



MEMBRA JESU NOSTRI

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MEMBRA JESU NOSTRI PATIENTIS SANCTISSIMA

KANTATCYKEL ÖVER DEN LIDANDE JESU HELIGA KROPPSDELAR

Det är inte svårt att föreställa sig Dietrich Buxtehudes entusiasm när han i sin hand fick texten till *Membra Jesu nostri*, tillskriven Bernard av Clairvaux (c. 1090-1153). Texten är en genomgång av den korsfäste Jesu olika lemmar (fötter, knän, händer, sida, bröst, hjärta och ansikte) och den känslosamma stilen anknöt starkt till 16- och 1700-talens pietism, där känslor och starka uttryck var centrala. Man frossade i blodsmystik och beskrev utförligt Jesu sargade kropp och hur människan ödmjukt faller ned i tillbedjan inför det oerhörda lidandet Jesus genomgick på korset.

Dietrich Buxtehude (1637-1707) föddes i Helsingborg, vid den tiden en del av Danmark. Han växte upp i Helsingör men återvände så småningom till Helsingborg där han innehade tjänsten som organist i Mariakyrkan. Vid freden i Roskilde 1658 blev Helsingborg en del av Sverige och Buxtehude valde att återvända till sitt hemland där han 1660 tilldelades tjänsten i S:t Nicolai kyrka i Helsingör. Ryktet om honom som musiker (fr.a. som organist) spreds snart till

övriga delar av nordeuropa och 1668 kallades han till provspelning för den lediga tjänsten som organist i Lübeck efter Frans Tunder som avlidit samma år.

Buxtehude vann provspelningen och tillträdde en tjänst som väl närmast liknade det vi i Sverige tidigare kallade klockare, dvs. förutom att vara organist vid veckans gudstjänster skulle innehavaren även vara administratör och ekonomiskt ansvarig för kyrkans olika aktiviteter. Dessutom ingick det att ansvara för den s.k. *Abendmusiken*, kvällskonserter med fri entré som hölls på adventssöndagarna varje år. Här fick Buxtehude tillfälle att förutom att framträda med orgelmusik även framföra vokal- och instrumentalmusik med varierande storlek och besättning. En del av hans mer än 150 vokalverk kan tänkas ha framförts vid dessa konserter.

Tyvärr finns det inga källor som bekräftar vad som framfördes vid *Abendmusiken* i Lübeck utan Buxtehudes vokalmusik känner vi till framförallt

genom den s.k. Dübensamling, en av de största och mest anslående samlingarna vokalmusik från 1600-talet. Gustav Düben var hovkapellmästare och organist i tyska kyrkan i Stockholm. Under resor i Europa samlade han in musik från över 200 tonsättare, och Dübensamlingen har blivit en av de viktigaste källorna till vokalmusik från 1600-talet, däribland ett stort antal verk av Buxtehude.

I förordet till *Membra Jesu nostri* benämner han Düben inte bara som respekterad kunglig hovkapellmästare utan även som vördnadsvärd vän. De måste alltså i något sammanhang ha träffats.

Membra Jesu nostri är en kantatcykel i sju delar. Alla kantaterna utom en är för åtta stämmor och basso continuo, fem sångstämmor och tre instrumentalstämmor. Den femte kantaten (*Ad peccatus*) är för tre sångstämmor och tre instrumentaltstämmor. Den kantat som skiljer sig från de övriga är den sjätte (*Ad cor*) där sångstämmorna bara är tre och de båda violinerna och violonen är ersatta av fem viola da gamba, en gambaconsort. Kanske ville han på ett särskilt sätt markera innerligheten och kärlekshandlingen i Jesu korsdöd.

Varje kantat inleds med en instrumental sonata. Och alla solopartier avslutas med en, likaledes instrumentell, ritornell.

Buxtehude gör till varje kantat ett tillägg till den ursprungliga texten genom ett bibelcitат som på ett enkelt och genialt sätt sätter in den enskilda kroppsdelens i ett religiöst sammanhang. Bibelcitатet upprepas i slutet av varje kantat.

De sju kantaterna bildar en enhet. Varje del har en enkelt uppbyggd form och sista delen avslutas med ett anslående «Amen»! Före första kantaten skriver Buxtehude «In nomine Jesu» och efter den sista kantaten skriver han «Soli Deo Gloria», som om han anbefallde sitt arbete i Guds händer.

Membra Jesu nostri har blivit känt som Buxtehudes kanske främsta vokalverk. Det är inte konstigt. Här förenas stor innerlighet med virtuös röstbehandling i en högst tilltalande form.

