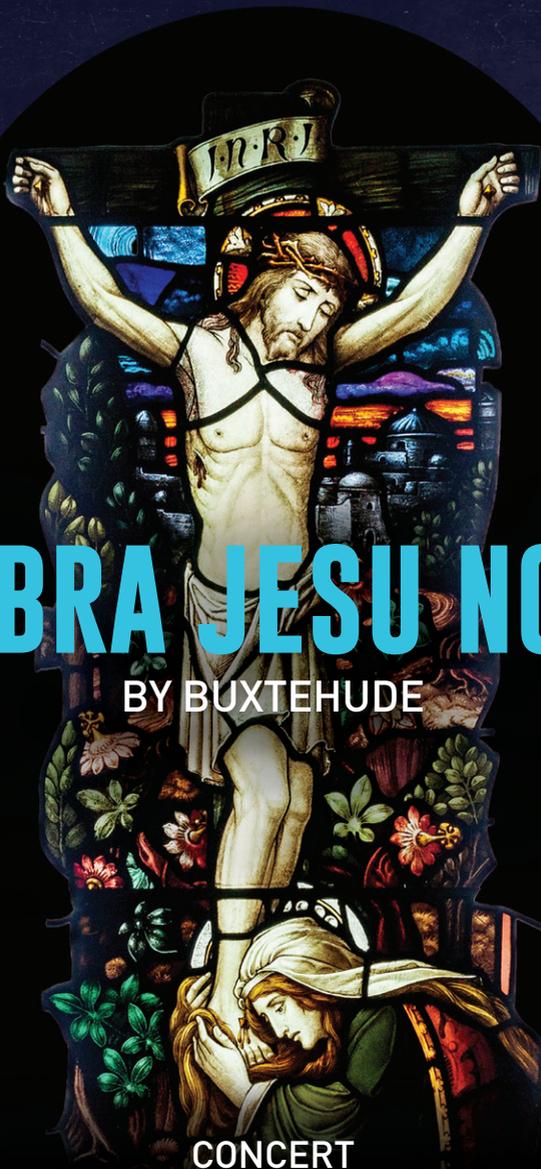


PINCHGUT OPERA  
PRESENTS



# MEMBRA JESU NOSTRI

BY BUXTEHUDE

CONCERT

1-2 APR | CITY RECITAL HALL, SYDNEY  
4 APR | MELBOURNE RECITAL CENTRE

PINCHGUT OPERA

# MEMBRA JESU NOSTRI

BY BUXTEHUDE

for singers and instrumentalists [1680]

PINCHGUT OPERA

SOPRANOS **Alexandra Oomens**  
**Lauren Lodge-Campbell**

MEZZO-SOPRANO **Hannah Fraser**

TENOR **Louis Hurley**

BASS **Andrew O'Connor**

**Orchestra of the Antipodes**

CONDUCTOR AND ORGAN **Erin Helyard**

LIGHTING & PROJECTION  
DESIGNER **Trent Suidgeest**

**City Recital Hall, Sydney**

Sat 1 Apr at 2pm and Sun 2 Apr at 5pm

**Melbourne Recital Centre**

Tue Apr 4 at 7pm

Sung in Latin.

The performance will be approximately 75 minutes  
with no interval.

These concerts are being recorded and filmed in  
Sydney for later digital release on Pinchgut At Home  
and broadcast on ABC Classic.

Any microphones you may see are for recording only.



We acknowledge the traditional custodians of the lands on which we work and perform, the Gadigal people of the Eora nation and the people of the Kulin nation, their Elders past and present, and pay our respects to all Aboriginal and Torres Strait Islander Peoples.



# MEMBRA JESU NOSTRI

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**Fantasia in G Minor** (P. 128)

**Johann Pachelbel** (1653–1706)

**Membra Jesu Nostri** (BuxWV 75)

**Dieterich Buxtehude** (1637–1707)

- I. Ad pedes  
To the Feet
- II. Ad genua  
To the Knees
- III. Ad manus  
To the Hands
- IV. Ad latus  
To the Side
- V. Ad pectus  
To the Breast
- VI. Ad cor  
To the Heart
- VII. Ad faciem  
To the Face

**Fantasia in A Minor** (P. 126)

**Johann Pachelbel**

**Laudate, Pueri, Dominum** (BuxWV 69)

**Dieterich Buxtehude**

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## CONDUCTOR'S NOTE

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Dieterich Buxtehude's *Membra Jesu Nostrī* (1680) is a remarkable cycle of seven passion cantatas, each dedicated to a different part of Christ's body on the cross. Buxtehude dedicated the work to his "honoured friend" Gustav Düben, then director of music at the Swedish court and organist of St Gertrude's in Stockholm. The composer wrote on the title page of the manuscript score that the work should be "sung with the humblest devotion of the whole heart". It has since become one of Buxtehude's most well-known—and most frequently recorded—works.

