

Buxtehude

Membra Jesu Nostri

Luthers Bach Ensemble
Tymen Jan Bronda

Dieterich Buxtehude 1637-1707
Membra Jesu Nostri BuxWV75 (1680)
Dedicated to Gustaf Düben

Cantata I *Ad pedes*

1. Sonata	0'46
2. Ecce super montes	1'06
3. Salve Mundi Salutare	1'30
4. Clavos pedum	1'29
5. Dulcis Jesu	1'35
6. Ecce super montes	1'02
7. Salve Mundi Salutare	0'44

Cantata II *Ad genua*

8. Sonata in tremolo	1'11
9. Ad ubera portabimini	1'29
10. Salve Jesu	1'14
11. Quid sum tibi responsurus	1'06
12. Ut te quaeram	1'06
13. Ad ubera portabimini	1'36

Cantata III *Ad manus*

14. Sonata	1'01
15. Quid sunt plagae	2'11
16. Salve Jesu	1'30
17. Manus sanctae	1'30
18. In cruore tuo lotum	1'36
19. Quid sunt plagae	2'06

Cantata IV *Ad latus*

20. Sonata	0'36
21. Surge, amica mea	1'30
22. Salve latus	1'11
23. Ecce tibi appropinquo	1'11
24. Hora mortis	1'17
25. Surge, amica mea	1'30

Cantata V *Ad pectus*

26. Sonata	0'41
27. Sicut modo geniti	2'16
28. Salve, salus mea	1'17
29. Pectus mihi confer mundum	1'26
30. Ave, verum templum Dei	1'28
31. Sicut modo geniti	2'36

Cantata VI *Ad cor*

32. Sonata	2'20
33. Vulnerasti cor meum	2'31
34. Summi regis cor	0'47
35. Per medullam	0'46
36. Viva cordis voce clamo	1'16
37. Vulnerasti cor meum	2'17

Cantata VII *Ad faciem*

38. Sonata	0'43
39. Illustra faciem tuam	1'13
40. Salve, caput cruentatum	1'04
41. Dum me mori est necesse	1'36
42. Cum me jubes emigrare	0'51
43. Amen	1'16

A personal note

It is my pleasure to present you with this new recording on behalf of the Luthers Bach Ensemble.

Dieterich Buxtehude - the grand master of Northern German Baroque - already enjoyed great fame during his lifetime. His reputation enticed Johann Sebastian Bach to set off on a walk of more than 300 kilometres to see the organist and composer at work in Lübeck.

Membra Jesu Nostri consists of seven cantatas, which graphically depict the suffering of Christ and the different parts of his tormented body. The surprising thing is the perfect combination of the strict Protestant North German style and that of the Italian school, the symbiosis of mystical outbursts and extremely transparent sounds.

In the spring of 2021 - in the middle of the 'corona period' - we received permission from an important fund to carry out this recording. Worthy of note is that the entire production will be available online in image and sound on YouTube.

I would like to thank this great group of musicians, the crew, the people involved in the recording and all those who volunteered. I hope you enjoy this special Passion music that touches you right in the heart.

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LUTHERS BACH ENSEMBLE

Artistic Director
Tymen Jan Bronda

Soloists

Kristen Witmer *soprano I*
Lucia Caihuela *soprano II*
Jan Kullmann *alto*
William Knight *tenor*
Matthew Baker *bass*

Baroque Orchestra

Cecilia Bernardini *violin I / concertmaster*
Elise Dupont *violin II*
Robert Smith *violone & viola da gamba - treble*
Evan Butter *viola da gamba - tenor*
Nika Zlataric *viola da gamba - bass*
Anna Lachegyi *viola da gamba - bass*
Alon Portal *viola da gamba - bass*
Robert Koolstra *continuo organ / harpsichord*
Israel Golani *theorbo*

About the composer

Buxtehude was probably born in 1637, as Dieterich Buxtehude, either in what is now southern Sweden, or in the then Duchy of Holstein, which is now partly in Denmark. His father was an organist; as a result, Buxtehude came into contact with organ music at a young age, and he also became an organist himself. After two appointments in his native country, Buxtehude left for Germany. He took the position of organist in the Marienkirche in Lübeck in 1668. Buxtehude married the daughter of his predecessor and more or less in return received a permanent appointment. He would continue to work in Lübeck until his death in 1707. During his Lübecker years Buxtehude was a prolific composer. His way of working became an example of how later Baroque composers would organise their compositional and concert practices around a cantorship.

