

■ 5.0 DTS HD MA 24/192khz
■ 2.0 DTS HD MA 24/192khz

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Master Audio

The University of Houston
Moores School Concert Chorale & Instrumental Ensemble
Betsy Cook Weber, director
James Watts & Samantha Arizpe, violins
Gilberto Hernan Campa, cello
Christopher Holman, organ

Dietrich Buxtehude (1637 - 1707)

Oratorio, MEMBRA JESU NOSTRI PATIENTIS SANCTISSIMA, BuxWV 75
(The Most Holy Limbs of Our Suffering Jesus)

Oratorio recorded in public concert 29 February 2016
in the Chapel of the Villa de Matel, Houston

Solo Organ Prelude and Postlude recorded 1 January 2016
in First Evangelical Lutheran Church, Houston - Martin Pasi pipe organ
Producer & Recording Engineer: John Gladney Proffitt
Blu-ray Mastering: Robert Witrak

Recorded in 5.0 channel high-resolution 24/192k Surround Sound
in the Chapel of the Villa de Matel
of the Congregation of the Sisters of Charity of the Incarnate Word, Houston

HD TT
HIGH DEFINITION TAPE TRANSFERS

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Blu-ray Disc

Buxtehude - Membra Jesu Nostri

HD TT
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BUXTEHUDE - MEMBRA JESU NOSTRI

Dietrich Buxtehude (1637 - 1707)

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Blu-ray Disc

Track Listing

1	Heinrich Scheidemann (1595? – 1663) – Praeambulum in G Major	5:34
	Dietrich Buxtehude – Oratorio, Membra Jesu Nostri	
	I. Ad pedes (To the feet)	
2	Sonata	:42
3	Ecce super montes pedes — Concert Chorale	:59
4	Salve, mundi salutare — Anna Montgomery, <i>soprano</i>	1:22
5	Clavos pedum — Ms. Montgomery, <i>soprano</i>	1:21
6	Dulcis Jesu — Andrew Gilstrap, <i>bass</i>	1:19
7	Ecce super montes pedes — Concert Chorale	1:01
8	Salve, mundi salutar — Chance Olsen, <i>tenor incipit</i> , Concert Chorale	:49
	II. Ad genua (To the knees)	
9	Sonata in tremulo	1:10
10	Ad ubera portabimini — Concert Chorale	1:27
11	Salve Jesu — Justin Shen, <i>tenor</i>	:59
12	Quid sum tibi responsurus — Madison Fore, <i>mezzo-soprano</i>	:59
13	Ut te quaeram mente pura — Audrey Lees, Ellie Herder, Gregory Goedecke, <i>trio</i>	:59
14	Ad ubera portabimini — Concert Chorale	1:28
	III. Ad manus (To the hands)	
15	Sonata	:46
16	Quid sunt plagae istae — Concert Chorale	1:41
17	Salve Jesu — Andrea Walker, <i>soprano</i>	3:42
18	In cruore tuo lotum — Andrea Montano, Avery Rabon, Andrew Gilstrap, <i>trio</i>	1:47
19	Quid sunt plagae istae — Concert Chorale	1:48
	IV. Ad latus (To the side)	
20	Sonata	:37
21	Surge, surge, amica mea — Monica Hernandez, <i>alto incipit</i> , Concert Chorale	2:01

And in May of 2013 Concert Chorale earned First Place (ex aequo) at the prestigious International Chamber Choir Festival in Marktoberdorf, Germany, and also received a Special Prize for Best Performance of a Sacred Work, Stephen Paulus's "Splendid Jewel."

In July 2015 Concert Chorale competed in the Grand Prix of Nations in Magdeburg, Germany outside Berlin. All choirs competing had previously won an international competition. Concert Chorale was named World Champion in the under 24 category and also placed 2nd and 3rd in the Folklore and Popular categories respectively. Recently, in a highly respected ranking system (Musica mundi) of international choirs, Concert Chorale was recently ranked first in the world in the under-24 category and third in the world among all choirs.

