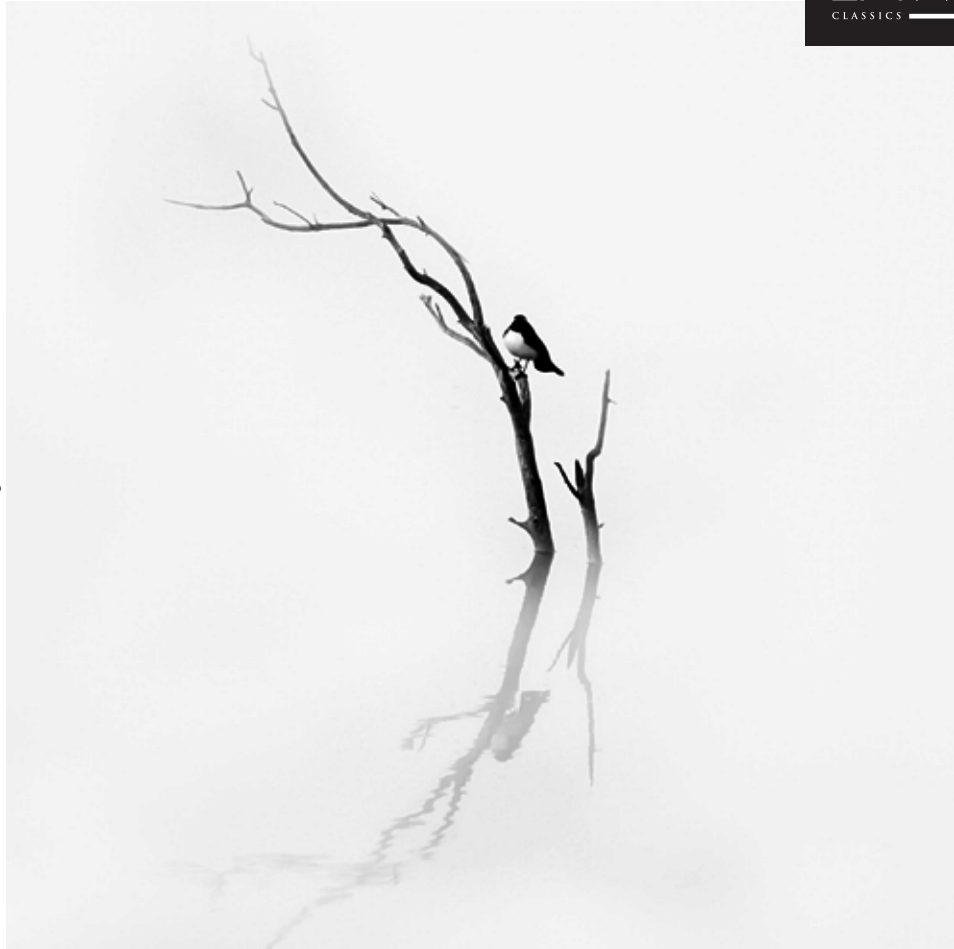


NORDIC
Voices

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DIETRICH BUXTEHUDE
Membra Jesu Nostri



NILS HENRIK ASHEIM
Buxtehude Echoes

Nivalis
BAROKK

SOMETHING OLD,
SOMETHING NEW...

Since its foundation in 2008, Nivalis Barokk—initially under the name of Ensemble Paulus Barokk—has followed the concept of reframing early music, combining early and contemporary music in their programmes and commissioning modern compositions for early instruments. The juxtaposition of music from the 17th and 18th centuries with contemporary pieces has resulted in unconventional and exciting concerts that offer new perspectives for the listener. This recording reflects this central aspect of the ensemble's artistic profile. Dietrich Buxtehude's cantata cycle *Membra Jesu Nostri* (BuxWV 75) is the core work of this recording. After each of the seven cantatas, we hear a movement from contemporary Norwegian composer

Nils Henrik Asheim's *Buxtehude Echoes*. The *Buxtehude Echoes* were commissioned by Paulus Barokk in 2009, and this programme was first performed in Stavanger Cathedral in 2010.

