



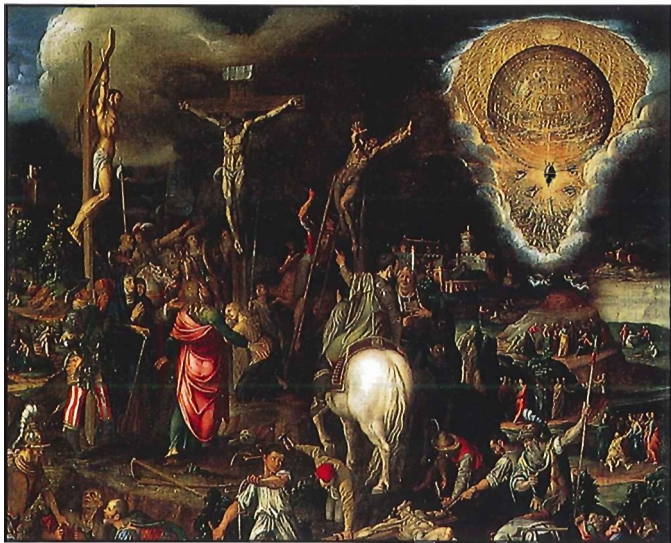
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BUXTEHUDE

Membra Jesu nostri

Choir of Radio Svizzera, Lugano
Sonatori de la Gioiosa Marca, Treviso
Accademia Strumentale Italiana, Verona
Diego Fasolis



Dietrich Buxtehude (c.1637 - 1707)

Membra Jesu nostri

Johann Rosenmüller (c.1619 - 1684)

Sinfonia XI

The imperial free city of Lübeck, a member of the Hanseatic League, had held a position second only to Hamburg. The development of the latter during the seventeenth century was very considerable. Lübeck, on the other hand, fared less well, but remained, nevertheless, an important commercial centre. Much of the musical life of the city revolved around the Marienkirche, the church of the city council, where Franz Tunder had been appointed organist in 1641. Tunder, a composer able to further the synthesis of the Lutheran with the Italian influences exemplified in the music of Heinrich Schütz, established weekly Thursday organ recitals that grew into more elaborate concerts, with other instrumental players, from among the seven official town musicians, and with singers.

Dietrich Buxtehude, born, it is thought, in Oldesloe about the year 1637 and claiming, it seems, Danish identity, was the son of an organist and schoolmaster. His father moved briefly from Oldesloe, in the Duchy of Holstein, to Helsingborg as organist of the Marienkirche there, following this with removal to a similar position at the Olaikirche in the Danish city of Helsingborg, an appointment he held for some thirty years, from 1641 or 1642 until his retirement in 1671. Buxtehude himself had his musical education from his father and served as organist at the Marienkirche in Helsingborg from 1657 or 1658 until 1660, when he returned to Helsingborg as organist at the Marienkirche there. In 1668 he was elected organist at the Marienkirche in Lübeck, succeeding Franz Tunder, who had died in the previous year, and marrying Tunder's younger daughter, seemingly a condition or tradition of the appointment. Tunder's elder daughter had married Samuel Franck, Cantor of the Marienkirche and the Catharineum.

At the Marienkirche in Lübeck Buxtehude made some changes in the musical traditions of the church with the establishment of a series of Abendmusik concerts, given now on five Sunday afternoons in the year, events that attracted wide interest. As an organist Buxtehude represented the height of North German keyboard traditions, exercising decisive influence over the following generation, notably on Johann Sebastian Bach, who undertook the long journey from Arnstadt to Lübeck to hear him play. Handel too visited Buxtehude, with his friend and colleague Mattheson, in 1703. By this time there was question of appointing a successor to Buxtehude, who was now nearing the age of seventy and had spent over thirty years at the Marienkirche. The condition of marriage to his predecessor's daughter that he had faithfully

fulfilled proved unattractive, however, to the young musicians of the newer generation, and the succession eventually passed to Johann Christian Schieferdecker, who married his predecessor's surviving daughter, predeceased by four others, three months after Buxtehude's death on 16th May 1707.

