

**BUXTEHUDE:** Membra Jesu Nostri

Vox Scaniensis/ Peter Wallin

LAWO 10—59 minutes

In the past 25 years, Membra Jesu Nostri has become one of the most commonly recorded works of Dietrich Buxtehude; and this is my fourth review since 2011. The recording by Daniel Hyde and Laurence Dreyfus with the ensemble Phantasm and the Choir of Magdalen College, Oxford (Opus Arte 9023; Sept/Oct 2014) was on my Critics Choice list for 2014. The other recordings are also very fine, including the one by Emma Kirkby and Michael Chance with the Purcell Quartet and Fretwork (Chandos 775; May/June 2011) and Brian Schmidt with the Duke Vespers Ensemble and Cappella Baroque (MSR 1530; May/June 2015).

Vox Scaniensis, directed by Peter Wallin, shows every bit as much polish as the earlier groups. Each of the cantatas that make up Membra Jesu Nostri meditates on one of the seven wounds Christ suffered in the course of the passion. They begin with a sonata followed by a sequence of recitatives, arias, and choruses. The two choruses of Cantata III, both beginning 'Quid Sunt Plagae', are particularly striking. They offer good representative illustrations of how this choir likes to lean into dissonances to bring out the inner meaning of the text, in this case concerning the wounds in Christ's hands. Texts and notes are in English.

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