MEMBRA JESU NOSTRI

Membra Jesu Nostri was composed in 1680 and is one of Buxtehude's most performed works, loved by audiences and musicians alike. Buxtehude dedicated it to his good friend and colleague Gustav Düben, a musician and later court music director (Hofkapellmeister) at the Swedish court, as well as organist at the German Church in Stockholm from the 1640s to the 1690s. *Membra Jesu Nostri* was written for Passiontide and serves as a musical allegory for the body parts of the crucified Jesus. The full

title, '*Membra Jesu Nostri patientis sanctissima*', can be translated to '*Limbs Most Holy of Our Suffering Jesus*'. Each of the seven cantatas is dedicated to a specific limb: Feet (Ad pedes), Knees (Ad genua), Hands (Ad manus), Side (Ad latus), Breast (Ad pectus), Heart (Ad cor), and Face (Ad faciem). Each cantata is, in turn, divided into six parts, following a cyclical form:

"*Sonata*"—an instrumental introduction

"*Concerto*"—a tutti including the whole ensemble

Three arias for different voices, in solo, duo, and trio form, followed by instrumental "*Ritornelli*"

"*Concerto*"—a repetition of the tutti
The first and last cantatas also include a different final part.

The texts for the *Concerti* are taken from the Bible, primarily the Old

Testament. The lyrics for the arias come from the medieval poem 'Salve mundi salutare' by Arnulf von Löwen (c. 1200—1250). The meditative texts from Löwen convey devotion and mysticism around the sufferings of Christ and the worship of his wounds, which is reflected in the cover of the manuscript: 'humillima totius cordis devotione decanta'—'to be sung with a humble and devoted heart'.

Both Buxtehude's handwritten score, written in German organ tablature (a form of notation consisting of letters and other signs rather than staves and noteheads), and the parts, written out by Gustav Düben, are preserved in the Düben collection at the University Library in Uppsala, Sweden. This collection is one of the largest and most important repositories of music from the 17th and early

18th centuries. During his working life, Gustav Düben collected manuscripts and printed sheet music, and his sons continued this work as musicians and collectors. The collection consists of 2,300 manuscripts and 150 prints.

For an unknown reason, Düben composed an additional middle part for the viola in cantatas 1, 3, and 4. Nivalis Barokk has chosen to include this part in the recording. At the time, it was common practice for musicians and composers to adapt and alter music by other composers, and in some ways, this fits the general spirit of the recording, where Buxtehude's music is also used as a catalyst for a new piece of music.