In the Marienkirche Buxtehude continued the tradition of the *Abendmusik* established by his predecessor: a series of concerts financed by local businessmen and thus free of charge, which increased in popularity under Buxtehude's artistic direction.

Buxtehude is considered one of the most important figures of the German Middle Baroque. The instrumental and vocal line-ups of Buxtehude's works are usually slightly simpler than those of the late Baroque composers, and his works are less virtuosic and less intricately written. For this reason, Buxtehude's work is in some ways easier and in some respects even a little more pleasant (because simpler in form) to listen to than Bach's work. Buxtehude is therefore very popular among organists and singers, because his is enjoyable music to perform.

About the music

'*Membra Jesu Nostri*', also known as 'the first Lutheran oratorio', was first performed in Lübeck in 1680. The full title of the 7-part piece is 'Membra Jesu Nostri Patientis Sanctissima', literally translated 'The most holy limbs of our Lord Jesus in his suffering'. The piece consists of seven cantatas that deal with different parts of the body of the suffering and dying Christ on the cross: feet, knees, hands, side, chest, heart and head. These parts may have been chosen because in the Middle Ages different traditions had arisen of worshipping parts of Christ's body that were wounded, ranging from five to seven wounds.

According to tradition, the heart and chest of the dying Christ are not directly injured (or it had to be by flogging, which is seen as a separate injury in some traditions), but injured in a metaphoric sense, and also have a great symbolic meaning in the various traditions of the worship of Christ. The text of the cantatas is formed by verses from the poem 'Salve mundi salutare', a medieval hymn, initially attributed to Bernhard of Clairvaux, but probably written by Arnulf of Leuven (13th century). With each cantata, a fitting Bible text has been added to the opening chorus, which refers to the body part that is treated in the cantata.

The layout of the cantatas is standard: an instrumental introduction, a five-part concerto for choir and instruments (except in the fifth and sixth cantata, in which the concerto is three-part), three arias followed by an instrumental ritornello, and a repetition of the concerto. Exceptions to this are the first and the last cantatas: in the first cantata the choir repeats the first aria after the second concerto, and in the last cantata the choir sings a five-part last aria, and an 'Amen' instead of the repetition of the concerto. The instrumental accompaniment consists of first violin, second violin, violone and basso continuo. In the sixth cantata, the accompaniment consists of five gamba parts, but this cantata can also be performed with the 'standard' instrumental line-up plus additional gamba parts.

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Translations: Eleanor Hyde

Persoonlijke noot

Het is me een genoegen u namens het Luthers Bach Ensemble deze nieuwe opname te presenteren.

Dieterich Buxtehude - de grootmeester van de Noord-Duitse barok - genoot tijdens zijn leven al grote roem. Zijn reputatie verleidde Johann Sebastian Bach ertoe om een voettocht van ruim 300 kilometer af te leggen om in Lübeck de organist en componist aan het werk te zien.

Membra Jesu Nostri bestaat uit zeven cantates, die het lijden van Christus en de delen van zijn gepijnigde lichaam plastisch verbeelden. Het verrassende daarbij is het perfecte samengaan van de strenge protestantse Noord-Duitse stijl en die van de Italiaanse school, de symbiose van mystieke uitbarstingen en uiterst transparante klanken.

In het voorjaar 2021 – midden in de coronatijd – kregen we toestemming van een groot fonds deze opname te gaan realiseren. Bijzonder was ook dat de hele productie online in beeld en geluid op YouTube te vinden gaat zijn. Deze geweldige groep musici, de crew, de mensen van de opname en allen die vrijwillig meewerkten wil ik hierbij hartelijk dankzeggen.

Ik hoop dat u geniet van deze bijzondere Passiemuziek die je recht in het hart raakt.