Buxtehude left some 114 sacred vocal works and, among secular vocal music, eight wedding cantatas, the latter intended, it would seem, for the celebration of weddings of the leading citizens, since the nature of such performances was strictly regulated by social class. His surviving instrumental music includes almost ninety compositions, preludes, toccatas, canzonettas, fugues and chorale preludes, with a number of other keyboard works, trio and solo sonatas. His cycle of seven sacred cantatas *Membra Jesu nostri* was written in 1680 and dedicated to Gustaf Düben, conductor of the Swedish court orchestra and organist of the German church in Stockholm. Düben, whose son was elevated to the Swedish nobility and became Master of the Royal Household, assembled an important collection of music by his contemporaries, including 105 works by Buxtehude. The autograph of *Membra Jesu nostri* survives in the Düben collection, presented by his son Baron Anders von Düben to the University of Uppsala.

Membra Jesu nostri, a title that defies elegant translation, is a cycle of seven cantatas, each a meditation on Christ on the Cross, his feet, knees, hands, side, breast, heart and face. The Latin text is drawn from the *Rhythmica oratio* attributed to the twelfth-century Cistercian St Bernard of Clairvaux or to the thirteenth-century Arnulf of Louvain, who belonged to the same religious order. From this he derived a three-verse aria for each of the seven parts of the work, in which the sequence of keys, C minor, E flat major, G minor, D minor, A minor, E minor, C minor, provides an element of unity.

The first of the cycle, *Ad pedes* (To his feet) opens with a *Sonata*, a brief introductory instrumental movement for two violins, violone and organ continuo. A five-part choir sings an imitative setting of words from the prophet Nahum, with basso continuo accompaniment and the briefest of other instrumental interventions, adding a five-part setting of the first verse of the *Rhythmica oratio*. There follows a soprano aria, with basso continuo, *Salve mundi salutare* (Hail, Saviour of the world), with a final instrumental *ritornello*. The second soprano aria, *Clavos pedum* (Nails in his feet) follows the same pattern, succeeded by the bass *Dulcis Jesu* (Sweet Jesu), with a different melody on the same harmonic basis. The choir and instruments end the first part in a return to the biblical text.

Ad genua (To his knees) starts with an instrumental *Sonata in tremulo*, the tremulous character provided by the undulating bowed groups of notes in the strings. The choir enters with the imitative entries of *Ad ubera portabimini* (Then shall ye suck). A tenor aria follows, *Salve Jesu, rex sanctorum* (Hail, Jesu, king of saints), with an instrumental *ritornello*,

succeeded by the alto second verse, on the same harmonic pattern, *Quid sum tibi responsurus* (What answer shall I give thee), leading to the third verse, *Ut te quaeram* (That I may seek thee), for two sopranos and bass, with basso continuo. The first chorus, *Ad ubera*, is repeated in conclusion.

The third part of the cycle, *Ad manus* (To his hands) opens with an instrumental sonata, followed by the choir's contrapuntal *Quid sunt plagae istae* (What are these wounds). The first soprano aria, *Salve Jesu, pastor bone* (Hail, Jesu, good shepherd), with its concluding *ritornello*, leads to a second soprano verse, with the same musical material, *Manus sanctae* (Sacred hands), with a third verse, *In cruore tuo* (In thy blood) for alto, tenor and bass. After the *ritornello* the chorus *Quid sunt plagae istae* is repeated.

Ad latus (To his side) starts, as before, with a short *Sonata*, an instrumental introduction, followed by the five-part setting of *Surge, amica mea* (Arise, my love), its alto opening leading to a homophonic vocal texture, before the imitation of *in caverna maceriae* (in the secret places of the stairs). The first aria, for soprano and basso continuo, *Salve latus Salvatoris* (Hail, side of the Saviour) leads to a second verse vocal trio, for alto, tenor and bass, *Ecce tibi appropinquo* (Lo I approach thee) and a third verse soprano aria, *Hora mortis meus Ilatus* (In the hour of death my soul), as before on the same harmonic pattern, with the two solo arias again using the same melodic material. The final *ritornello* leads to a repetition of the choral *Surge, amica mea*.