/ PETER WALLIN

MEMBRA JESU NOSTRI PATIENTIS SANCTISSIMA

A CYCLE OF CANTATAS ON THE HOLY LIMBS OF THE SUFFERING JESUS CHRIST

It is easy to imagine Dietrich Buxtehude's enthusiasm when he received into his hands the text to *Membra Jesu Nostri*, which has been ascribed to Bernard of Clairvaux (c. 1090-1153). The text forms an account of the crucified limbs of Christ (feet, knees, hands, side, chest, heart and face) and its sensitive style relates strongly to sixteenth and seventeenth century Pietism, the central focus of which is emotion and passionate expression. Phenomena such as blood mysticism and descriptions of the wounded body of Christ were revelled in as well as accounts of human kind's humble worship in the face of the horrific pain that Christ suffered on the cross.

Dietrich Buxtehude (1637-1707) was born in Helsingborg, which at the time belonged to Denmark. He grew up in Helsingör, but eventually returned to Helsingborg where he held the position as organist in the Church of Mary. By the terms drawn in the Treaty of Roskilde in 1658, Helsingborg became part of Sweden and Buxtehude, as a consequence, chose to return to his

native country where in 1660 he was offered a position in the Church of St Nicolai in Helsingör. His reputation as a musician (and primarily as an organist) soon spread across many parts of northern Europe and in 1668 he was offered an audition for the vacant position as organist in Lübeck after Frans Tunder who had passed away the same year.

Buxtehude's audition was successful and he soon took up his new duties in Lübeck, which much resembled those that in Sweden would be the duties of a parish clerk. In other words, besides being the organist for weekly services, the position he held comprised duties such as administration and financial responsibilities for church activities. Additionally, he was responsible for the so-called *Abendmusik*, which were admission free, evening concerts that were performed on Advent Sundays every year. These concerts gave Buxtehude opportunity to perform not only organ music but also vocals and instrumental music with various complements of instruments

and musicians. Some of his more than 150 vocal compositions might have been performed at these concerts.

Unfortunately, there are no sources that can confirm what was performed at the *Abendmusik* concerts in Lübeck. Instead, Buxtehude's vocal compositions are primarily known from the so-called Düben collection which is one of the largest and most impressive collections of vocal music from the 1600s. Gustav Düben was Master of the King's music and an organist in the German Church in Stockholm and during his travels in Europe he collected music from more than 200 composers. Hence, the Düben collection has become one of the most important sources for vocal music from the 1600s and contains a great deal of Buxtehude's compositions. In the preface to *Membra Jesu Nostri*, Buxtehude refers to Düben as a well-respected Master of the King's music as well as a venerable friend. Thus, the two men must have met at some point.

Membra Jesu Nostri is a cantata cycle in seven parts. Apart from one, all cantatas are for eight parts and basso continuo, i.e. five vocal parts and three instrumental parts. The fifth cantata (*Ad pectus*) is for three vocal parts and three instrumental parts. The sixth cantata (*Ad cor*) differs from the others in that it is for three vocal parts and the two violins and the violoncello

are replaced by five viola de gambas, i.e. a Gamba Consort. Perhaps Buxtehude wanted to specifically but skillfully relates individual body parts to religious contexts. The biblical quotations are repeated at the end of each cantata. The seven cantatas form a unit and each part has a simply constructed form and the last part ends by an impressive "Amen". Above the first cantata Buxtehude writes "In nomine Jesu" and below the last cantata he writes "Soli Deo Gloria", as if he were commending his work into God's hands.

Each cantata starts with an instrumental sonata and all solo parts end with an instrumental ritornell.

For each cantata, Buxtehude adds to the original text a quotation from the Bible, which simply but skillfully relates individual body parts to religious contexts. The biblical quotations are repeated at the end of each cantata. The seven cantatas form a unit and each part has a simply constructed form and the last part ends by an impressive "Amen". Above the first cantata Buxtehude writes "In nomine Jesu" and below the last cantata he writes "Soli Deo Gloria", as if he were commending his work into God's hands.

Membra Jesu Nostri has come to be known as Buxtehude's possibly best vocal compilation, which is not surprising as it combines great intensity and fervour with his masterly ability to achieve vocal equilibrium in the most pleasing form.

/ PETER WALLIN

Cantata ^I

AD PEDES

Ecce super montes pedes
evangelizantis
et annunciantis pacem.
Salve mundi salutare
Salve, salve Jesu care.
Cruci tuae me aptare
Vellem vere, tu scis quare;
Da mihi tui copiam.
Clavos pedum, plagas duras
Et tam graves impressuras
Circumplector cum affectu
Tuo pavens in aspectu
Tuorum memor vulnerum.
Dulcis Jesu, pie Deus
Ad te clamo, licet reus
Praebe mihi te benignum
Ne repellas me indignum
De tuis sanctis pedibus.
Ecce super montes pedes...
Salve mundi salutare...