BUXTEHUDE ECHOES

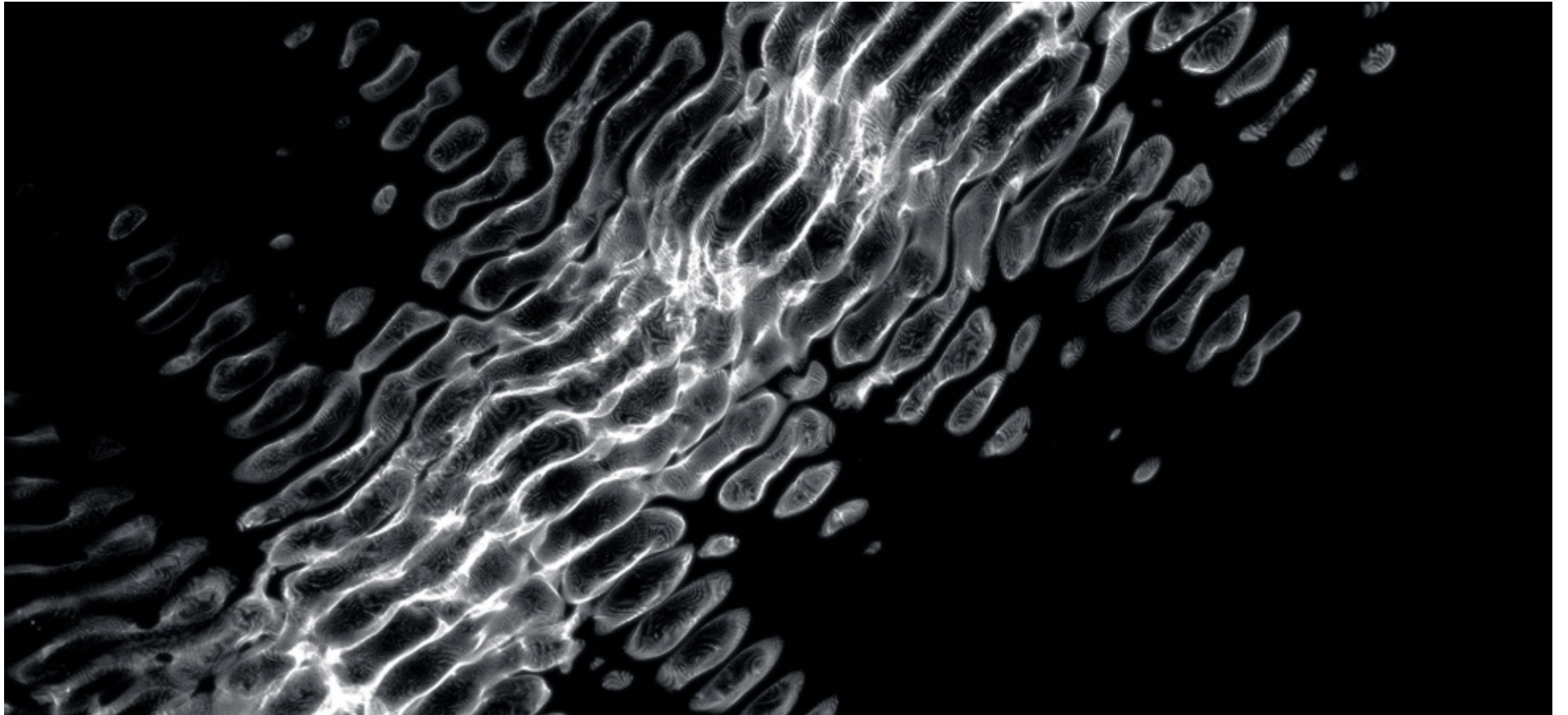
In his Echoes for Buxtehude, Nils Henrik Asheim has built on elements from the cantatas *Membra Jesu Nostri*. Each echo is based on ideas from the preceding cantata. The composer aims to create space for meditation between the cantatas. The cantatas can be seen as 'narrative' music, whereas the interludes are 'illustrative'. In Baroque music, words are clothed in rhetorical musical phrases, a technique that propels the music forward. The new music is not as obviously linear: it flows back and forth between elements that happen simultaneously but move in and out of focus, and can be viewed from different perspectives.

One could say that the interludes are sonic images with a variety of colors, textures, layered in the foreground, background, and middle ground.

Often, they have a sketch-like form instead of pretending to be closed entities. They provide hints and suggestions, leaving it to the listener to pull out the threads.

The interludes were written at the request of Paulus Barokk and are the result of a process in which the ensemble and the composer explored playing techniques on the historical instruments.





CANTATA I: *AD PEDES*
(TO ^{THE} FEET)

Ecce super montes pedes
evangelizantis
et annunciantis pacem.

Salve mundi salutare
Salve, salve Jesu care.
Cruci tuæ 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
Præbe mihi te benignum
Ne repellas me indignum
De tuis sanctis pedibus.

Ecce super montes pedes...
Salve mundi salutare...

“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*
(TO ^{THE} KNEES)

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

Ad ubera portabimini...

“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*
(TO ^{THE} HANDS)

Quid sunt plagæ istæ
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 sanctæ, 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.
Tuæ sanctæ manus istæ
Me defendant, Jesu Christe
Extremis in periculis.

Quid sunt plagæ istæ...

“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*
(TO ^{THE} SIDE)

Surge, amica mea, speciosa mea;
et veni columba mea in foraminibus
petræ, in caverna maceriarum.

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...

“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*
(TO ^{THE} BREAST)

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.

“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.”

Ave, verum templum Dei.
Precor miserere mei,
Tu totius arca boni,
Fac electis me apponi,
Vas dives Deus omnium
Sicut modo geniti...

“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*
(TO ^{THE} HEART)

Vulnerasti cor meum,
soror mea, sponsa.

Summi regis cor, aveto.
Te saluto corde læto.
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...

“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 bleeding,
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*
(TO ^{THE} FACE)

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 amplexende;
Temet ipsum tunc ostende
In cruce salutifera.