The fifth part, *Ad pectus* (To his breast), opens with a short *Sonata*, followed now by a three-part contrapuntal setting of *Sicut modo geniti infantes* (As newborn babes), for alto, tenor and bass. The first aria is for alto, *Salve, salus mea* (Hail, my salvation), followed by the tenor *Pectus mihi confer mundum* (Grant me a pure heart) and the bass *Ave, verum templum Dei* (Hail, true temple of God), each differing in melodic contour over the same harmonic pattern. The final *ritornello* leads back to the five-part *Sicut modo geniti infantes*.

Ad cor (To his heart) has an introductory three bars, marked *Adagio*, followed by *Allegro* imitative entries from the five *viola da gamba* for which the movement is scored. The movement continues with an alternation of slow and fast sections, to be followed by the three-part *Vulnerasti cor meum* (Thou hast ravished my heart), for two sopranos and bass. A closing *ritornello* is followed by the soprano *Summi regis cor* (Heart of the highest king) and the second soprano verse *Per medullam cordis mei* (Through the marrow of my heart) and the dramatically worked bass *Viva cordis voce clamo* (I cry with the living voice of the heart) and the final three-part *Vulnerasti*, differing in its last bars, when the singers softly repeat the words *cor meum* (my heart).

The final part of the cycle, *Ad faciem* (To his face), returns to the original instrumentation of two violins, violone and organ continuo, and to the original key of C minor. It has an opening

Sonata and a five-part setting of *Illustra faciem tuam* (Make thy face to shine). The aria setting of *Salve, caput cruentatum* (Hail, blood-stained head), the original of which the Gerhard chorale *Haupt voll Blut* (O sacred head sore wounded) is a translation, is for three voices, alto, tenor and bass and is followed by the alto second verse, *Dum me mori est necesse* (Since I must die) and a choral setting of the third verse, *Cum me jubes emigrare* (Since you bid me go), all three on the same harmonic pattern. This is capped by an elaborate and prolonged *Amen*. The autograph, which bore the superscription *In nomine Jesu* (In the name of Jesus) at the beginning, ends with the added words *Soli Deo gloria* (Glory to God alone).

Johann Rosenmüller, whose *Sinfonia XI* is included in the present release, was born about the year 1619 at Ölsnitz, near Zwickau, and studied at Leipzig University, before taking employment at the Thomasschule, where Bach was later to serve as Cantor. Promotion brought promises of the position of Cantor, when it should become vacant, but a homosexual scandal in which he and some of his pupils at the Thomasschule were involved, led to imprisonment and escape which brought him finally to Venice, where he remained for a number of years, at first as a trombonist at St Mark's and later as a composer at the Ospedale della Pietà, where Vivaldi was later to work. He returned to Germany as Kapellmeister at Wolfenbüttel, taking up his appointment at the earliest in 1682, two years before his death. His *Sonate da camera cioè Sinfonie Alemande* of 1667, written in Venice, were dedicated to Duke Johann Friedrich of Brunswick-Lüneburg, with a second volume of *Sonate* in 1682 dedicated to the Duke's cousin, Duke Anton Ulrich, with whom he may have returned to Wolfenbüttel, after the latter's visit to Venice in that year.

Of the three leading German composers of the period, Buxtehude, Pachelbel and Rosenmüller, it was the last who enjoyed the greatest contemporary popularity. Influenced by his residence in Venice, he developed an extended opening *sinfonia* for the earlier publication, and with the 1682 sonatas offered *sinfonie* that are a step further away from the earlier dance-suite. These suggest a synthesis of German and Italian that bore later fruit in the work of Johann Sebastian Bach. Rosenmüller also wrote a large quantity of church music, which had wide currency in Germany. The *Sinfonia XI*, from the earlier collection, which carries the date 1670 on the dedicatory title-page, is originally scored for first and second violin, first and second *viollette*, bass *viola da gamba* and continuo. The introductory *Grave* leads to a triple rhythm *Adagio*, an *Allegro*, a return of the triple metre *Adagio*. The original publication then follows with a series of dances.

Choir of Radio Svizzera, Lugano

The Choir of Radio Svizzera, Lugano was established by Edwin Loehrer in 1936 and has won international acclaim for its recordings of Italian repertoire from the sixteenth, seventeenth and eighteenth centuries. The choir is flexible, with smaller groups of singers employed according to the needs of the repertoire, from madrigal groups to a complement of some sixty singers. The present concentration is on Renaissance and Baroque music, now under the direction of Diego Fasolis, after forty years under its founder, Edwin Loehrer, and work with Francis Travis and André Ducret. The choir has won considerable success with a recording devoted to the work of Andrea Gabrieli and has followed this with recordings of Buxtehude, Palestrina, Banchieri, Monteverdi and other composers, largely from this earlier period.