Cantata ^I

TO THE FEET

Lo, upon the mountains come the feet
of one bringing good tidings
and speaking a message of peace.
Hail, O Saviour of the world
Hail, beloved Jesu, Hail.
I would truly take up Thy cross,
Surely Thou knowest why;
Give me then Thy mighty help.
With what ardour I embrace
Those nails which pierce Thy blessed Feet.
The heavy blows, the fearful stripes
As mindful of Thy wounds I gaze
With trembling here upon Thy face.
Sweet Jesus, Holy God,
To Thee I cry, although a sinner yet;
Show forth Thy mercy, Lord to me
And cast me not, e'en so unworthy
Away from Thy most sacred Feet.

Cantata ^{II}

AD GENUA

Ad ubera portabimini,
et super genua blandicentur vobis.
Salve Jesu, rex sanctorum,
Spes Votiva peccatorum.
Crucis ligno tanquam reus
Pendens homo, veres Deus,
Caducis nutans genibus.
Quid sum tibi responsurus;
Actu vilis, corde durus?
Quid rependam amatori
Qui elegit pro me mori
Ne dupla morte morerer?
Ut te quaeram mente pura
Sit haec mea prima cura
Non est labor nec gravabor
Sed sanabor et mundabor
Cum te complexus fuero.
Ad ubera portabimini...

Cantata ^{II}

TO THE KNEES

They will bear Thee on their breast
and do Thee honour on bended knee.
Hail, O Jesus, King of Saints,
earnest hope of sinful men.
As now Thou hangest on the Cross
Like Man condemned, yet Very God,
Thy Knees bent in death's weariness.
What answer shall I make Thee here;
I, base in deed and hard of heart?
How repay my dearest Love,
Who chose to suffer death for me
And how escape a double death?
Be this, dear Lord, my chiefest care,
To seek Thee with a perfect heart
For would I but embrace Thee here
It were no Toil, nor burden yet,
For then should I be cleansed and healed.

Cantata III

AD MANUS

Quid sunt plagae istae
in medio manuum tuarum?
Salve Jesu pastor bone,
Fatigatus in agone
Qui per lignum es distractus
Et ad lignum es compactus
Expansis sanctis manibus.
Manus sanctae, vos amplector
Et gemendo condelector
Grates ago plagis tantis
Clavis duris, guttis sanctis
Dans lacrimas cum oculis.
In cruore tuo lotum
Me commendo tibi totum.
Tuae sanctae manus istae
Me defendant, Jesu Christe
Extremis in periculis.
Quid sunt plagae istae...

Cantata III

TO THE HANDS

What are these wounds
in the middle of Thy hands?
Hail, Jesu the Good Shepherd Thou,
Now wearied by Thine agony
As thou were tortured on Thy Cross
By nails upon cruel wood
Thy sacred Hands were outstretched for me.
Blessed Hands, I now embrace you
Weeping, I rejoice in You
And offer thanksgiving for the blows
The cruel nails, the sacred Blood,
My kisses mingling with my tears.
Washed in the fountain of Thy Blood
I place me wholly in Thy trust.
Now may those blessed Hands of Thine
Protect me, Jesu Christ, and guard
In my last hour of need.

Cantata IV

AD LATUS

Surge, amica mea, speciosa mea;
et veni columba mea in foraminibus
petrae, in caverna maceriae.
Salve, latus salvatoris,
in quo latet mel dulcoris,
in quo patet vis amoris
Ex quo scatet fons cruoris
Qui corda lavat sordida.
Ecce tibi appropinquo
Parce, Jesu, si delinquo.
Verecunda quidem fronte
Ad te tamen veni sponte
Scrutari tua vulnera.
Hora mortis meus flatus
Intret, Jesu, tuum latus,
Hinc expirans in te vadat,
Ne hunc leo trux invadat
Sed apud te permaneat.
Surge, amica mea...

Cantata IV

TO THE SIDE

Arise, my love, my fair one, and come away;
my dove among the rocky clefts
and stony caves.
Hail, my dearest Saviour's Side,
Wherein the sweetest honey lies,
Wherein the might of love is seen
And whence doth gush a fount of blood
To cleanse the soiled heart of man.
Lo, now approach I near to Thee
O spare me, Jesu, should I fail Thee.
Let me come with holy fear,
Gladly to fall down before Thee
To behold Thy sacred wounds.
May my spirit, Jesu, enter
At the hour of Death Thy Side,
And being thence exhaled go with Thee,
That the fierce lion may not invade me
But I may ever stay with Thee.

Cantata ^V

AD PECTUS

Sicut modo geniti infantes rationabiles,
et sine dolo concupiscite,
ut in eo crescatis in salutem.
Si tamen gustastis,
quoniam dulcis est Dominus.
Salve, salus mea, Deus,
Jesu dulcis, amor meus.
Salve, pectus reverendum,
Cum tremore contingendum
Amoris domicilium.
Pectus mihi confer mundum;
Ardens, pium, gemebundum,
Voluntatem abnegatam
Tibi semper conformatam,
Juncta virtutum copia.
Ave, verum templum Dei.
Precor miserere mei,
Tu totius arca boni,
Fac electis me apponi,
Vas dives Deus omnium
Sicut modo geniti...

