

Dieterich Buxtehude  
(c. 1637-1707)

## Membra JESU nostri

BuxWV 75

1	Ad pedes <i>Ecce super montes</i>	7:40
2	Ad genua <i>Ad ubera portabimini</i>	9:50
3	Ad manus <i>Quid sunt plagae istae</i>	9:06
4	Ad latus <i>Surge amica mea</i>	9:13
5	Ad pectus <i>Sicut modo geniti infans</i>	9:27
6	Ad cor <i>Vulnerasti cor meum</i>	9:03
7	Ad faciem <i>Illustra faciem tuam</i>	6:16

La Chapelle Rhénane

Tanya Aspelmeier, Stéphanie Révidat, Salomé Haller *soprano*  
Rolf Ehlers *haute-contre* · Julian Prégardien *tenor*  
Benoît Arnould *bass*

Cosimo Stawiariski, Isabel Schau *violin* · Sergio Alvarez, Barbara Leitherer,  
François-Joubert Caillat, Anne-Garance Fabre-Garrus *viola da gamba*  
Armin Bereuter, Élodie Peudepitte *violine* · Jennifer Harris *bassoon* · Thomas Boysen *theorbo*  
Marie Bournisien *harp* · Sébastien Wonner *organ & harpsichord*

La Maîtrise de Garçons de Colmar

Arlette Steyer *direction*

**Benoît Haller** *direction*

CHR 77436

Total Time:  
60:36

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# Membra JESU nostri

La Maîtrise de Garçons de Colmar

### La Chapelle Rhénane

Benoît Haller

<b>Dieterich Buxtehude</b> <b>MEMBRA JESU NOSTRI BuxWV 75</b>  La Chapelle Rhénane Benoît Haller La Maîtrise de Garçons de Colmar	CHR77436	PC: 01Q
	1 CD	
2008		

Buxtehude's *Membra Jesu Nostri* is an enigmatic work: not only the utilisation of a Latin text places it apart from the remainder of the Protestant Buxtehude's compositions, and for this reason it was surely never performed at his well-known Abendmusiken (evening concerts). The cycle consists of seven meditations on the wounds of Christ which are brought into the context of the suffering and death of the Redeemer in a similar manner to meditations on the seven sorrows of Mary or the seven last words of Christ on the cross which were intended to enable believers to experience vicarious suffering in contemplation of the events of the passion. The meditations begin with the feet of Christ and continue with reflections on his knees, hands, sides, breast and heart, culminating in the contemplation of the face of Christ. The core of each of the seven cantatas is formed of three verses taken from the mediaeval hymn *Oratio rhythmica*. These mystical contemplations are contrasted by a selection of passages from the Bible chosen by Buxtehude who creates musically elaborate settings of these texts.