Sopranos: Silvia Piccollo, Gundula Anders, Roberta Invernizzi,
Antonella Lalli, Nadia Ragni, Elisabetta Tiso.

Contraltos: Rosa Dominguez, Ulrike Clausen, Clemy Zarrillo.

Tenors: Marco Beasley, Thomas Gremmelspacher, Davide Livermore.

Basses: Daniele Carnovich, Walter Testolin, Furio Zanasi.

Accademia Instrumentale Italiana

The Accademia Instrumentale Italiana was founded in Verona in 1981 by Patrizia Marlsaldi and Alberto Rasi and has performed extensively in Italy, Spain, Switzerland, Austria and Germany, with invitations to several international festivals where it has always met with widespread critical acclaim. The members of the Accademia are all renowned specialists in early music and have worked together with some of the most famous European ensembles such as the Amsterdam Baroque Orchestra, Hesperion XX, Giardino Armonico, the Clemencic Consort, the Sonatori de la Gioiosa Marca and La Verde among others. The Accademia Strumentale Italiana works regularly with Radio Televisione della Svizzera Italiana of Lugano, where they participated in this recording of the cycle of cantatas by Dietrich Buxtehude, *Membra Jesu nostri*. Since 1991 Alberto Rasi has been the group's musical director: the ensemble currently consists of a small group of viols, joined by guest artists for larger projects.

Viols: Alberto Rasi, Paolo Biordi, Claudia Pasett, Laura Soranzio.

Sonatori de la Gioiosa Marca

The Sonatori de la Gioiosa Marca (Musicians of the joyous Marca) was founded in 1983 in Treviso (Marca Gioiosa et Amorosa), a city that has been part of the Marca borderland of the Venetian republic since the fifteenth century. They are considered one of the most select Italian ensembles in the field of Baroque performance practice. The Sonatori perfected their talents with leading performers of early music of the Schola Cantorum Basiliensis, London's Royal College of Music, and Geneva's Centre de Musique Ancienne. Their repertoire ranges from Gabrieli to Mozart, with special emphasis on the great Venetian tradition of the seventeenth and eighteenth centuries. Their interpretations of the Cavalli opera *La Calisto*, Monteverdi *Orfeo*, *Il Ritorno d'Ulisse* and Stradella's *San Giovanni Battista* in Venice, Mantua and at the Festival of Ancient Music in Innsbruck have been released on compact disc. Their interest has been focused on composers such as Fontana, Castello, Marini, Legrenzi and Vivaldi. The Ensemble has participated in important European festivals, playing in Paris, Vienna, Brussels, Prague, Lisbon, Barcelona, Geneva, Bern, Lugano, Klagenfurt, York, Dresden, Frankfurt, Berlin and the major Italian cities. Active in teaching in Italy and Germany, the Sonatori organize a sacred vocal music festival in Treviso each year, where the participants are soloists and groups of international standing.

Violins: Giorgio Fava, Luigi Mangiocavallo.

Violoncello: Walter Vestidello.

Violone: Michele Zeoli.

Organ: Andrea Marcon.

Chitarra: Giancarlo Rado.

Diego Fasolis

Diego Fasolis studied organ, voice and conducting in Zürich, furthering his studies in organ and performance practice in Paris and in Cremona. He has been a prize winner at various international competitions, with First Prize in Stresa in 1983, First Prize and a Scholarship from the Migros-Göhner Foundation in 1983 and 1985, the Hegar Prize in 1984, and as a finalist at the Geneva Competition in 1985. In addition to his activities as a concert organist, Diego Fasolis is a choral and instrumental conductor and a chamber musician. He is also a recognised composer. He began working with the Italian language Radiotelevisione Svizzera as a musician and conductor in 1986, and in 1993 was appointed director of the Chorus of Swiss Radio in Lugano.