As Peter Holman has noted, the cantata cycle has "a complex and unusual literary and musical design that was independent of, and did not derive from, the liturgy". Using lines from the medieval poem *Salve mundi salutare*, the cycle begins with the feet and progresses

through the knees, hands, side, breast, heart, and face of Christ. This structure encourages the listener to adopt the perspective of a penitent kneeling at the foot of the cross and gazing upwards. Buxtehude emphasises this approach with his tonal structure: as the cantatas proceed, we move from flats to sharps, as we rest our eyes finally on the crown of thorns.

The imagery of *Membra Jesu Nostrī* reflects the Lutheran emphasis on individual devotion and piety. In each of the cantatas, selections from the medieval poem (which had been incorporated into Lutheranism by Luther himself) alternate with Biblical passages from the Psalms, the Song of Solomon, the books of Nahum, Isaiah, Zechariah, and the first letter of Peter. The focus on the physical suffering of Christ emphasizes the humanity of his sacrifice, and in combination with the medieval poem the narrative is a powerful meditation on the depths of divine love. Buxtehude probably chose and assembled the texts himself.

Each cantata is divided into four sections: a sonata for instruments, a concerto for all musicians with a Biblical text, three arias on the medieval text for one or three voices with instrumental interludes, and finally a reprise of the concerto. Only the first and last cantatas deviate from this pattern and follow the 17th-century arch-like principle of architectural variety within a broader symmetry. I have decided to insert two improvisations by the great contemporary of Buxtehude, Johann Pachelbel. He lived most of his life in Nuremberg, and was most influenced by Italian and composers from the southern German-speaking lands. Pachelbel dedicated his *Hexachordum Apollinis* to Buxtehude in 1699. Accordingly, and following historical practice, I have included two prelude-fantasias from Pachelbel's enormous organ output to introduce the Buxtehude works in our concert program.

The cantatas are scored for 5-part voices, two violins, violone (here played by a viola da gamba) and a basso continuo (here played by gamba, organ, theorbo and harp). In the sixth cantata, dedicated to the heart, Buxtehude altered the instrumentation to the warm glow of a five-part viol consort. I am grateful to my talented colleagues of the Orchestra of Antipodes for their willingness to double on viols for this cantata and for our closing piece, Buxtehude's joyful chaconne setting of the psalm *Laudate, Pueri, Dominum*.

A handwritten signature in black ink, reading "Erin Helyard". The signature is fluid and cursive, with a large initial "E" and "H".

**Erin Helyard, Artistic Director**



PINCHGUT OPERA  
PRESENTS

# GIUSTINO

BY LEGRENZI

OPERA

25-31 MAY | CITY RECITAL HALL, SYDNEY

Bookings: [pinchgutopera.com.au](http://pinchgutopera.com.au) | 02 9318 8300

## ABOUT PINCHGUT OPERA

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### **Pinchgut Opera celebrates the beauty and breadth of emotions through music and the human voice.**

Pinchgut scours the period from opera's birth to its flowering in the Baroque to bring you the very best masterworks from this dazzling and fertile time in music history. No one in Australia is better placed than the award-winning Pinchgut Opera to bring you these works – offering an experience true to the glory and spirit of the time in which they were created.

Since 2018 we have journeyed into concert repertoire, and in addition to *Membra Jesu Nostri* – our first performance of music by Buxtehude – 2023 will see us presenting a 'tiny-opera' for our concert series in September, *Pleasures of Versailles* featuring the music of Charpentier.

In 2023 we also shine a light on the unjustly neglected composer Legrenzi, with our performance of *Giustino* in May, as well as returning to the composer who started it all here at Pinchgut with Handel's *Rinaldo* in December.

Our collection of digital performances continues to grow, with our streaming platform Pinchgut At Home now featuring eight past Pinchgut performances as well as our award winning opera film *A Delicate Fire*, featuring music by Barbara Strozzi.

We are forever grateful to you, our audience, who buy tickets and place your trust in us to lead you on a journey of musical discovery. And we especially thank our donors, whose support allows us to continue to present music that inspires, and the NSW Government through Create NSW that supports Pinchgut Opera through the Organisation and Rescue & Restart Funding.