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Over de componist

Waarschijnlijk werd Buxtehude in 1637 geboren, als Dieterich Buxtehude, in wat nu Zuid-Zweden is, of in het toenmalige hertogdom Holstein, dat nu deels in Denemarken ligt. Zijn vader was organist; hierdoor kwam Buxtehude al op jonge leeftijd in aanraking met orgelmuziek, en werd hij zelf ook organist. Na twee benoemingen in zijn geboorteland vertrok Buxtehude naar Duitsland. Hij werd organist in de Marienkirche in Lübeck in 1668. Buxtehude trouwde met de dochter van zijn voorganger en kreeg min of meer in ruil daarvoor een vaste aanstelling. Hij zou tot zijn dood in 1707 in Lübeck blijven werken.

Tijdens zijn Lübecker jaren was Buxtehude een productief componist. Zijn manier van werken werd een voorbeeld voor hoe latere barokcomponisten vanuit een cantorschap hun compositie- en concertpraktijken zouden inrichten. In de Marienkirche zette Buxtehude de door zijn voorganger ingestelde traditie van de *Abendmusik* voort; een door lokale zakenlieden gefinancierde en dus gratis toegankelijke reeks concerten, die onder Buxtehudes artistieke leiding toenam in populariteit.

Buxtehude wordt gezien als één van de belangrijkste figuren uit de Duitse midden-barok. De bezettingen van Buxtehudes werken zijn meestal iets eenvoudiger dan die van de laat-barokke componisten, en zijn werken zijn minder virtuoos en ingewikkeld geschreven. Om die reden is het werk van Buxtehude in zeker opzicht gemakkelijker en zelfs een beetje aangenamer (want eenvoudiger van vorm) om te beluisteren dan het werk van Bach. Onder organisten en zangers is Buxtehude dan ook zeer geliefd, omdat het plezierige muziek is om uit te voeren.

Over de muziek

'*Membra Jesu Nostrī*', dat ook wel bekend is geworden als 'het eerste Lutherse oratorium', werd voor het eerst uitgevoerd in Lübeck in 1680. De volledige titel van het stuk is 'Membra Jesu Nostrī Patientis Sanctissima', letterlijk vertaald 'De allerheiligste ledematen van onze Heer Jezus in zijn lijden'. Het stuk bestaat uit zeven cantates die gaan over verschillende delen van het lichaam van de lijdende en stervende Christus aan het kruis: voeten, knieën, handen, zij, borst, hart en hoofd. Deze delen zijn mogelijk uitgekozen omdat er in de Middeleeuwen verschillende tradities waren ontstaan van het aanbidden van delen van Christus' lichaam die verwond waren, variërend van vijf tot zeven wonden. Hart en borst van de stervende Christus zijn volgens de overlevering niet direct verwond (of het moest zijn door geseling, dat als aparte verwonding wordt gezien in sommige tradities), maar wel in overdrachtelijke zin, en hebben bovendien een grote symbolische betekenis in de verschillende tradities van de aanbidding van Christus.

De tekst van de cantates wordt gevormd door strofen uit het gedicht 'Salve mundi salutare', een middeleeuwse hymne, aanvankelijk toegeschreven aan Bernhard van Clairvaux, maar waarschijnlijk geschreven door Arnulf van Leuven (13e eeuw). Bij iedere cantate is verder in het openingskoor een passende bijbeltekst toegevoegd, die verwijst naar het lichaamsdeel dat in de cantate bezongen wordt.

De indeling van de cantates is standaard: een instrumentale introductie, een vijfstemmig concerto voor koor en instrumenten (behalve in de vijfde en zesde cantate, waarin het concerto driestemmig is), drie aria's gevolgd door een instrumentaal ritornello, en een herhaling van het concerto. Uitzonderingen hierop vormen de eerste en de laatste cantates: in de eerste cantate herhaalt het koor na het tweede concerto de eerste aria, en in de laatste cantate zingt het koor een vijfstemmige laatste aria, en een 'amen' in plaats van de herhaling van het concerto. De instrumentale begeleiding bestaat uit viool 1, viool 2, violone en basso continuo. In de zesde cantate bestaat de begeleiding uit vijf gambapartijen, maar deze cantate kan ook met de 'standaard' instrumentale bezetting plus aanvullende gambapartijen worden uitgevoerd.

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The American-Korean soprano **Kristen Witmer** was born in Japan. She studied Classical singing at Tokyo University of the Art and Baroque singing at the Royal Conservatory in The Hague where she obtained a Masters in Early Music.