Cantata ^V

TO THE BREAST

You must be born again as newborn children,
but with knowledge, seek your milk without guile
that therein you may grow in health.
And having once tasted thereof,
you will see how sweet is the Lord.
Hail, my Saviour and my God,
Sweet Jesus, Lover of my life.
Hail to Thee, most noble Breast,
Thou dwelling-place of Love Divine
Whither trembling we draw near.
Bestow on me a perfect heart;
Ardent, contrite, dutiful
And make me hence deny my will
And ever to Thine own conform,
Granting me succour of Thy might.
Hail, Thou temple true of God.
Have mercy on me here, I pray,
Thou resting-place of every good,
And grant a place among the chosen,
O precious treasure, God of all.

Cantata ^{VI}

AD COR

Vulnerasti cor meum,
soror mea, sponsa.
Summi regis cor, aveto.
Te saluto corde laeto.
Te complecti me delectat
Et hoc meum cor affectat
Ut ad te loquar animes.
Per medullam cordis mei,
Peccatoris atque rei,
Tuus amor transferatur
Quo cor tuum rapiatur
Languens amoris vulnere.
Viva cordis voce clamo,
Dulce cor, te namque amo.
Ad cor meum inclinare
Ut se possit applicare
Devoto tibi pectore.
Vulnerasti cor meum...

Cantata ^{VI}

TO THE HEART

Thou hast smitten my heart,
my sister my bride.
Hail, Heart of the King Most High.
With a Joyful heart I greet Thee.
Ever to embrace Thee may I delight
And only this my heart's desire
Thou make me worthy to address Thee.
To my poor heart's very core,
Guilty sinner though I be,
May Thy Love be thoroughly borne
That thus Thy heart, with Love's wound bleed-
ing,
May be swiftly drawn to mine.
I cry with loud voice from my heart,
For so I love Thee, Sweetest Heart.
O draw Thou near to my poor heart
That to Thyself I may apply me
With wholly dedicated breast.

Cantata VII

AD FACIEM

Illustra faciem tuam super servum tuum;
salvum me fac in misericordia
Salve, caput cruentatum
Totum spinis coronatum,
Conquassatum, vulneratum,
Arundine verberatum,
Facie sputis illita.
Dum me mori est necesse,
Noli mihi tunc deesse
In tremenda mortis hora
Veni, Jesu, absque mora
Tuere me et libera!
Cum me jubes emigrare
Jesu care, tunc appare.
O amator amplectende;
Temet ipsum tunc ostende
In cruce salutifera.
Amen

Cantata VII

TO THE FACE

Make Thy Face to shine upon Thy servant;
O save me in Thy Mercy.
Hail, O Head all stained with blood
With those cruel thorns crowned,
Cruelly beaten, sorely wounded
Harshly smitten with the rod,
Thy dear Face abused by spitting.
When that hour that I must die shall come,
O Saviour do not fail me
But in death's dread misery
Come, Lord Jesu, come right swiftly,
Protect me then and set me free!
And when Thou bid'st my soul to flee
O sweetest Jesu, then stand by me.
In that hour in love embrace me;
Show Thy blessed Face to me
Upon Thy sweet and saving Cross.
Amen



WOODCUT FROM **GRADUALE LUNDENSE** | 1514





Solistensemblen Vox Scaniensis har varit verksam i Malmö/Lund-regionen i över 15 år. Ensemblen bildades av Peter Wallin i samband med produktionen av TV-serien *Andetag* som sändes i Sveriges Television åren 2002 och 2003. Repertoaren har från början framför allt bestått av musik från renässans och barock men har så småningom utökats med både gregoriansk sång och stycken från vår egen tid av Arvo Pärt, Johan Magnus Sjöberg, Olivier Messiaen m.fl. En rad kompositioner har skrivits direkt för ensemblen av Nils Tykesson, Stefan Klaverald och Johannes Johansson. De senaste åren har Vox Scaniensis framträtt flera gånger per termin i serien *Tidigt i Lund* med musik av Carissimi, Schütz, Monteverdi, Buxtehude, Purcell, Händel, Bach m.fl.

Helena Ek (SOPRAN) har en bred repertoar med tidig musik, folkmusik och nutida musik. Hon gjorde sin debut på Drottningholms Slottsteater och framträder i Sverige och utomlands tillsammans med några av de främsta musikererna inom genren tidig musik. Inom den nutida musiken har hon bl.a. uruppfört verk av Karin Rehnqvist med Scottish Chamber Orchestra och Svenska Kammarorkestern. Helena har medverkat i TV och radio och har spelat in flera skivor, bl.a. den kritikerrosade skivan *Maria – Medieval Songs and Swedish Traditional Music*.