## ABOUT THE ARTISTS

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### **Erin Helyard**

Erin Helyard graduated in harpsichord performance from the Sydney Conservatorium of Music with first-class honours and the University Medal. He completed his Masters in fortepiano performance and a PhD in musicology with Tom Beghin at the Schulich School of Music, McGill University, Montreal. As Artistic Director and co-founder of Pinchgut Opera and the Orchestra of the Antipodes he has forged new standards of excellence in historically informed performance in Australia. He has received two Helpmann Awards for Best Musical Direction: one for a fêted revival of *Saul* (Adelaide Festival)

in 2017 and the other for Hasse's *Artaserse* (Pinchgut Opera) in 2019. Together with Richard Tognetti, Erin won the ARIA Award for Best Classical Album in 2020. He regularly appears as a collaborator with the Australian Chamber Orchestra; as a conductor Erin has distinguished himself in dynamic performances with the Sydney, Adelaide, Tasmanian and Queensland Symphony Orchestras and the Australian Haydn Ensemble. Erin is a Senior Lecturer at the Sydney Conservatorium of Music.

*Chamber Organ by Henk Klop, Garderen, Netherlands, 2007, courtesy of ABC Classic, Cantillation and Pinchgut Opera.*

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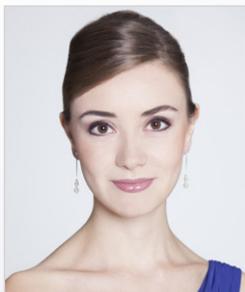


### **Alexandra Oomens** – Soprano

London-based Australian soprano Alexandra Oomens is a Harewood Artist with English National Opera. She is a graduate of the Royal Academy Opera Programme at the Royal Academy of Music, and an alumna of the Georg Solti Accademia, where she worked with Alessandro Corbelli, Barbara Frittoli and Sir Richard Bonyngne.

This season Alexandra will sing Elsie in *The Yeoman of the Guard*, A Lady in Waiting in a concert version of *Gloriana*, and Frasquita in *Carmen* for ENO. She will also make her debut at The Grange Festival as Euridice in Gluck's *Orfeo* and as Belinda in *Dido and Aeneas*.

Recent highlights include the roles of Josephine in *HMS Pinafore* and Pepik/The Woodpecker in *The Cunning Little Vixen*.



**Lauren Lodge-Campbell** – Soprano

Hailed as the ‘standout singer’ in her debut as Iole in the opening production of Handel’s *Hercules* at Karlsruhe Handel Festival (2022), soprano Lauren Lodge-Campbell started her 2022/2023 season as Second Woman in *Dido and Aeneas* at the Royal Theatre Bath, followed by her debut with Britten Sinfonia in Bach’s *Christmas Oratorio* at the Barbican Centre.

In January 2023, Lauren made her debut at Teatro Real in Madrid as First Witch in their new production of *Dido and Aeneas* conducted by William Christie. She then reprised her portrayal of Iole at Karlsruhe

Handel and will spend the latter part of 2023 performing in a variety of concerts throughout Australia and interpreting the role of Eufemia in Legrenzi’s *Giustino* with Pinchgut Opera.

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**Hannah Fraser** – Mezzo-soprano

Acclaimed for her ‘great style and conviction’, Hannah Fraser has become a well-known name on stages across Australia, performing regularly with celebrated ensembles and musicians both as a soloist and a consort member. Whilst living abroad Hannah won first prize in the Early Music Competition in Vicenza and was one of 15 candidates selected from around the world to join the Rodolfo Celletti Academy of Belcanto in collaboration with the prestigious Festival della Valle d’Itria. Hannah is versed in a wide variety of styles and genres, both as an operatic soloist and through her continuing experience as a consort singer, and her schedule consists of a mix of

national touring, multiple subscription series across Australia, festivals, recording and broadcast projects, fully staged operas, educational activities and cross-artform collaborative projects.

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**Louis Hurley** – Tenor

The Humanity Foundation Taryn Fiebig Scholar

Louis Hurley is a passionate operatic and concert performer in repertoire that spans the Baroque through to the 21st century. Having studied in Australia and overseas, he is now based in Sydney where he has recently performed with a number of Australia's leading companies and orchestras, including Pinchgut Opera, where he is the inaugural Humanity Foundation Taryn Fiebig Scholar, and the Sydney and Melbourne Symphony Orchestras.

Whilst studying at the Guildhall School of Music and Drama in London, Louis was a member of the Guildhall Consort under Eamonn Dougan, and since returning to Australia he has sung with a number of Australia's premier vocal ensembles, including Castalia Vocal Consort, Vocal Detour, The Song Company and Cantillation.