As a soloist Kristen has performed with various distinguished conductors and ensembles in the Early Music field such as Netherlands Bach Society (Van Veldhoven), Bach Collegium Japan (Suzuki), Collegium Vocale Gent (Herreweghe), The Bach Ensemble (Rifkin), La Fenice (Tubéry), Collegium Marianum, Il Gardellino and Le Concert Lorrain. She has also performed in many international music festivals such as Salzburg Festival, Festival Oude Muziek Utrecht, Berkeley Festival San Francisco, Festival de Saintes, Boston Early Music Festival and International Chamber Music Festival Utrecht where she sang Haydn's *Die sieben letzten Worten* with Janine Jansen. In 2020 Kristen has appeared as Euridice and Speranza in Monteverdi's opera L'Orfeo with the Netherlands Reisopera.

Lucía Caihuela's absolute childhood idol was Julie Andrews. Although she doesn't come from a family of musicians, Lucía grew up surrounded by a wide diversity of musical influences, thanks to her mother and grandmother, who loved music and sang a lot at home.

Lucía has always been fond of cheese, bikes and early music, so after obtaining her first singing degree from the Conservatorio Arturo Soria in Madrid, she decided to move to the Netherlands and specialize in Historical Performance. She graduated cum laude from the Music Conservatory of Amsterdam with both a Bachelors and a Masters in Early Music Singing, under the guidance of Xenia Meijer.

She collaborates with ensembles like The Netherlands Bach Society, Collegium 1704, Al Ayre Español, La Grande Chapelle, Nereydas and L'Apothéose Ensemble, among others. She has had the pleasure to work with conductors such as Jos van Veldhoven, Václav Luks, Richard Egarr and Philippe Herreweghe.

Lucía loves to sing Italian madrigals, Spanish polyphony, French mélodie and Baroque opera. Among her favourite composers are Claudio Monteverdi, Hildegard von Bingen and Maurice Ravel.



Countertenor **Jan Kullmann** was born in Germany, where he began his musical training as a chorister in *Jugendkantorei* Hösel. He completed a Master's degree in Early Music Singing and Historical Performance Practice at The Royal Conservatory of The Hague, where he studied with Rita Dams, Peter Kooij, Jill Feldman, Michael Chance and Marius van Altena.

Jan is in demand as a soloist in Baroque music, as well as later style periods. His operatic roles include Handel's Siroe, Lotario (with Contrasto Armonico) and Medoro (Combattimento Consort Amsterdam), San Giovanni Battista by Stradella and St. Eustachio by Lanciani (Les Muffatti). He also appeared as Ottone in Handel's Agrippina

in the Teatro Comunale di Modena (Opera2Day), and in the title role in Handel's Orlando at the Scottish Opera. Jan's concert repertoire includes solo parts in J.S. Bach's passions and oratorios as well as Orff's Carmina Burana and Bernstein's Chichester Psalms. He has also performed a leading role in a modern theatre production, *Biest* by De Wetten van Kepler.

Jan has worked as a soloist throughout Europe and the Americas with orchestras and ensembles such as Concerto Köln, Capriccio Basel, Wrocław Baroque Orchestra, Düsseldorf Symphonie, Stavanger Symphonie, and Combattimento Consort Amsterdam. His international recital debut took place in St. Petersburg's philharmonic hall, collaborating with Michael Chance and Musica Petropolitana.

Jan is a co-founder of the vocal soloist ensemble Vox Luminis which has performed worldwide in numerous festivals and recorded prize-winning cd's (e.g. Gramophone recording of the year; Diapason D'Or; *Preis der deutschen Schallplattenkritik*) for Ricercar & Alpha Classics label.

William Knight started his musical career as a chorister of St Paul's Cathedral, London. He read Music at the University of York, where he was the Tenor Choral Scholar at York Minster, and now lives in the Netherlands working as a soloist and ensemble singer.