Membra Jesu nostri

I. Ad pedes

2 Ecce super montes pedes
evangelizantis et annuntiat
pacem.
(Nahum 2. 1)

3 Salve, mundi salutare,
Salve, salve, Jesu care!
Cruci tuæ me aptare
Vellem vere, tu scis quare,
Da mihi tui copiam.

4 Clavos pedum, plagas duras
et tam grave impressuras
Circumplector cum affectu,
Tuo pavens in aspectu,
Tuorum memor vulnerum.

5 Dulcis Jesu, pie Deus,
Ad te clamo, licet reus:
Præbe mihi te benignum,
Ne repellas me indignum
De tuis sanctis pedibus.

6 Ecce super montes pedes
evangelizantis et annuntiat
pacem.

II. Ad genua

7 Ad ubera portabimini, et super
genua blandientur vobis.
(Isaïas 66. 12)

8 Salve Jesu, rex sanctorum,
Spes vota peccatorum,

I. To his feet

Behold upon the mountains the
feet of him that bringeth good
tidings, that publisheth peace.
(Nahum 2. 1)

Hail, salvation of the world,
Hail, hail, dear Jesu!
On thy cross would I hang
Truly, thou knowest why,
Give me thy strength.

The nails in thy feet, the hard blows
and so grievous marks
I embrace with love,
Fearful at the sight of thee,
Mindful of thy wounds.

Sweet Jesu, merciful God,
I cry to thee, in my guilt:
Show me thy grace,
Turn me not unworthy away
From thy sacred feet.

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

II. To his knees

Then shall ye suck, and be dandled
upon her knees.
(Isaiah 66. 12)

Hail Jesu, king of saints.
Hope of sinners' prayers,

Crucis ligno tanquam reus,
Pendens homo, verus Deus,
Caducis nutans genibus!

9 Quid sum tibi responsurus,
Actu vilis, corde durus?
Quid rependam amatori,
Qui elegit pro me mori,
Ne dupla morte morerer?

10 Ut te quæram mente pura,
Sit hæc mea prima cura
Non est labor nec gravabor:
Sed sanabor et mundabor,
Cum te complexus fuero.

11 Ad ubera portabimini, et super
genua blandientur vobis.

III. Ad manus

12 Quid sunt plagæ istæ in
medio manuum tuarum?
(Zacharias 13.6)

13 Salve Jesu, pastor bone,
Fatigatus in agone,
Qui per lignum es distractus
Et ad lignum es compactus
Expansis sanctis manibus.

14 Manus sanctæ, vos amplector,
Et gemendo condelector,
Grates ago plagis tantis,
Clavis duris, guttis sanctis,
Dans lacrimas cum osculis.

15 In cruore tuo lotum
Me commendo tibi totum,
Tuæ sanctæ manus istæ

like an offender on the wood of the cross,
A man hanging, true God,
Bending on failing knees!

What answer shall I give thee,
Vile as I am in deed, hard in heart?
How shall I repay thy love,
Who chose to die for me,
Unless I die a second death?

That I may seek thee with pure heart,
Be my first care,
It is no labour nor shall I be loaded down:
But I shall be healed and cleansed,
When I embrace thee.

Then shall ye suck, and be dandled
upon her knees.

III. To his hands

What are these wounds in thine
hands?
(Zechariah 13.6)

Hail Jesu, good shepherd,
Wearied in agony,
Tormented on the cross
Nailed to the cross
Thy sacred hands stretched out.

Sacred hands, I embrace you,
And in weeping I rejoice,
I give thanks for such wounds,
hard nails, sacred drops of blood,
With tears and kisses.

Washed in thy blood
I entrust myself wholly to thee,
May thy sacred hands there

Me defendant, Jesu Christe,
Extremis in periculis.

- 16 Quid sunt plagæ istæ in
medio manuum tuarum?

IV. Ad latus

- 17 Surge, amica mea, speciosa mea,
et veni: columba mea in foraminibus
petræ, in caverna maceræ.
(Canticum canticorum 2.13-14)

- 18 Salve latus salvatoris,
In quo latet mel dulcoris,
In quo patet vis amoris,
Ex quo scatet fons cruoris,
Qui corda lavat sordida.

- 19 Ecce tibi appropinquo,
Parce, Jesu, si delinquo,
Verecunda quidem fronte,
Ad te tamen veni sponte
Scrutari tua vulnera.