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**Andrew O'Connor** – Bass

For more than a decade Perth-born Andrew O'Connor has developed a busy freelance career encompassing opera, the concert platform, vocal chamber music, and the classroom. Praised for his 'remarkable musicianship' (*Limelight* magazine) and 'textured, fine-wine bass baritone' (*Arts Hub*) he appears regularly with many of Australia's finest music organisations. He is a Lay Clerk with St Mary's Cathedral Choir, Sydney and was the winner of the Royal Melbourne Philharmonic Aria Competition 2020. In 2022 he made his international debut with the VOCES8 Foundation.

Notable 2023 engagements include a range of festival, touring, education and recording projects for AVÉ – Australian Vocal Ensemble, Handel's *Samson* with Sydney Philharmonia Choirs, Bach's *St John Passion* with the Canberra Symphony Orchestra, *Songs of Rosa Mystica* with The Song Company, and projects with Bach Akademie Australia, Moorambilla Voices and others.

## ORCHESTRA OF THE ANTIPODES

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### **Julia Fredersdorff** – Violin / Treble Viol

Melbourne-born violinist Julia Fredersdorff studied Baroque violin in the Netherlands with Enrico Gatti at the Royal Conservatorium in The Hague. Based in Paris for close to a decade, Julia freelanced with some of the finest European ensembles, such as Les Talens Lyriques, Le Concert d'Astrée, Le Parlement de Musique, Ensemble Matheus and Il Complesso Barocco.

Julia is the founder and Artistic Director of Tasmania's Baroque chamber orchestra, Van Diemen's Band, and has appeared in major arts festivals around Australia and New Zealand and extensively across Europe.

Julia has participated in nearly forty international recordings for the labels BIS, Virgin Classics, Deutsche Grammophon, Accent, Accord, Naïve, Erato, Passacaille, Ambronay, ABC Classic, Vexations840 and Tall Poppies.

*Italian violin labelled Laurentius Storioni, 1789*

*Treble viol by Henner Harders, Mansfeld, Germany, 2012, after Henry Jaye, London, 1629*

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### **Karina Schmitz** – Violin / Tenor viol

American violinist and violist Karina Schmitz recently settled in Sydney and is thrilled to find herself immersed in the rich and vibrant musical scene in Australia. She also appears as principal violist with the Australian Haydn Ensemble and in 19th-century period trio Notturmo. She has performed with the Australian Chamber Orchestra, the Australian Romantic and Classical Orchestra, Van Diemen's Band, Salut! Baroque and Ensemble Galante. In the United States, Karina was principal violist of Handel & Haydn Society in Boston, Apollo's Fire in Cleveland and the Carmel Bach Festival in California, and founding violinist/violist with New York-based 17th-century ensemble

ACRONYM. Karina holds viola performance degrees from New England Conservatory of Music (Boston) and the Cleveland Institute of Music.

*Violin by Justin White, Sydney, 2022, after Jacob Stainer*

*Tenor viol by Dietrich Kessler, London, 1973*

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**Laura Vaughan** – Violone / Viola da Gamba

Melbourne-based viola da gamba specialist Laura Vaughan is a dynamic and well-recognised member of the early music movement in Australia. Passionate about the unique sound world of the viol, Laura is committed to bringing this exquisite repertoire to audiences around the world. She is also one of the few exponents of the rare lirone.

Laura can be heard regularly on ABC Classic as a soloist and chamber musician and appears on numerous CD recordings, including solo recordings for the Move and Paladino labels. In addition to solo performances, she works with many Australian early music ensembles including the Australian Brandenburg Orchestra, Orchestra of the Antipodes, the Australian Haydn Ensemble, Bach Akademie Australia and Van Diemen's Band, and is a founding member of the multiple ARIA Award-nominated trio Latitude 37.

*Violone by John Pringle, USA, 2005 after G.P. Maggini, Brescia c.1610; Bass viol by Henner Harders, Mansfeld, 2007, after Michel Colichon, Paris, 1691 (Melbourne); Bass viol by Gary Bridgewood, London, England 1987 (Sydney)*



**Anton Baba** – Viola da Gamba

Australian-born cellist Anton Baba studied Classical cello at the Eastman School of Music (USA 2006) after his initial studies in Perth. He completed postgraduate studies on the Baroque cello at the Royal Conservatorium, The Hague (2013), where he simultaneously undertook studies in viola da gamba. Anton has worked as a skilled viola da gamba and Baroque cello player in the most experienced Baroque ensembles of Europe including Amsterdam Baroque Orchestra and The Gabrieli Consort. Since returning to Australia in 2018, Anton has been a regular member of Orchestra of the Antipodes (Pinchgut Opera), Australian Romantic and Classical Orchestra and Australian Brandenburg Orchestra.

Anton is also a dedicated educator and a founding member of the ACO Foundations team, providing music lessons and fostering creative skills for students at St Mary's North Public School.

