da capo

Two Sopranos and Bass

*Thou hast wounded my heart,
sister mine, my bride,
thou hast wounded my heart.*

Cantata VII: To his face

26. Sonata

27. Concerto

Tutti

Illustra faciem tuam super servum tuum,
salvum me fac in misericordia tua.

Psalm 31: 16

28. Aria

(i) Tenor and Bass with Violins

Salve, caput cruentatum,
totum spinis coronatum,
conquassatum, vulneratum,
arundine verberatum
acie sputis illita.

(ii) Alto

Dum me mori est necesse,
noli mihi tunc deesse,
in tremenda mortis hora
veni, Jesu, absque mora,
tuere me et libera.

(iii) Tutti

Cum me jubes emigrare,
Jesu care, tunc appare,
o amator amplectende,
temet ipsum tunc ostende
in cruce salutifera.

Arnulf von Löwen

29. Concerto

Tutti

Amen.

27. Concerto

Tutti

Let thy face shine upon thy servant,
save me in thy mercy.

28. Aria

(i) Tenor and Bass with Violins

Hail, head bloodied,
all crowned with thorns,
broken, wounded,
struck with a rod,
thy face smeared with spit.

(ii) Alto

When I must die,
do not be absent from me then:
in the terrible hour of my death
come, Jesus, without delay,
protect me and set me free!

(iii) Tutti

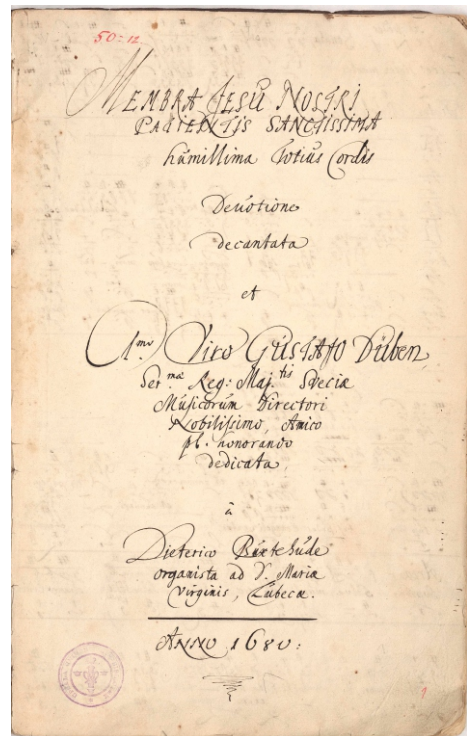
When thou commandest me to depart,
dear Jesus, then appear,
O lover to be embraced,
then show thyself
on the cross of salvation.

29. Concerto

Tutti

Amen.

English translation © 2019 Franco Basso



Title page of Buxtehude's autograph MS.

The Chapel Choir of Trinity Hall, Cambridge
Director: Andrew Arthur

The Chapel Choir of Trinity Hall is a mixed-voice choir consisting of around twenty-four men and women, the majority of whom are undergraduate and graduate members of the College, reading for degrees in a wide variety of subjects. In 2011, Trinity Hall joined Cambridge's intercollegiate choral award scheme for the first time, allowing the choir to combine a small number of choral scholars appointed at the University's annual Choral Trials with those singers auditioned each year upon their arrival at the College during 'Freshers' week'. The choir is rehearsed and conducted by the Director of Music, Andrew Arthur, who is assisted by the resident undergraduate Organ Scholars. Services of Choral Evensong and/or Compline are sung in the College Chapel each Thursday and Sunday evening during Full Term, providing the main focus for the work of the choir. Alongside these regular services, the choir sings for other important liturgical and College occasions throughout the year as well as undertaking a number of concerts, Cathedral services, international tours and recordings.