Concert Chorale has collaborated several times with Houston's two professional early music orchestras, Ars Lyrica and Mercury. In recent years, they have also sung in the internationally televised Latin Grammys, the road show, Star Wars in Concert, the NBC show Clash of the Choirs, for Barbara Bush's Celebration of Reading in Houston's Hobby Center, and as back-up singers for Josh Groban in Toyota Center. In January 2015, Concert Chorale was honored to perform in the Houston Symphony's concert version of Mozart's Entführung aus dem Serail.

The Moores School Concert Chorale may be heard also on HDTT Blu-ray Audio "Cathedral Voices" recorded in Houston's Co-Cathedral of the Sacred Heart and featuring the Mass for Double Choir of Frank Martin, Jesu meine Freude by J. S. Bach, Miserere by Gregorio Allegri and Canticum Calamitatis Maritimae by Jaakko Mäntyjärvi, available from www.highdeftapetransfers.com.

Dietrich Buxtehude (1637 – 1707) was born in Denmark and worked for most of his life in Lübeck, Germany, as a church organist and composer. His was not a life of obscurity; Buxtehude was famous as a composer and, even more so, as an organist for much of his life. His fame was such that, in 1705, twenty-year old Johann Sebastian Bach requested a one-month leave to travel 250 miles (by foot!) to Lübeck to hear Buxtehude play the organ. Bach was apparently so engrossed in what he heard that he stayed three months, a situation that made his employers very unhappy. At that point, Buxtehude was an elderly man, and it may have been that Bach hoped to land Buxtehude's job in Lübeck. George Frideric Handel and Johann Mattheson had both traveled to Lübeck with the same intention, only to leave the same day when they discovered that one of the requirements for employment was to marry Buxtehude's eldest daughter.

The University of Houston Moores School Concert Chorale is the University of Houston's premiere large choral ensemble. The group has been under the direction of Betsy Cook Weber since 2002. Under her direction, the ensemble has risen to international prominence, performing to standing ovations for three Texas Music Educators Association convention performances (2005, 2008, 2013) and the national American Choral Directors Association convention in Miami (2007). ChoralNet described the group's ACDA performances as "simply outstanding."



In 2009, Concert Chorale performed and competed in four categories at the 47th Eisteddfod in Llangollen, Wales, UK, winning or placing in every category in which they were entered, including first prize in the coveted Chamber Choir category. Judges comments included statements such as "de luxe singing, eliciting admiration and gratitude," "wonderfully elegant and humorous," "sophisticated choir - expertly prepared and with a finely-tuned corporate ear."

In May 2011, Chorale competed in the prestigious French festival, the Florilège Vocal du Tours, winning first place (*ex aequo*) for the best performance of a world premiere and second place (*ex aequo*) in the Mixed Choir category.

22	Salve latus salvatoris — Jennifer Terlouw, <i>soprano</i>	1:12
23	Ecce tibi appropinquo — Victoria Flores, Justin Shen, Andrew Gilstrap, <i>trio</i>	1:13
24	Hora mortis meus — Jennifer Terlouw, <i>soprano</i>	1:14
25	Surge, surge, amica mea — Monica Hernandez, <i>alto incipit</i> , Concert Chorale	1:59

V. Ad pectus (To the chest)

26	Sonata	:37
27	Sicut modo geniti infantes — Madison Fore, Ryan Rogers, Cody Dickson, <i>trio</i>	2:13
28	Salve, salus mea — Laura Lisk, <i>mezzo-soprano</i>	1:15
29	Pectus mihi confer mundum — Ryan Rogers, <i>tenor</i>	1:13
30	Ave, verum templum dei — Andrew Lynch, <i>baritone</i>	1:14
31	Sicut modo geniti infantes — Madison Fore, Ryan Rogers, Cody Dickson, <i>trio</i>	2:15

VI. Ad cor (To the heart)

32	Sonata	1:47
33	Vulnerasti cor meum — Andrea Walker, Michelle Girardot, Gregory Goedecke, <i>trio</i>	1:49
34	Summi regis cor — Michelle Girardot, <i>soprano</i>	:40
35	Per medulam cordis mei — Ms. Girardot	:38
36	Viva cordis voce clamo — Cody Dickson, <i>baritone</i>	1:03
37	Vulnerasti cor meum — Andrea Walker, Michelle Girardot, Gregory Goedecke, <i>trio</i>	1:51