*Viola da gamba by René Garmy, Aix en Provence, 1987*



**Hannah Lane** – Harp

'Fearless' (*Bachtrack*) and 'exquisite' (*Limelight*), Hannah Lane is the leading Australian exponent of the Baroque harp. She studied in Milan, Italy with renowned historical harpist Mara Galassi. As a soloist and continuo player, Hannah performs with leading ensembles throughout Australia and Europe, appearing at international festivals such as the Innsbruck Festival of Early Music, Spoleto Festival dei Due Mondi, Urbino Musica Antica and Adelaide Festival. She is a recording artist for ABC Classic, Obsidian Records, Brilliant Classics and Pinchgut Live, and the artistic director of Ensemble 642, dedicated to music for early plucked strings. Hannah is a

regular guest lecturer in historical harp at the University of Melbourne and her research has been published in the journals *Early Music* and *Eighteenth-Century Music*.

*Italian Baroque triple harp by Claus Hüttel, Düren, Germany, 2014, after the painting L'artista con la sua famiglia by Carlo Francesco Nuvolone, c.1650 (Pinacoteca di Brera, Milan).*



**Simon Martyn-Ellis** – Theorbo / Tenor viol

Simon Martyn-Ellis began playing the lute after finding the classical guitar repertoire too restrictive for ensemble performance: continuo collaborations remain a mainstay of his activities.

Simon returned to Australia in August 2019 after 17 years abroad, having lived and worked in first Germany for a decade, and then the United States. Intensely grateful for his experiences, he looks forward immensely to working with past, present and future colleagues from home and around the globe. You can hear him working within Pinchgut Opera, Van Diemen's Band, the Australian Chamber Orchestra and Notturmo.

His particular interests are in vocal works, Baroque and Romantic guitar repertoire, and finding the groove in Early Music. But really, he just has a great time making music with people, exploring the diversity and richness of the sounds of plucked strings from the 16th to the 19th centuries.

*Theorbo by Klaus Jacobsen, London, 2006*

*Tenor viol by Charlie Ogle, Oregon, 2017*

Membra Jesu Nostri pitch: A415, temperament: 1/8 comma mean tone



**Trent Suidgeest** – Lighting Designer

Trent Suidgeest's lighting designs includes the world premiere and national tour of Global Creatures/Sydney Theatre Company's *Muriel's Wedding The Musical*, Opera Australia's new repertory production of *Carmen*, *The Rabbits* and *The Eighth Wonder* on The Forecourt Steps.

Other highlights includes *The Tenant of Wildfell Hall*, *Appropriate*, *Hay Fever* and *Accidental Death of an Anarchist* (STC), *Prima Facie* (Griffin), *Betty Blokk-Buster Reimagined* and *44 Sex Acts in One Week* (Sydney Festival) and *The Seven Deadly Sins & Mahagonny Songspiel* (Red Line Productions).

Renowned for his flair for musicals, Trent's acclaimed work includes *The Lovers* (Bell Shakespeare), *Young Frankenstein*, *Dubbo Championship Wrestling* and *Calamity Jane* (Hayes Theatre Co), and *Rent* (Sydney Opera House).

Other concert credits include *Women of the Pietà* (Pinchgut Opera), *Paradisum*, *The Soprano*, and *Noel! Noel!* (Australian Brandenburg Orchestra), and *Considering Matthew Shepard* (Sydney Philharmonia Choirs).



## TEXTS

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### I. Ad pedes

#### SONATA

##### Tutti

Ecce super montes pedes evangelizantis  
et anunciantis pacem.

*Nahum 2: 1*

##### Aria - Soprano I

Salve mundi salutare,  
salve, salve  
Cruci tuae me aptare  
vellem vere, tu scis quare,  
da mihi tui copiam.

##### Soprano II

Clavos pedum, plagas duras,  
et tam graves impressuras  
circumplector cum affectu,  
tuo pavens in aspectu,  
tuorum memor vulnerum.

##### Basso

Dulcis Jesu, pie Deus,  
ad te clamo licet reus,  
praebe mihi te benignum,  
ne repellas me indignum,  
de tuis sanctis pedibus.

*Arnulf von Löwen*  
(c. 1200–1250)

##### Tutti

Ecce super montes pedes evangelizantis  
et anunciantis pacem.

##### Tutti

Salve mundi salutare,  
salve, salve  
Cruci tuae me aptare  
vellem vere, tu scis quare,  
da mihi tui copiam.

### I. To the Feet

#### SONATA

##### Tutti

Look, there on the mountains, the feet  
of one who brings good news,  
who proclaims peace!