Amen

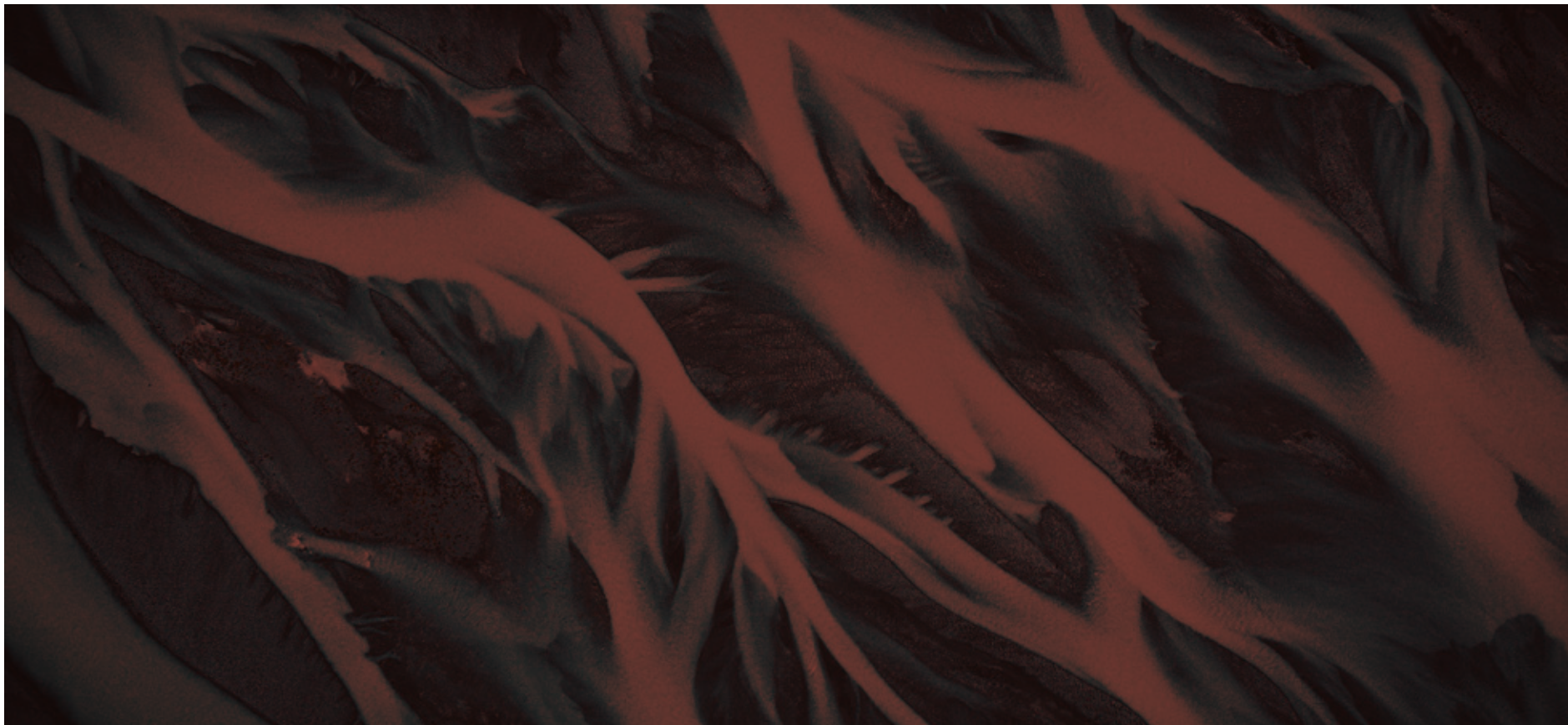
“Make Thy Face to shine upon
Thy servant;
O save me in Thy Mercy.”

“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



DIETRICH BUXTEHODE

Dietrich Buxtehude (1637—1707) was a Danish-German composer and organist, widely regarded as one of the most important figures of the Baroque period. Born in Helsingborg (now part of Sweden) or Helsingør (then part of Denmark), his early life is somewhat obscure, but it is believed that he received his musical training from his father, an organist.