Kristina Hellgren (SOPRAN) är frilansande konsertsångerska samt organist och körledare. Kristina ingår i Ensemble Kairos och tillsammans med gambisten Leif Henriksson och lutenisten Peter Söderberg framför hon där både tidig och nyskriven musik. I Trio Suecia sjunger hon nordisk kammarmusik från 1800-tal och framåt tillsammans med John Ehde, violoncell och Bengt Wittje, orgel och piano. Kristina har gjort en rad turnéer runt om i Europa. Hon har även gjort flera CD-inspelningar med ovanstående ensembler samt inspelningar för Sveriges Radio, då främst i samarbete med körprofessor Fredrik Malmberg. Med Vox Scaniensis medverkade hon 2001 och 2002 i Sveriges Televisions musikalska programserie *Andetag*.

Anna Einarsson (ALT) är utbildad vid Musikhögskolan i Malmö och vid Statens Operahögskola i Norge. Hon debuterade vid Den Norske Opera i rollen som Dryade i *Ariadne auf Naxos* och har efter det sjungit flera roller vid Den Norske Opera. Hon uppträder regelbundet vid konserter och festivaler runtom i Europa och Asien. Anna Einarsson har framfört mycket barock- och samtidsmusik, och finns representerad på flera CD- och radioinspelningar. I 2014 blev hon Grammysnominerad för rollen som Batsheba i Ståle Kleibergs opera *David and Batsheba*.

Johan Linderöth (TENOR) sjunger helst renässans- och barockmusik och har förutom ett långvarigt engagemang i solistensembeln Vox Scaniensis medverkat i ensembler som Weser Renaissance Bremen, Lautten Compagny Berlin, Vokalharmonin i Stockholm samt Paul Hillier's Theatre of Voices. Som solist har han rönt uppskattning i internationell fackpress för sina solinspelningar med lutsånger av John Dowland respektive Henry Purcell/John Blow samt som evangelist i Paul Hillier's inspelningar av Heinrich Schütz *Lukaspassion* respektive *Uppståndelsehistoria* (Auferstehungshistorie).

Jakob Bloch Jespersen (BAS) är opera- och konsertsångare med bas i Köpenhamn. Som konsertsångare är han anlitad över hela Europa med en repertoar som sträcker sig från 1600-talet ända till vår tid. Han har ett speciellt intresse i tysk barockmusik, särskilt av J.S. Bach, av vilken han har framfört ett stort antal kantater, mässor och passioner. Har är rikt representerad på skiva bl.a. med musik av H Schütz och Buxtehudekantater tillsammans med Ars Nova Copenhagen och Theatre of Voices under ledning av Paul Hillier.

Hannah Tibell (VIOLIN) är utbildad i barockviolin i London. Efter 10 år där flyttade hon till Malmö där hon nu bor. Hon jobbar numera för det mesta i med olika ensembler och orkest-

rar i Öresundsregionen, men det händer att hon åker och spelar med sina gamla kollegor i Storbritannien. Hannah spelar på en fiol tillverkad 1618/1628 av bröderna Amati i Cremona.

Hanna Ydmark (VIOLIN) är frilansande barockviolinist utbildad på Musikhögskolan i Malmö och Det Kongelige Danske Musikkonservatorium i Köpenhamn. Numera bor Hanna i Eslöv med sin familj och härifrån tar hon ofta tåget till diverse projekt och ensembler i södra Sverige och Köpenhamn och Danmark. Det kan bli alltifrån stora operaproduktioner och konsertturnéer till mindre kyrkokonserter eller barnprojekt. Ensembler som Concerto Copenhagen, Barocksolistene och Göteborg Baroque är ensembler hon regelbundet arbetar med.

Judith-Maria Blomsterberg (VIOLONCELL) är född i Tyskland men sedan nio år boende i Sverige varifrån hon som cellist reser i hela Europa. Efter examen i Tyskland har hon utbildat sig till en Master of musik i Holland. Efter fyra år i hamburg Staatsoper verkar hon numera framförallt i Concrto Copenhagen där hon får tillfälle att spela opera, kantater, kammarmusik mm. Barocksolisterna från Norge och Holland Baroque Society är också ensembler som hon regelbundet arbetar med.





Vegard Lund (LUTT) er utøver på lutt, gitar og andre historiske strengeinstrumenter og er en av Norges mest aktive musikere innen tidlig musikk. Hans solodebut i St John's Smith Square, London, fikk strålende presseomtaler og førte til engasjementer for både BBC radio og fjernsyn. Med sin egen gruppe, Ensemble Freithoff, fremfører han alt fra verk i kammermusikkformat til kor og orkesterverk. Han har også jobbet som utøver og musikalsk leder i en lang rekke teater- og operaproduksjoner, og ikke minst som et sentralt element i lydbildet til flere spillefilmer som *Kinamann* og *Tordenskiold*, begge i regi av Henrik Rubens Genz. Vegard Lund har deltatt på flere ti-talls CD-innspillinger som solist, akkompagnatør og kammermusiker.