- 20 Hora mortis meus flatus
Intret, Jesu, tuum latus,
Hinc expirans in te vadat,
Ne hunc leo trux invadat,
Sed apud te permaneat.

- 21 Surge, amica mea, speciosa mea,
et veni: columba mea in foraminibus
petræ, in caverna maceræ.

V. Ad pectus

- 22 Sicut modo geniti infantes

Defend me, Jesu Christ,
In the last danger.

What are these wounds in thine
hands?

IV. To his side

Arise, my love, my fair one, and
come away: O my dove that art in
the clefts of the rock, in the
secret places of the stairs.
(Song of Solomon 2.13-14)

Hail side of the saviour,
Where lies the honey of sweetness,
Where is seen the force of love,
From which pours a fount of blood,
Which washes clean foul hearts.

Lo I approach thee,
Pardon, Jesu, if I sin,
With reverent countenance
freely I come to thee
to behold thy wounds.

In the hour of death may my soul
Enter, Jesu, thy side,
Hence dying may it go into thee,
Lest the cruel lion seize it,
But let it dwell with thee.

Arise, my love, my fair one, and
come away: O my dove that art in
the clefts of the rock, in the
secret places of the stairs.

V. To his breast

As newborn babes, desire the

rationabiles et sine dolo (Iac)
concupiscite, ut in eo crescatis
in salutem. Si tamen gustastis,
quoniam dulcis est Dominus.
(1. Epistola Petri 2. 2-3)

- 23 Salve, salus mea, Deus,
Jesu dulcis, amor meus,
Salve, pectus reverendum,
Cum tremore contingendum,
Amoris domicilium.
- 24 Pectus mihi confer mundum,
Ardens, pium, gemebundum,
Voluntatem abnegatam,
Tibi semper conformatam,
Juncta virtutum copia.
- 25 Ave, verum templum Dei,
Precor miserere mei,
Tu totius arca boni,
Fac electis me apponi,
Vas dives, Deus omnium.
- 26 Sicut modo geniti infantes etc.

VI. Ad cor

- 27 Vulnerasti cor meum, soror mea,
sponsa.
(Canticum canticorum 4.9)
- 28 Summi regis cor, aveto,
Te saluto corde læto,
Te complecti me delectat
Et hoc meum cor affectat,
Ut ad te loquar animes.
- 29 Per medullam cordis mei,
Peccatoris atque rei,

sincere milk of the word, that ye
may grow thereby: if so be ye
have tasted that the Lord is
gracious.
(1. Peter 2. 2-3)

- Hail, my salvation, God,
Sweet Jesu, my love,
Hail, breast to be revered,
Trembling to be touched,
Home of love.
- Grant me a pure heart,
Ardent, pious, full of sighs,
My will surrendered,
Ever together with thee,
In the fullness of virtues.
- Hail, true temple of God,
I pray thee have mercy on me,
Thou the shrine of all good,
Place me among the chosen,
Costly vessel, God of all.
- As newborn babes etc.

VI. To his heart

- Thou hast ravished my heart, my sister,
my spouse.
(Song of Solomon 4.9)
- Heart of the highest king, hail,
I salute thee with a joyful heart,
It delights me to embrace thee
And my heart desires this,
That thou bringest me to speak to thee.
- Through the marrow of my heart,
Of me a sinner and offender,

Tuus amor transferatur,
Quo cor tuum rapiatur
Languens amoris vulnere.

30 Viva cordis voce clamo,
Dulce cor, te namque amo,
Ad cor meum inclinare,
Ut se possit applicare
Devoto tibi pectore.

31 Vulnerasti cor meum, soror mea,
sponsa.

VII. Ad faciem

32 Illustra faciem tuam super servum
tuum; salvum me fac in
misericordia tua.
(Psalmus 31. 17)

33 Salve, caput cruentatum,
Totum spinis coronatum,
Conquassatum, vulneratum,
Arundine verberatum,
Facie sputis illita.

34 Dum me mori est necesse,
Noli mihi tunc deesse,
In tremenda mortis hora
Veni, Jesu, absque mora,
Tuere me et libera.

35 Cum me jubes emigrare,
Jesu care, tunc appare,
O amator amplectende,
Temet ipsum tunc ostende
In cruce salutifera.

36 Amen.

Let thy love be carried,
By which thy heart may be seized
Languishing in the wound of love.