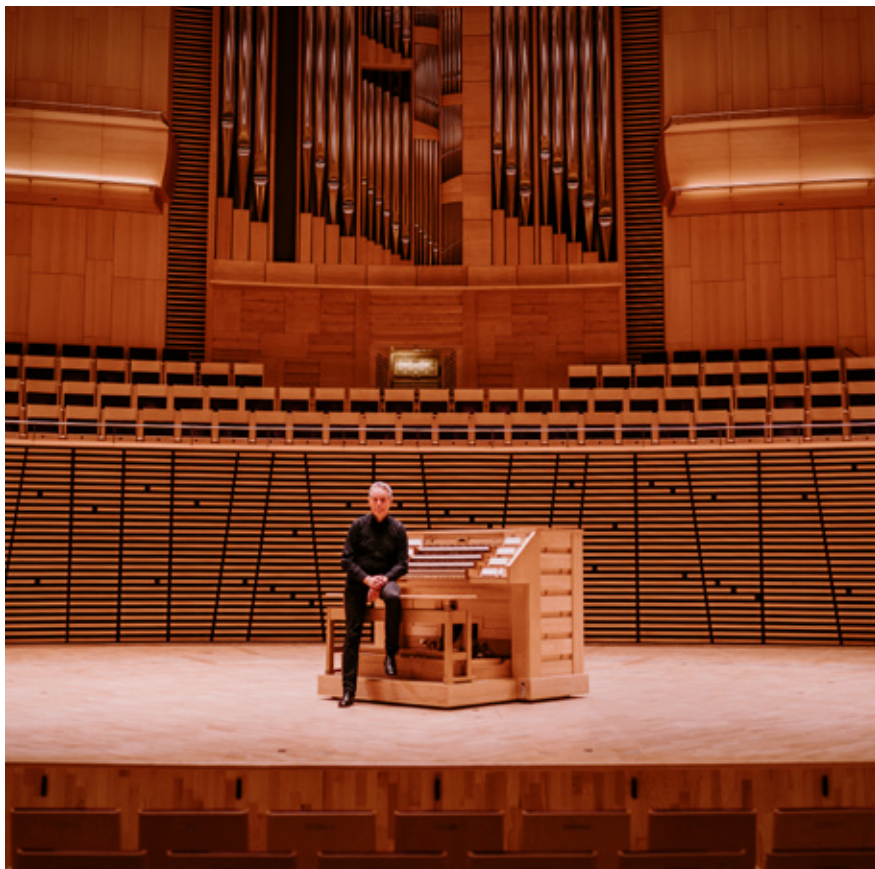
In 1668, Buxtehude became the organist at St. Mary's Church in Lübeck, a prestigious position he held until his death. His work in Lübeck played a central role in shaping the North German organ tradition. Renowned for his virtuosic playing, he also organized the "Abendmusiken," a series of evening concerts that attracted audiences from across Europe.

These concerts helped solidify his reputation as both a master composer and performer.

Buxtehude's compositions include organ works, sacred cantatas, and chamber music, blending intricate counterpoint with expressive melodies. His music had a profound influence on later composers, most notably Johann Sebastian Bach, who famously walked over 250 miles to hear Buxtehude perform.

Though Buxtehude's works faded into obscurity after his death, they were rediscovered in the 19th and 20th centuries, reaffirming his legacy as a cornerstone of Baroque music.





NILS HENRIK ASHEIM
COMPOSER, ORGANIST,
PIANIST ^{AND} CURATOR

Nils Henrik Asheim (b. 1960, Oslo) combines the careers of organist, pianist, and composer along with his activities as a curator, program creator, and initiator of artistic collaborations. Seated within the classical music tradition, he eventually branched out into the free improvisational scene. He studied at the Norwegian Academy of Music in Oslo and the Sweelinck Academy in Amsterdam.

Nils Henrik Asheim has written a number of chamber works and orchestral works. He has also composed larger sacred works and has written a children's opera, site-specific works, and compositions where improvisation is a key element.