Lars Baunkilde (VIOLA DA GAMBA) er udannet på kontrabas og violone i København, Ålborg og Den Haag. Har siden 1991 spillet i Concerto Copenhagen og andre ensembler for tidlig musikk i Europa, Japan, USA og Brasilien. Har medvirket på en række CD-indspilninger, bl.a. den anmelderroste CD *The Viennese Violone* udgivet på Helikon Records. Foruden kontrabas og violone spiller Lars også arpeggione, et særpræget historisk strygeinstrument.

Hanna Thiel (VIOLA DA GAMBA) spiller gamba sedan tonåren. Fascinerad av sitt instrument och dess underbara repertoar, beslöt hon

sig för att satsa på en utbildning i tidig musik vid Bremens University of Arts och Det Kongl. Danske Musikkonservatorium. Idag jobbar hon enbart som frilansgambist. Hon har haft nöjet att under de senaste åren uppträda med ett stort antal fantastiska och inspirerande musiker, både vänner, kollegor och legender - på kurser, konserter, festivaler och CD-inspelningar, framförallt i Tyskland och Skandinavien. Utöver det har hon sina egna ensembler Violette de Nuit och Cordial Consort som ägnar sig mest åt musik från renässans och tidig barock.

Peter Wallin (ORGEL OCH MUSIKALISK LEDNING) är verksam som kyrkomusiker i Malmöregionen. Han har som körledare en bred verksamhet bakom sig med bl.a. Lunds Akademiska Kör, Gustav Adofskyrkans Motettkör, S:t Johannes Motettkör och Schola Cantorum Scaniensis med vilka han framfört en stor mängd kyrkomusik från den allra äldsta gregorianska sången till uruppföranden av vårt tids musik. Han bildade år 2002 den professionella solistensemblen Vox Scaniensis som arbetar med musik från medeltid, renässans och barock men också med ny musik, ibland komponerad direkt till ensemblen. Han är tillsammans med Johan Linderöth initiativtagare till serien *Tidigt i Lund*, ett antal konserter med musik från medeltid, renässans och barock i fr.a. Klosterkyrkan i Lund.

Solistensemblen Vox Scanienis has been active in the Malmö-Lund region for over 15 years. The ensemble was founded by Peter Wallin in connection with a television series production called *Andetag* (Breath) which was broadcast on Swedish television in 2002 and 2003. From the start the ensemble's repertoire was comprised primarily by music from the Renaissance and Baroque periods but with time it has extended to include both Gregorian chants and contemporary musical pieces by Arvo Pärt, Johan Magnus Sjöberg, Olivier Messiaen and others. A number of compositions have been written with the ensemble directly in mind by Nils Tykesson, Stefan Klaveral and Johannes Johansson. In the last few years, Vox Scanienis has performed, several times per year, in the series *Tidigt i Lund* (Early in Lund) with music by Carissimi, Schütz, Monteverdi, Buxtehude, Purcell, Händel, Bach and others.

Helena Ek (SOPRANO) is a singer whose repertoire of early music, folk music and contemporary music is broad. She made her debut at Drottningholms Slottsteater (Drottningholm Palace Theatre) and performs in Sweden as well as internationally with some of the most prominent musicians within the early music genre. Within contemporary music she has, among other

things, performed first time performances of Karin Rehnqvist's work together with the Scottish Chamber Orchestra and Svenska Kammarkörkestern (The Swedish Chamber Orchestra). Helena has performed on both television and radio and has recorded several albums, for instance, the much acclaimed *Maria – Medieval Songs* and *Swedish Traditional Music*.

Kristina Hellgren (SOPRANO) is a free-lancing concert vocalist, organist and choirmaster. Kristina forms part of Ensemble Kairos and together with Leif Henriksson, who is a gambist, and Peter Söderberg, who plays the lute, she performs both early music as well as recently composed music. In the group Trio Suecia she sings Nordic chamber music from the 19th century and onwards together with John Ehde, violoncello and Bengt Wittje, organ and piano. Kristina has been on a number of tours all over Europe. Additionally, she has recorded several CDs together with the ensembles mentioned above and has done recordings for Swedish radio, primarily in collaboration with Fredrik Malmberg, professor of Choral Conducting. In 2002 and 2003 she performed with Vox Scanienis in Swedish television's musical series *Andetag* (Breath).