*Nahum 1: 15*

##### Aria - First Soprano

Hail to you, the salvation of the world,  
Hail, hail, dearest Jesus!  
I desire to be nailed to the cross;  
you know well, why this is so.  
Give me the strength to do it.

##### Second Soprano

Let me lovingly embrace  
the nails in your feet, the cruel blows  
and the deep lacerations,  
fearful when I behold you  
and recall your wounds.

##### Bass

Dearest Jesus, pious God,  
I, a sinner, cry out to you;  
show your mercy,  
unworthy though I am, do not turn me  
away from your sacred feet.

*Arnulf of Louvain*  
(c. 1200–1250)

##### Tutti

Look, there on the mountains, the feet  
of one who brings good news,  
who proclaims peace!

##### Tutti

Hail to you, the salvation of the world,  
Hail, hail, dearest Jesus!  
I desire to be nailed to the cross;  
you know well, why this is so.  
Give me the strength to do it.

## TEXTS

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### II. Ad genua

#### SONATA IN TREMULO

##### Tutti

Ad ubera portabimini  
et super genua blandicentur vobis.  
*Isaiah 66: 12*

##### Aria - Tenore

Salve Jesu, rex sanctorum,  
spes votiva peccatorum,  
crucis ligno tanquam reus,  
pendens homo, verus Deus,  
caducis nutans genibus.

##### Alto

Quid sum tibi responsurus,  
actu vilis corde durus?  
Quid rependam amatori,  
qui elegit pro me mori,  
de dupla morte morerer.

##### Doi Soprani è Basso

Ut te quaeram mente pura,  
sit haec mea prima cura,  
non est labor nec gravabor,  
sed sanabor et mundabor,  
cum te complexus fuero.  
*Arnulf von Löwen*

##### Tutti

Ad ubera portabimini  
et super genua blandicentur vobis.

### II. To the Knees

#### SONATA IN TREMULO

##### Tutti

You shall be nursed, you shall be carried upon  
her hip, and bounced upon her knees.  
*Isaiah 66: 12*

##### Aria - Tenor

Hail to you, King of the saints,  
hope that has been bestowed to sinners,  
a man who, like a villain,  
is nailed to the cross; the true God,  
whose dead knees were broken.

##### Alto

How do I reply to you,  
hard-hearted wretch that I am?  
How do I repay the friend  
who chose to die for me,  
lest I should die twice?

##### Both Sopranos and Bass

To seek you out with a pure mind  
must be my first action;  
it will neither harm nor trouble me,  
rather I will be cleansed and healed  
when I can embrace you.  
*Arnulf of Louvain*

##### Tutti

You shall be nursed, you shall be carried upon  
her hip, and bounced upon her knees.

## TEXTS

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### III. Ad manus

#### SONATA

##### Tutti

Quid sunt plagae istae in medio  
manuum tuarum?

*Zechariah 13: 6*

##### Aria - Soprano I

Salve Jesu, pastor bone,  
fatigatus in agone,  
qui per lignum es distractus  
et ad lignum es compactus  
expansis sanctis manibus.

##### Soprano II

Manus sanctae, vos amplector  
et gemendo condelector,  
grates ago plagis tantis,  
clavis duris, guttis canctis,  
dans lacrimas cum osculis.

##### Alto, Tenore è Basso

In cruore tuo lotum  
me commendo tibi totum,  
tuae sanctae manus istae  
me defendant, Jesu Christe,  
extremis in periculis.

*Arnulf von Löwen*

##### Tutti

Quid sunt plagae istae in medio  
manuum tuarum?

### III. To the Hands

#### SONATA

##### Tutti

What are these wounds in  
your hands?

*Zechariah 13: 6*

##### Aria - First Soprano

Hail to you, Jesus, the good shepherd,  
exhausted in agony,  
broken on the wood,  
nailed to the wood  
your sacred hands, spread wide.

##### Second Soprano

Sacred hands, I cherish them  
and in tears I am nourished by them.  
I give thanks despite the many blows,  
the hard nails, and the sacred drops  
which I kiss tearfully.

##### Alto, Tenor, and Bass

Cleansed by your blood,  
I commend myself to you;  
may your blessed hands  
protect me, Jesus Christ,  
when I am in the hour of death.

*Arnulf of Louvain*

##### Tutti

What are these wounds in your hands?

## TEXTS

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### IV. Ad latus

#### SONATA

##### Tutti

Surge, amica mea, speciosa mea, et veni,  
columba mea in foraminibus petrae,  
in caverna maceriae.

*Song of Solomon 2: 13, 14*

##### Aria - Soprano I

Salve latus salvatoris,  
in quo latet mel dulcoris,  
in quo patet vis amoris,  
ex quo scatet fons cruoris,  
qui corda lavat sordida.