As a soloist he has worked extensively with ensembles such as Collegium Vocale Gent (Monteverdi's 'Vespers' - conducted by Philippe Herreweghe), Amsterdam

Baroque (Bach Cantatas - conducted by Ton Koopman), the Dutch Chamber Choir (Handel's 'Israel in Egypt' conducted by Richard Egarr), Brabant Koor (Carl Orff's 'Carmina Burana'), Gli Angeli (Josquin's 'Missa malheur me bat' conducted by Stephan Macleod), Capilla Cayrasco (cd - 'Sacred Music' by Ockeghem & Josquin conducted by Eligio Luis Quinteiro), and New Bach Ensemble (Evangelist and arias in Bach's 'Johannes Passion' conducted by Krijn Koetsveld). He is also a founding member of The Windsor Consort, a Dutch based early music vocal ensemble.



Matthew Baker was born in Sydney, Australia. In 1997 he completed a bachelors degree with honours in Medieval Studies at the University of Sydney. His musical background was in liturgical singing and oratorio and in 2000 he moved to Ireland to be a Lay Vicar in the choir of St. Patrick's National Cathedral, Dublin. Since then he has specialised in Baroque performance, receiving the degree of Master of Music (Early Music Singing) from the Royal Conservatory in The Hague in 2005. His teachers included Michael Chance, Jill Feldman, Marius van Altena, Barbara Pearson and Diane Forlano.

Matthew appears frequently in oratorio and opera performances in the Benelux and France with directors Jos van Veldhoven (Netherlands Bach Society, Utrechts

Barok Consort), Jos Vermunt (Residentie Bach Ensemble), Françoise Lasserre (Akadêmia) Paul van Nevel (Huelgas Ensemble) and Christina Pluhar (L'Arpeggiatta). He is also regularly a soloist or ensemble member in performances in the early music festivals such as Utrecht, Antwerp, Bruges, Vezelay and Saintes. In England he has performed as soloist with the City of London Symphonia and the St Albans Bach Choir and in Germany with the Düsseldorfer Symphoniker. In 2005 he performed the role of Sylvandre in Campràs L'Europe Gallante under the direction of William Christie in the Ambronay Academy. In 2006 he sang the roles of Giove and Nettuno in the first modern performance of Zamponi's Brussels opera *Ulisse al Isola di Circe* in the Spring festival in Brussels. Also in 2006 Matthew won the prize for the bass arias in Handel's *Messiah* in the Concorso Internazionale di Canto Solistico of the Fondazione Seghizzi in Gorizia in Italy. In 2008 Matthew sang Apollo in a Baroque staging of Handel's *Apollo e Daphne* in the Staatstheater in Karlsruhe during the Handel Festival.

Cecilia Bernardini (concertmaster) grew up in a family of Baroque musicians. She studied both modern and Baroque violin in Amsterdam and London and graduated with distinction. She currently enjoys a flourishing career on period instruments, playing all musical styles from the early Baroque up to the Romantic period. As a soloist she worked with conductors such as Jurjen Hempel, John Butt, Lars Ulrik



Mortensen, Jaap ter Linden and Raphael Pichon, performing at the Concertgebouw in Amsterdam, Musikverein in Vienna, Konzerthaus in Berlin etc.

Cecilia has a passion for chamber music. Together with fortepianist Keiko Shichijo she forms a duo, with whom she has played in many major festivals and concert series. With the addition of cellist Marcus van den Munckhof they formed 'Trio Marie Soldat', specializing mostly in 19th century performance practice. She is also a member of the Quartetto Bernardini, with her father oboist Alfredo Bernardini, violist Simone Jandl and cellist Marcus van den Munckhof.

Until recently, Cecilia held the position of leader of both the Dunedin Consort and Ensemble Pygmalion. She made numerous award-winning recordings with both groups, amongst which Bach's violin concertos with the Dunedin Consort, which received high critical acclaim. She also regularly leads other groups, such as Ensemble Zefiro, Arcangelo, The Netherlands Bachvereniging, Tafelmusik, Orquesta Barroca de Sevilla, Helsinki Baroque Orchestra and Freiburger Barockorchester. As of 2019 she has been appointed leader of the Belgium-based B'Rock orchestra. Cecilia has built up an extensive discography. Recent recordings include Bach's Brandenburg Concertos with Ensemble Zefiro, the complete sonatas for violin and harp by Spohr with Masumi Nagasawa, oboe quartets 'Around Mozart' with Quartetto Bernardini and piano trios by Beethoven and Schubert with Trio Marie Soldat.