Anna Einarsson (ALTO) has her degree from Malmö Academy of Music and from the Academy of Opera in Norway. She made her debut as Dryade in *Ariadne auf Naxos* on the Norwegian National Opera and has since then acted several parts on the Norwegian National Opera. She performs regularly at concerts and festivals all across Europe and Asia. Anna Einarsson has performed a great deal of Baroque music as well as contemporary music and has performed on several CD and radio recordings. In 2014, she was nominated for a Grammy for her role as Bathsheba in Ståle Kleiberg's opera *David and Bathsheba*.

Johan Linderöth (TENOR) prefers to sing Renaissance and Baroque period music and has, apart from a longstanding involvement in the soloist ensemble Vox Scanienis, participated in ensembles such as Weser Renaissance Bremen, Lautten Compagny Berlin, Vokalharmonin in Stockholm (Stockholm Vocal Harmony) and Paul Hillier's Theatre of Voices. As a solo performer, he has received praise in international journals for soloist recordings with songs for the lute by John Dowland and Henry Purcell/John Blow respectively and as an evangelist in Paul Hillier's recordings of Heinrich Schütz's *St. Luke Passion* and the *Story of the Resurrection of Christ* (Auferstehungshistorie).

Jakob Bloch Jespersen (BASS) is an opera and concert singer based in Copenhagen. He is in great demand as a concert singer all across Europe and has a repertoire which extends all the way from the 1600s to contemporary time. He is particularly interested in German Baroque music, especially J. S. Bach by which he has performed a large number of cantatas, masses and passions. He is greatly represented in recordings with music by, among others, Heinrich Schütz and Buxtehude cantatas together with Ars Nova Copenhagen and Theatre of Voices under the direction of Paul Hillier.

Hannah Tibell (VIOLIN) has a degree from London playing the Baroque violin. After ten years in London she moved to Malmö where she now resides. Nowadays, she works mostly with various ensembles and orchestras in the Öresund region, but sometimes she returns to Great Britain to play with her old colleagues. Hannah plays a violin made in 1618/1628 by the Amati brothers in Cremona.

Hanna Ydmark (VIOLIN) is a freelancing Baroque violinist with a degree from Malmö Academy of Music and the Royal Danish Academy of Music. At present, Hanna lives with her family in Eslöv, from where she often takes the train to various projects and ensembles in southern Sweden, Copenhagen and Denmark. Such projects may comprise anything from large scale opera productions and concert tours to small church concerts or children's projects. She regularly works with ensembles such as Concerto Copenhagen, Barokksolistene and Göteborg Baroque.

Judith-Maria Blomsterberg (VIOLONCELLO) was born in Germany but has lived in Sweden for seven years and from there travels across Europe to play the cello. After graduating in Germany she received a degree as Master of Music in The Netherlands. After four years in the Hamburg Staatsoper, she is now primarily active in Concerto Copenhagen where she gets the opportunity to play opera, cantatas, chamber music and much more. She also regularly collaborates with Barokksolistene in Norway and Holland Baroque Society.

Vegard Lund (LUTE) plays the lute, guitar and various other historical string instruments and is one of the most active musicians with-

in early music in Norway. His solo debut in St John's Smith Square in London received excellent reviews and led to engagements with both BBC radio and television. With his own ensemble, Ensemble Freithoff, he performs all sorts of genres from chamber music formats to choirs and orchestra compilations. Additionally, he has taken on the roles of both musician and musical leader in a number of theatre and opera productions, and, not least, has played a crucial part in the soundscapes of several motion pictures such as *Kinamann* and *Tordenskiold*, both directed by Henrik Rubens Genz. Vegard Lund has participated in dozens of CD-recordings as a soloist, accompanist and chamber musician.

Lars Baunkilde (VIOLA DA GAMBA) has his training on the contrabass and violoncello from Copenhagen, Aalborg and Den Haag. He has performed with Concerto Copenhagen since 1991 as well as with other early music ensembles in Europe, Japan, the USA and Brazil. He has performed on a number of CD-recordings, among them the highly praised CD *The Viennese Violone* which was promoted by Helikon Records. Apart from the contrabass and violoncello, Lars also plays the arpeggione, a distinctive historical string instrument.

Hanna Thiel (VIOLA DA GAMBA) has played the gamba since she was a teenager. As she was fascinated by her instrument and the wonderful repertoire it offered, she decided to aim for a degree in early music at the University of Arts in Bremen and at the Royal Danish Academy of Music. Today she works solely as a freelance gambist. In the last few years, she has had the pleasure of performing with a great deal of fantastic and inspiring musicians, friends as well as colleagues and legends – in courses, at concerts, festivals and on CD-recordings primarily in Germany and in Scandinavia. Apart from this she has her own ensembles, Violette de Nuit and Cordial Consort, with which she performs music from primarily the Renaissance and early Baroque periods.