##### Alto, Tenore è Basso

Ecce tibi appropinquo,  
parce, Jesu, si delinquo,  
verecunda quidem fronte,  
ad te tamen veni sponte  
scrutari tua vulnera.

##### Soprano II

Hora mortis meus flatus  
intret, Jesu, tuum latus,  
hinc expirans in te vadat,  
ne hunc leo trux invadat,  
sed apud te permaneat.

*Arnulf von Löwen*

##### Tutti

Surge, amica mea, speciosa mea, et veni,  
columba mea in foraminibus petrae,  
in caverna maceriae.

### IV. To the Side

#### SONATA

##### Tutti

Arise, my love, my beautiful one and come away!  
You are my dove hiding  
in the hollows of a cliff.

*Song of Solomon 2: 13, 14*

##### Aria - First Soprano

Hail to you, side of my saviour,  
in you the sweetness of honey is hidden,  
in you the power of love is revealed,  
from which the blood flows forth  
and cleanses impure hearts.

##### Alto, Tenor, and Bass

I draw near to you,  
be merciful, although I have sinned;  
with humility  
I gladly stand before you  
and contemplate your wounds.

##### Second Soprano

Jesus, when the hour of my death  
comes upon me, let me stand by your side.  
When I die let my spirit enter you,  
lest some savage lion attack me,  
rather let me dwell with you for ever.

*Arnulf of Louvain*

##### Tutti

Arise, my love, my beautiful one and come away!  
You are my dove hiding  
in the hollows of a cliff.

## TEXTS

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### V. Ad pectus

#### SONATA

##### Alto, Tenore è Basso

Sicut modo geniti infantes rationabiles,  
et sine dolo concupiscite, ut in eo crescatis  
in salutem. Si tamen gustatis,  
quoniam dulcis est Dominus.

*1 Peter 2: 2,3*

##### Aria - Alto

Salve, salus mea, Deus,  
Jesu dulcis, amor meus,  
salve, pectus reverendum,  
cum tremore contingendum,  
amoris domicilium.

##### Tenore

Pectus mihi confer mundum,  
ardens, pium, gemebundum,  
voluntatem abnegatam,  
tibi semper conformatam,  
juncta virtutum copia.

##### Basso con Stromenti

Ave, verum templum Dei,  
precor, miserere mei,  
tu totius arca boni,  
fac electis me apponi,  
vas dives, Deus omnium.

*Arnulf von Löwen*

##### Alto, Tenore è Basso

Sicut modo geniti infantes rationabiles,  
et sine dolo concupiscite, ut in eo crescatis  
in salutem. Si tamen gustatis,  
quoniam dulcis est Dominus.

### V. To the Breast

#### SONATA

##### Alto, Tenor, and Bass

Be as nursing infants and  
yearn for the pure, spiritual truth  
as they do for milk;  
Thus, you shall grow strong for life.

*1 Peter 2: 2,3*

##### Aria - Alto

Hail to you, my Saviour, my God,  
dearest Jesus, my love,  
that I touch with trembling hands,

this sacred abode of love.

##### Tenor

Give me a pure, devoted,  
pious, sighing heart;  
make me forsake my own desires,  
make me always follow you  
and be as virtuous as you.

##### Bass with instrumental accompaniment

Hail to you, true temple of God,  
Show mercy to me,  
you are the shrine of all that is good,  
gather me among the chosen,  
precious vessel, God of all.

*Arnulf of Louvain*

##### Alto, Tenor, and Bass

Be as nursing infants and  
yearn for the pure, spiritual truth  
as they do for milk;  
Thus, you shall grow strong for life.

## TEXTS

---

### VI. Ad cor

#### SONATA

##### Doi Soprani è Basso

Vulnerasti cor meum, soror mea, sponsa.

*Song of Solomon 4: 9*

##### Aria - Soprano I

Summi Regis cor, aveto,  
te saluto corde laeto,  
te complecti me delectat  
et hoc meum cor affectat,  
ut ad te loquar animes.

##### Soprano II

Per medulam cordis mei,  
peccatoris atque rei,  
tuus amor transferatur,  
quo cor tuum rapiatur  
languens amoris vulnere.

##### Basso

Viva cordis voce clamo,  
dulce cor, te namque amo,  
ad cor meum inclinare,  
ut se possit applicare  
devoto tibi pectore.

*Arnulf von Löwen*

##### Doi Soprani è Basso

Vulnerasti cor meum, soror mea, sponsa.

### VI. To the Heart

#### SONATA

##### Both Sopranos and Bass

You have ravished my heart, my sister, my bride.