Sopranos

Meghan Curran
Isabella Dalliston
Elena Everatt
Katie Foxtton
Jenny Harris
Amy Johnston
Machteld de Vos
Catherine Williams
Emily Wilson

Altos

Annemarie Eckes
Sinead Lucas
Zohra Nabi
Anna Vlot
Rebecca Williams
Ashley Yu

Tenors

Tim Birkle
Matthew Chivers
Ben Peart
Patrick Welche

Basses

Lawrence Bissell
Francis Brown
Benedict Mafi
Charles Pendry
Andrew Sherman

Organ Scholar

James Grimwood

Vocal Consultant

David Lowe



Orpheus Britannicus

Director: Andrew Arthur

The period-instrument ensemble and vocal consort, Orpheus Britannicus, was founded by Andrew Arthur in 2002. Its players and singers are drawn from some of the UK's leading performers in their field and the ensemble has developed a reputation for its expressive and historically informed approach to the rich vocal and instrumental chamber repertoire of the seventeenth and eighteenth centuries. Orpheus Britannicus was welcomed to Trinity Hall as 'Ensemble in Residence' in 2008 since which time, in addition to giving public concert performances, it has offered numerous unique opportunities to Trinity Hall students to engage with the musicians in the context of 'open' rehearsals, workshops, master-classes and collaborative performances and recordings. The name 'Orpheus Britannicus' is taken from the title of Henry Purcell's two great volumes of songs, published by Henry Playford in 1698 and 1702 respectively.

Soprano I

Eloise Irving

Soprano II

Charlotte Ives

Countertenor

Daniel Collins

Tenor

Nicholas Mulroy

Bass

Reuben Thomas

Violin I

Theresa Caudle (Violin by Edward Pamphilon, c. 1685)

Violin II

Kelly McCusker (Violin by Chris Johnson, 2003, after Guarneri del Gesù, seventeenth-century)

Bass Violin

Joseph Crouch (Melvin Goldsmith, 1995, after an anonymous Brescian model, seventeenth-century)

Archlute & Theorbo

David Miller (Archlute by Martin Haycock, 1987, after Tieffenbrucker, Vienna, c. 1600. Theorbo by Martin Haycock, 1995, after seventeenth-century Italian models)

Organ

Silas Wollston ('Rawlinson' Chamber Organ of Jesus College, Cambridge, Kenneth Tickell & Company, 2010)

Keyboard Technician

Dan Tidhar

Tuning: a=415' (Werkmeister I/III)

Neue Vialles

The viol consort Neue Vialles was launched in 2015 by co-directors Henrik Persson and Caroline Ritchie. Its members are some of the finest period instrumentalists of their generation, having studied at some of Europe's most prestigious institutions, including the Royal Academy of Music in London, the Schola Cantorum in Basel and the Universities of Oxford and Cambridge, and with teachers such as Richard Campbell, Jonathan Manson, Sarah Cunningham and Randall Cook. With a repertoire that runs from the early-sixteenth to the late-seventeenth century, Neue Vialles is equally at home with polyphonic music from across the European continent as it is with the music of the English 'Golden Age'. Distinguished by its unique core sound, the group aims to engage with aspects of performance practice such as rhythmic flexibility and improvised ornamentation, resulting in a performance style that is both vibrant and engaging to the modern listener, and faithful to the vivid rhetoric of the music itself. Their interest in the rejuvenation of the viol consort tradition has led them to engage also with music by contemporary composers, and to explore different performance spaces and collaborations with artists from other disciplines.

Treble Viol

Henrik Persson (Viol composite by Henry Jaye, c. 1615/Richard Campbell, c. 2005)

Tenor Viol

Jonathan Rees (Viol by Norman Myall, 2008, after Henry Jaye, 1667 generously loaned by Simon Peterken)

Bass Viol

Gavin Kibble (Viol by Adolf König, 1970, after Barak Norman, seventeenth-century generously loaned by Southampton University)

Bass Viol

Caroline Ritchie (Viol by Jane Julier, 2012, after Colichon, 1683)

Bass Viol

Kinga Gáborjáni (Lu-Mi Viol by Wang Zhi Ming, 2016, after Nicolas Bertrand, 1704)



Andrew Arthur (director)

Andrew Arthur is Fellow, Director of Music and Director of Studies in Music at Trinity Hall, Cambridge where, in addition to his College responsibilities, he is also an Affiliated Lecturer in the University's Faculty of Music. An acknowledged specialist in the music of the Baroque and Classical periods, he has toured extensively across Europe and the USA as both keyboard player and conductor. He is currently Associate Director of The Hanover Band, Musical Director of Orpheus Britannicus and Principal Organist & Harpsichordist at the Carmel Bach Festival in California.

www.andrewarthur.com

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Engineer & editor: Paul Crichton

Executive producer: Adam Binks

Artist photographs: James Grimwood

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