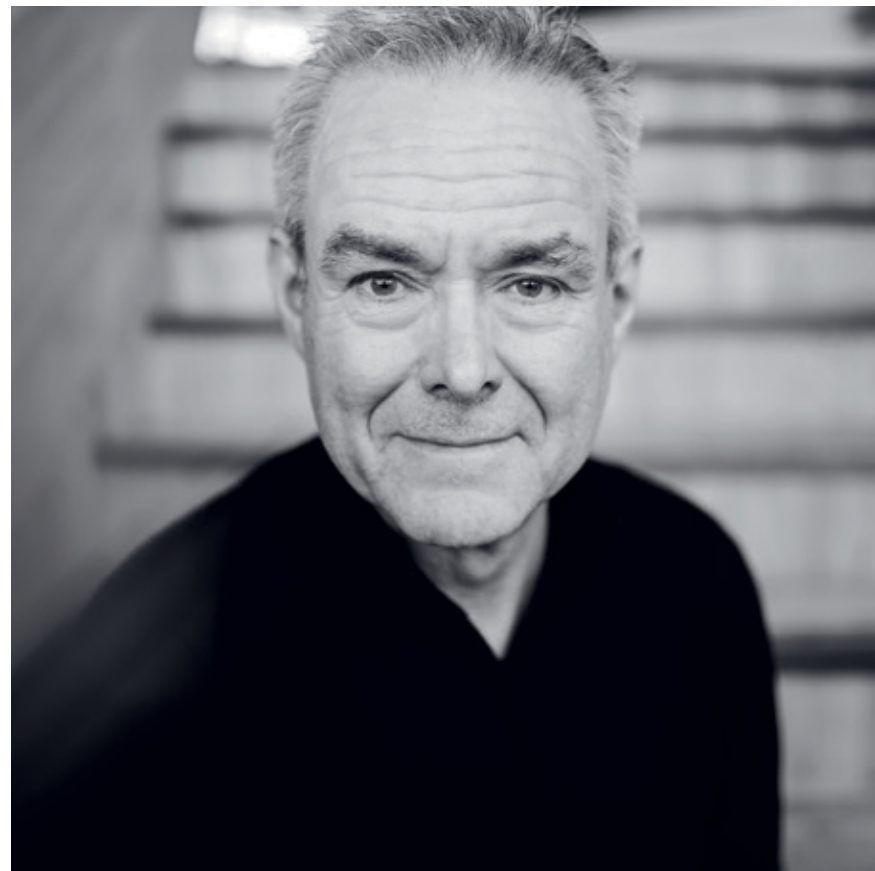
Asheim's music has a clear focus on sound and the sound's physical and tactile side. His music is usually constructed of several parallel proportions of time, and Asheim works with layers of closeness and distance. Variations of constantly recurring material create an open and self-generating form.

Asheim has on many occasions showed an interest in making comment works or remakes of music by classical masters, as this present Buxtehude recording is an example of. Other instances are the projects Organotopia, Beethoven Band, the Schubert Moment, Crossing Grieg, and Mazurka – Remaking Chopin (LWC1016). For this last one, he received the Norwegian Grammy Award (Spellemannprisen), which he also did for his solo organ album 19.03.04, Oslo Cathedral.

Asheim has served as organist of the Stavanger Concert Hall since its opening in 2012. He has attracted a wide audience to organ music by developing new concert forms where the organ is combined with other instruments and art forms. In 2018 Asheim released a critically acclaimed album with his own transcriptions of music by Edvard Grieg and Geirr Tveitt, performed on the organ in Stavanger Concert Hall (LWC1151).

Asheim has developed his own personal improvisational style on the organ, and he cultivates the profile of a performer who defies genre conventions. As an improvisational organist, he has collaborated with artists such as the singer Anne-Lise Berntsen, noise musician Lasse Marhaug, percussionist Paal Nilssen-Love, and many others, most recently with the vocal artist Ruth

Wilhelmine Meyer on the release *Vox Humana* (2018), recorded on the Hildebrandt organ from 1719 in Paslek, Poland.





NORDIC VOICES

Formed in 1996, the six-voice a cappella group Nordic Voices is comprised of graduates from the Norwegian Academy of Music and the Norwegian Academy of Opera who, in addition to their singing backgrounds, have a broad range of experience from choral conducting to teacher training and composition.

Already from the start it was an aim to explore the possibilities within the human voice and to make composers write more demanding and exciting music for vocal ensembles.

The singers are classical trained, they are familiar with different extended vocal techniques, and always challenge themselves to expand their expressions. Their close work together with a wide range of composers has led to more than

70 world premieres. Nordic Voices master a wide spectrum of musical styles, ranging from folk music and renaissance music to new works commissioned by composers from all over the world.

In concerts, Nordic Voices often presents program concepts revolving around themes, for example, historical figures or textual links, bringing the music to life in sometimes unexpected ways.

Artistic creativity, communication, versatility, technical precision are the primary ingredients of the perfect recipe for a performing arts ensemble. These are precisely the elements that make up Nordic Voices, a six-voice a cappella group that has been making waves not only in Norway and Europe, but in places as far afield as South Africa, Japan, Bolivia as well as frequent tours to the USA and Canada.