*Song of Solomon 4: 9*

##### Aria - First Soprano

Hail to you, heart of the supreme King,  
I greet you with joy in my heart,  
jubilant as I embrace you;  
it is my heart's desire that you  
should encourage me to speak to you.

##### Second Soprano

In the very profundity of the heart  
of this sinner  
who has pierced your heart in two,  
exhausted by the wounds of love,  
may your love inspire me.

##### Bass

With a renewed heart I call to you,  
truly, dearest heart, I love you;  
be close to my heart,  
so that it may, if possible,  
humbly touch yours.

*Arnulf of Louvain*

##### Both Sopranos and Bass

You have ravished my heart, my sister, my bride.

## TEXTS

---

### VII. Ad faciem

#### SONATA

##### Tutti

Illustra faciem tuam super servum tuum;  
salvum me fac in misericordia tua.

*Psalm 31: 17*

#### Aria - Alto, Tenore è Basso con Violini

Salve, caput cruentatum,  
totum spinis coronatum,  
conquassatum, vulneratum,  
arundine verberatum,  
facie sputis illita.

##### Alto

Dum me mori est necesse,  
noli mihi tunc deesse,  
in tremenda mortis hora  
veni, Jesu, absque mora,  
tuere me et libera.

##### Tutti

Cum me jubes emigrare,  
Jesu care, tunc appare,  
o amator amplectende,  
temen ipsum tunc ostende  
in cruce salutifera.

*Arnulf von Löwen*

##### Tutti

Amen.

### VII. To the Face

#### SONATA

##### Tutti

Let your face shine upon your servant  
and save me in your kindness.

*Psalm 31: 16*

#### Alto, Tenor and Bass with violin accompaniment

Hail to you, head obscured with blood,  
crowned with a crown of thorns,  
crushed, wounded,  
beaten with staves,  
your face tainted by spit.

##### Alto

When I have to die  
do not forsake me,  
in the hour of my death  
come to me, Jesus; do no tarry,  
guard me, set me free.

##### Tutti

When it is my time to die,  
dear Jesus, appear,  
my beloved, let me embrace you;  
come and reveal yourself to me  
on the healing cross.

*Arnulf of Louvain*

##### Tutti

Amen.

## TEXTS

---

### **Laudate, pueri, Dominum, BuxWV69**

#### **Soprano 1, Soprano 2**

Laudate, pueri, Dominum,  
laudate nomen Domini.

Sit nomen Domini,  
sit benedictum ex hoc nunc et usque  
in saeculum,  
a solis ortu usque ad occasum

Laudabile nomen Domini excelsus super  
omnes gentes

Dominus et super coelos gloria eius.  
Quis sicut Dominus, Deus noster,  
qui in altis habitat et humilia respicit in  
coelo et in terra,  
suscitans a terra in opem de stercore  
erigens pauperum,  
ut colloset eum cum principibus populi sui,  
qui habitare facit sterilem  
in domo matrem filiorum laetantem.  
*Psalm 113*

Gloria Patri et filio et spiritui Sancto

sicut erat in principio  
et nunc et semper et in saecula saeculorum.  
Amen.

### **Praise ye the Lord, BuxWV69**

#### **Soprano 1, Soprano 2**

All praise the name of the Lord,  
praise the name of the Lord.  
Blessed be the name of the Lord  
from this time forth and  
for evermore.

From the sun's rising in the east to its setting in  
the west, the Lord's name is to be praised.  
The glory is above all nations, and

his glory above the heavens.  
Who is like the Lord our God  
who dwells on high, but humbles himself to  
all things in heaven and in the earth?  
He lifts the poor out of the dust  
and lifts the needy out of the dunghill,  
that he sets them with the princes of his people.  
He makes the barren fruitful  
and be a joyful mother of children.  
*Psalm 113*

Glory be to the Father, to the Son and to the  
Holy Spirit;  
as it was in the beginning,  
is now and forever shall be, world without end.  
Amen.

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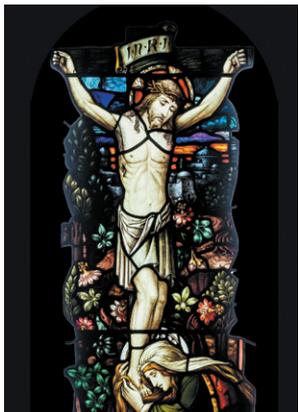
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*Erin Helyard conducts Monteverdi's Vespers. Photo by Lando Rossi.*

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A woman is the central figure, wearing a large, vibrant peacock feather headdress and a butterfly mask with orange and black wings. She is dressed in a light-colored, off-the-shoulder gown and a necklace. In her left hand, she holds a glass of wine. The background is dark and textured, with draped fabric on the left side.

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