Tymen Jan Bronda (artistic director) had his first organ lessons when he was seven years old. Several years later he entered the Groningen Conservatory, where his professors were Johan Beeftink en Theo Jellema. In 2009, after further studies with Reitze Smits, he graduated as Master of Music at the Arts Academy in Utrecht. Bronda gives concerts in many countries in Europe and has recorded several organ & orchestral albums.

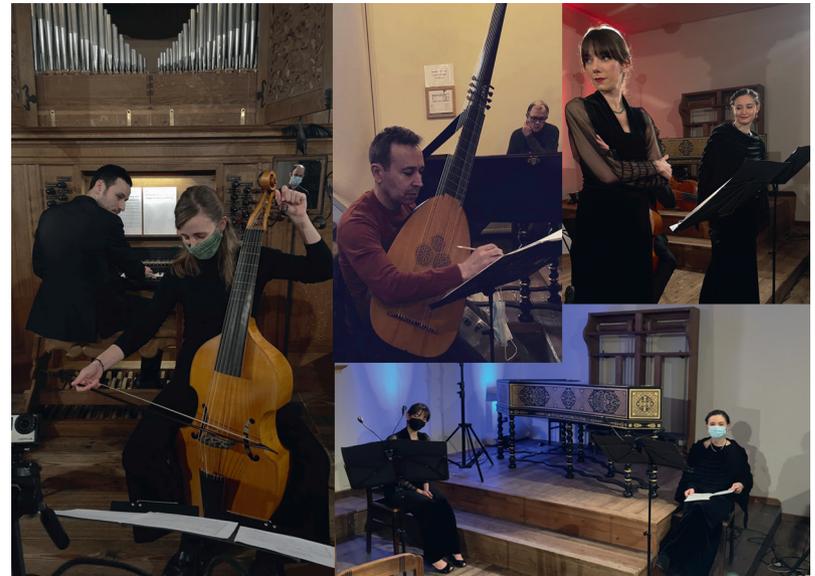
In 2021 Bronda celebrated his twentieth anniversary as director of music in the Lutheran Church in Groningen. He initiated an interesting new series of concerts in the Lutheran Church that have been running for these same twenty years. In his hometown, his monthly performances of (Bach) cantatas are widely acclaimed. Bronda also teaches church music courses in the north of the country, under the aegis of the Protestant Church.

In 2006 he founded the Luthers Bach Ensemble, which focuses on Baroque music performances. With the ensemble he has performed many Bach cantatas, in addition to the 'Lutheran' masses. Bronda does one-off projects with a number of choirs, and is chief conductor of the chamber choir Tiraña.

From 2012 onwards, Bronda spent much time and energy on a novel project: the reconstruction of the - lost - organ that Arp Schnitger built for the Lutheran Church (1699-1717). The new organ was completed and inaugurated in all its glory in the Reformation year 2017. Its presence has also added to the reputation of the city of Groningen as a leading hub for baroque music. It is now possible for the organ to figure as the continuo instrument in cantata performances, as it does in this recording, in accordance with a practice recommended by modern research.

The **Luthers Bach Ensemble** was founded in 2006 with the express intention to perform Bach's cantatas in historically informed practice and style on period instruments. Soon afterwards, its repertoire was widened and came to include music from Monteverdi to Brahms. In the last few years the ensemble has performed Bach's passions in a semi-scenic style, in which the Passion story is sung by heart - no scores - with appropriate gestures and lighting effects.

The LBE choir numbers about twenty dedicated (semi) professional singers, who appear in some fifteen concerts annually. Another essential part of the Luthers Bach Ensemble is the professional Baroque orchestra, a core of excellent instrumentalists. Its musical director is Tymen Jan Bronda, and in the past few years renowned conductors such as Ton Koopman, Jos van Veldhoven and Peter Dijkstra have worked as guest conductors as well. The LBE's home base is physically, but also spiritually, the Lutheran Church in Groningen. In the course of the years, this venue in Haddingestraat, Groningen has gradually become an important stage for smaller ensembles and chamber music. The newly built Schnitger organ from 2017 now offers a unique platform for concerts involving a role for the organ.



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