I cry with the living voice of the heart,
Sweet heart, for I love thee,
Incline to my heart,
So that it may follow
Thee with devout heart.

Thou hast ravished my heart, my sister,
my spouse.

VII. To his face

Make thy face to shine upon thy
servant: save me for thy mercy's
sake.
(Psalm 31. 17)

Hail, blood-stained head,
All crowned with thorns,
Beaten, wounded,
Struck with a reed,
Thy face spat upon.

Since I must die,
Be then not far from me,
In the terrible hour of death
Come, Jesu, without delay,
Protect and set me free.

When you bid me go,
Dear Jesu, then appear,
O lover, to be embraced,
Show then thyself
On the cross of salvation.

Amen.

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BUXTEHUDE: Membra Jesu nostri

NAXOS

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disc
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STEREO

Dietrich
BUXTEHUDE

(c. 1637-1707)

Membra Jesu nostriCaterina Trogu, Soprano¹ • Roberta Invernizzi, Soprano²
Roberto Balconi, Countertenor³ • Mario Cecchetti, Tenor⁴ • Daniele Carnovich, Bass⁵
Choir of Radio Svizzera, Lugano
Sonatori de la Gioiosa Marca, Treviso • Accademia Strumentale Italiana, Verona
Diego Fasolis, Conductor

DDD

Playing
Time
64:58

NAXOS

BUXTEHUDE: Membra Jesu nostri

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Johann Rosenmüller (c. 1619-1684):

1 Sinfonia XI 5:16

Dietrich Buxtehude:

Membra Jesu nostri, Bux WV75

I. Ad pedes

2 Ecce super montes 2:49**3** Salve mundi salutare¹ 1:21**4** Clavos pedum, plagas duras² 1:24**5** Dulcis Jesu, pie Deus⁵ 1:27**6** Ecce super montes 1:21

II. Ad genua

7 Ad ubera portabimini 3:07**8** Salve, Jesu, rex sanctorum⁴ 1:00**9** Quid sunt tibi responsurus³ 0:59**10** Ut te quæram mente pura^{1,2,5} 1:01**11** Ad ubera portabimini 1:33

III. Ad manus

12 Quid sunt plagæ istæ 2:52**13** Salve Jesu, pastor bone¹ 1:24**14** Manus sanctæ, vos amplector² 1:26**15** In cruore tuo lotum^{3,4,5} 1:32**16** Quid sunt plagæ istæ 1:55

IV. Ad latus

17 Surge, amica 2:03**18** Salve latus Salvatoris¹ 1:06**19** Ecce tibi appropinquo^{3,4,5} 1:09**20** Hora mortis meus flatus² 1:13**21** Surge, amica 1:42

V. Ad pectus

22 Sicut modo geniti infantes^{3,4,5} 3:25**23** Salve, salus mea, Deus³ 1:21**24** Pectus mihi confer mundum⁴ 1:21**25** Ave, verum templum Dei⁵ 1:28**26** Sicut modo geniti infantes^{3,4,5} 2:42

VI. Ad cor

27 Vulnerasti cor meum^{1,2,5} 4:26**28** Summi regis cor, aveto¹ 0:45**29** Per medullam cordis mei² 0:47**30** Viva cordis, voce clamo⁵ 1:13**31** Vulnerasti cor meum^{1,2,5} 2:06

VII. Ad faciem

32 Illustria faciem tuam 2:19**33** Salve, caput cruentatum^{3,4,5} 1:14**34** Dum me mori est necesse³ 1:04**35** Cum me jubes emigrare 0:54**36** Amen 1:38Recorded at Chiesa di Santa Maria Maggiore, Treviso,
on 4th March, 1994.

Tonmeister: Jochen Gottschall

Production: Giuseppe Clericetti & Carlo Piccardi, RSI Rete 2

Music Notes: Keith Anderson

Cover Painting: The Mystery of Christ's Passion, Resurrection and Ascension
(1569) by Antonio Campi (Archiv für Kunst und Geschichte, Berlin)

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