VII. Ad faciem (To the face)

38	Sonata	:40
39	Illustra faciem tuam — Concert Chorale	1:11
40	Salve, caput cruentatum — Monica Hernandez, José Castejón, Cody Dickson, <i>trio</i>	1:07
41	Dum memori est necesse — Kristin Ortiz, <i>mezzo-soprano</i>	1:21
42	Cum me jubes emigrare — Concert Chorale	:46
43	Amen — Concert Choral	1:21
44	Applause	:57
45	Buxtehude – Chorale Prelude, Gelobet seiest du, Herr Jesu Christ	2:18



Membra Jesu nostri patientis sanctissima was written in 1680 and is regarded as the first Lutheran oratorio. It consists of seven cantatas based on biblical verses interspersed with stanzas from a medieval poem *Salve mundi salutare* thought to be written by Arnulf of Leuven (d. 1250). *Membra Jesu venerates* the various parts of the body of the crucified Jesus, from the feet (*ad pedes*) to the face (*ad faciem*). The subject matter may seem gruesome, but the music — consisting of numerous choruses, solos, trios, instrumental sonatas and ritornelli — is beautiful, inspiring and reverent.

This performance is not an attempt to recreate a period piece authentically. The chorus sings at modern pitch (A440) and the ensemble uses modern instruments. Additionally, lacking the five cellos specified for the "ad cor" movement, its instrumentation has been arranged to fit the two violins and continuo called for in the rest of the work. Perhaps most importantly, the many solos and trios in the work have been assigned to various singers in Concert Chorale instead of the five soloists Buxtehude would have used.

The University of Houston is one of the nation's most diverse universities in the nation. Its students represent every possible ethnicity and follow many faiths, and although the texts sung tonight were written for the Christian church, the themes — love, sacrifice, forgiveness, reverence — are universal. As the students and I have worked on this monumental work, there have been many moments of insight and exhilaration, which so often occur when there is intimacy with great art. We hope that you, too, will find beauty and peace in this music.

Betsy Cook Weber

The Chapel of the Villa de Matel, Houston

In 1925 the Order of the Sisters of Charity commissioned Houston architect Maurice L. Sullivan to design a Mother House, Novitiate and Chapel on 72 acres of land in east Houston. It is said that "...the chapel was constructed to stand just as it is now for 500 years with little or no maintenance." Sullivan created one of the most spectacular places of worship in Houston using the Lombard Romanesque style of architecture. The project took three years. The exterior of the Chapel is constructed of semi-rough, reddish brick and stones of various colors. The building is 160 feet in length, 58 feet wide and the ceiling is 58 feet high. The campanile is 117 feet high and contains Schulmerich Carillon Bells that tonally conform to those of St. Peter's Basilica in the Vatican City. The interior is of concrete mosaic, inlaid Tavernella marble and Venetian mosaics. The stained-glass windows are fantastic as is the statuary. Symbolism is everywhere. The experience is akin to standing inside a jewel box that is bathed in sunlight. From the outset, the Chapel has been the favored site for musical performances as a result of its magnificent acoustics.

About the Recording

To capture the sound of the Moores School Concert Chorale and Ensemble, I have used a Surround Sound recording technique I call "WCF+2", which stands for "Wilma Cozart Fine plus Two." Ms. Fine was an extraordinary recording engineer who was responsible for most of the Mercury Records "Living Presence" productions of the 1950s, using three omni-directional microphones spaced equidistantly across the front of the orchestra or ensemble. For modern multichannel recording, I use a similar set of three spaced omnidirectional Neumann microphones for the front sound-stage, and add a second pair, the +2, for the rear channel ambience. Each of the five microphones feed directly into the digital recorder, with no additional signal processing or equalization to compromise the music.



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24/192 High Resolution
Stereo & Surround