NIVALIS BAROKK

Since its founding in 2008, Nivalis Barokk has established itself as an active and versatile ensemble, performing concerts in various formats—as a chamber group of different sizes, as an orchestra, and occasionally with its own vocal ensemble. Among the projects in recent years have been performances with renowned singers such as countertenor Alex Potter at the Quinauer Musikfesttage in the Czech Republic and at the Musikfest der Batzdorfer Hofkapelle in Germany, baritone Manuel Walzer, and musicians like clarinetist Lorenzo Coppola and baroque cellist Kristin von der Golz. The ensemble also frequently collaborates with choirs and conductors. Nivalis Barokk is made up of well-established, highly trained international early music performers.

Through the society Nivalis-Akademiet, the ensemble also organizes early music courses for children, young people, and music students.







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MUSICIANS:

NIVALIS BAROKK
NORDIC VOICES; TONE ELISABETH BRAATEN (SOPRANO),
SUNNIVA HÅKESTAD ELIASSEN (SOPRANO), EBBA RYDH (MEZZO-SOPRANO),
PER KRISTIAN AMUNDRØD (TENOR), ØYSTEIN STENSHEIM (TENOR).
FRANK HAVRØY (BARITONE/TENOR), ^{AND} ROLF MAGNE ASSER (BASS).

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NILS HENRIK ASHEIM (1960)
BUXTEHUDE ECHOES

DIETRICH BUXTEHUDE (1637—1707)
MEMBRA JESU NOSTRI, BUXWV 75

No. 1. *Ad pedes (To the Feet):*

1. Ecce super montes pedes—Sonata 00:36
2. Tutti 01:02
3. Aria Soprano 1mo—Ritornello 01:25
4. Aria Soprano 2do—Ritornello 01:28
5. Ad pedes: Aria Basso—Ritornello 01:33
6. Ad pedes: Tutti II 01:50

7. *Buxtehude Echoes:*
first echo, bringing 02:53

No. 2. *Ad genua (To the Knees):*

8. Ad ubera portabimini,
pluss Sonata in tremulo 01:20
9. Tutti 01:23
10. Aria Tenor—Ritornello 01:05
11. Aria Alto—Ritornello 01:06
12. à 3 doi Soprani è Basso—Ritornello 01:04
13. Tutti II 01:29

14. *Buxtehude Echoes:*
second echo, failing 02:18

No. 3. *Ad manus (To the Hands):*

15. Quid sunt plagae istae—Sonata
16. Tutti 01:54
17. Aria Soprano 1mo—Ritornello 01:26
18. Aria Soprano 2do—Ritornello 01:29
19. à 3 Alto, Tenor è Basso—Ritornello 01:33
20. Tutti 02:05

21. *Buxtehude Echoes:*
third echo, stretching 02:56

No. 4. *Ad latus (To the Side):*

22. Surge amica mea—Sonata 00:32
23. Tutti 01:42
24. Aria Soprano 1mo—Ritornello 01:16
25. à 3 Alto, Tenor è Basso—Ritornello 01:09
26. Aria Soprano 2do—Ritornello 01:17
27. Tutti II 01:44

28. *Buxtehude Echoes:*
fourth echo, exposing 02:21

No. 5. *Ad pectus (To the Breast):*

29. Sicut modo geniti—Sonata 00:39
30. Voci Alto, Tenor è Basso 2:11
31. Aria Alto—Ritornello 01:23
32. Aria Tenor—Ritornello 01:27
33. Basso con Stromenti—Ritornello 01:22
34. Voci Alto, Tenor è Basso 02:18

35. *Buxtehude Echoes:*
fifth echo, trembling 01:54

No. 6. *Ad cor (To the Heart):*

36. Vulnerasti cor meum—Sonata 01:37
37. Doi Soprani è Basso—Ritornello 02:22
38. Aria Soprano I—Ritornello 00:46
39. Aria Soprano Secondo—Ritornello 00:45
40. Aria Basso—Ritornello 01:06
41. Doi Soprani è Basso 02:14

42. *Buxtehude Echoes:*
sixth echo, seizing 02:39

No. 7. *Ad faciem (To the Face)*

43. Illustra faciem tuam—Sonata Violini 00:42
44. Tutti 01:18
45. Alto, Tenore è Basso con Violini 01:06
46. Aria Alto—Ritornello 01:27
47. Tutti II 00:49
48. Amen 01:32

49. *Buxtehude Echoes:*
seventh echo, embracing 03:00