Peter Wallin (ORGAN AND MUSICAL DIRECTION) is a church organist in the Malmö region. As a choirmaster he has extensive experience from, for instance, Lund Academic Choir, Schola Cantorum Scaniensis and the motet choirs of the churches of St John and Gustav Adolf with which he has performed a great deal of church music from the oldest Gregorian chants to first performances of contemporary music. In 2002, he founded the professional soloist ensemble Vox Scaniensis which performs music from the Mid-

dle Ages, Renaissance and Baroque periods but also new music which is sometimes composed with the ensemble directly in mind. Together with Johan Linderoth he has initiated the series *Tidigt i Lund* (Early in Lund), and performed in a number of concerts with music from the Middle Ages, Renaissance and Baroque periods, primarily in the Church of St Peter's Monastery in Lund (Klosterkyrkan).

CREDITS

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CD STEREO



MEMBRA JESU NOSTRI

DIETRICH BUXTEHUDE 1637-1707

HELENA EK – SOPRANO
KRISTINA HELLGREN – SOPRANO
ANNA EINARSSON – ALTO
JOHAN LINDEROTH – TENOR
JAKOB BLOCH JESPERSEN – BASS

HANNAH TIBELL – VIOLIN
HANNA YDHOLM – VIOLIN
JUDITH-MARIA BLOMSTERBERG – VIOLONCELLO
VEGARD LUND – LUTE
HANNA THIEL – VIOLA DA GAMBA
LARS BAUNKILDE – VIOLA DA GAMBA
PETER WALLIN – ORGAN AND MUSICAL DIRECTION

CANTATA I: AD PEDES (TO THE FEET)

- 1) I. SONATA (00:44)
- 2) II. ECCE SUPER MONTES – chorus (01:15)
- 3) III. SALVE MUNDI SALUTARE – soprano 1 (01:29)
- 4) IV. CLAVOS PEDUM – soprano 2 (01:32)
- 5) V. DULCIS JESU – bass (01:30)
- 6) VI. ECCE SUPER MONTES – chorus (02:05)
- VI.* SALVE MUNDI SALUTARE – chorus

CANTATA II: AD GENUA (TO THE KNEES)

- 7) I. SONATA (01:01)
- 8) II. AD UBERA PORTABIMINI – chorus (01:21)
- 9) III. SALVE JESU – tenor (01:08)
- 10) IV. QUID SUM TIBI RESPONSURUS – alto (01:01)
- 11) V. UT TE QUERAM – soprano 1 and 2, bass (01:06)
- 12) VI. AD UBERA PORTABIMINI – chorus (01:25)

CANTATA III: AD MANUS (TO THE HANDS)

- 13) I. SONATA (01:00)
- 14) II. QUID SUNT PLAGAE – chorus (02:11)
- 15) III. SALVE JESU – soprano 1 (01:30)
- 16) IV. MANUS SANCTAE – soprano 2 (01:30)
- 17) V. IN CRUORE TUO LOTUM – alto, tenor, bass (01:32)
- 18) VI. QUID SUNT PLAGAE – chorus (02:14)

CANTATA IV: AD LATUS (TO THE SIDE)

- 19) I. SONATA (00:33)
- 20) II. SURGE, AMICA MEA – chorus (01:32)
- 21) III. SALVE LATUS – soprano 1 (01:18)
- 22) IV. ECCE TIBI APPROPINQUO – alto, tenor, bass (01:17)
- 23) V. HORA MORTIS – soprano 2 (01:20)
- 24) VI. SURGE, AMICA MEA – chorus (01:36)

CANTATA V: AD PECTUS (TO THE BREAST)

- 25) I. SONATA (00:41)
- 26) II. SICUT MODO GENITI – alto, tenor, bass (02:18)
- 27) III. SALVE, SALUS MEA – alto (02:20)
- 28) IV. PECTUS MIHI CONFER MUNDUM – tenor (01:24)
- 29) V. AVE, VERUM TEMPLUM – bass (01:24)
- 30) VI. SICUT MODO GENITI – alto, tenor, bass (02:19)

CANTATA VI: AD COR (TO THE HEART)

- 31) I. SONATA (01:54)
- 32) II. VULNERASTI COR MEUM – soprano 1 and 2, bass (02:31)
- 33) III. SUMMI REGIS COR – soprano 1 (00:48)
- 34) IV. PER MEDULLAM – soprano 2 (00:49)
- 35) V. VIVA CORDIS VOCE CLAMO – bass (01:18)
- 36) VI. VULNERASTI COR MEUM – soprano 1 and 2, bass (02:05)

CANTATA VII: AD FACIEM (TO THE FACE)

- 37) I. SONATA (00:42)
- 38) II. ILLUSTRATA FACIEM TUAM – chorus (01:14)
- 39) III. SALVE, CAPUT CRUENTATUM – alto, tenor, bass (01:19)
- 40) IV. DUM ME MORI EST NECESSE – alto (01:10)
- 41) V. CUM ME JUBES EMIGRARE – chorus (00:48)
- 42) VI. AMEN (01:32)