



EGON KRACHT
STABAT MATER

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STABAT MATER STABAT PATER

1. Stabat mater dolorosa 6.00
2. Quis est homo qui non fleret, matrem si videret 3.38
3. Hij huilt 4.41
4. Stabat pater dolorosus 1.41
5. Tranen 1.46
6. Pater unigeniti 1.37
7. Quis est homo qui non fleret, patrem si videret 2.33
8. Pro peccatis 2.51
9. Eia mater, fons amoris 6.14
10. Ik droeg jou op mijn schouders 5.00
11. Pater, istud agas 8.33
12. Jij 5.46
13. Hij dooft, mijn kaars 4.50
14. Fac, ut portem 2.42
15. Hij kijkt 3.44
16. Cum sit hinc exire 4.32

total time 66.18

Egon Kracht & The Troupe:

Elisa Roep - soprano [Mater]

Mark Omvlee - tenor [Pater]

Antje Lohse - contralto

Angelo Verploegen - flugelhorn

Jakob Klaasse - Hammond organ

Noortje Braat - violin

Diederik van Dijk - cello

Egon Kracht - double bass

Stabat Mater Dolorosa is an original Latin poem from the 13th century,
written by an anonymous Franciscan friar

Music, text assembly and adaptation: Egon Kracht

Dutch texts: Noortje Braat, P.F. Thomése (12.*) and A.F.Th. van der Heijden (13.**)

Latin text adaptation (Stabat Pater Dolorosus): Jaap Toorenaar

English translation: Herman te Loo

A&R Challenge Records: Marcel van den Broek & Angelo Verploegen

Executive producer: Bert van der Wolf

Recording: Northstar Recording Services BV

Producer, editing, mix & mastering: Bert van der Wolf

Recording assistant: Brendon Heinst

Recorded at: The Evangelisch Lutherse Church, Haarlem, The Netherlands

Recording dates: 28 & 29 November 2013

Photography: Brendon Heinst

Art Direction: Marcel van den Broek

Design: Juan Carlos Villarroël

More info: www.challengerecords.com | www.spiritofturtle.com | www.thetroupe.nl





Stabat Mater Stabat Pater is the third passion work I've written over a ten year period. It completes a triptych of modern religious pieces in which suffering is central. In contrast to other passion works this theme doesn't necessarily revolve around Jesus' death on the cross. As a non-believer I prefer to stress the human aspect in ancient religious writings. Friendship, love of one's neighbour and treason remain the major topics, but their perception is taken out of religious context.

For the St. Matthew's Passion, my instrumental reworking of Bach's masterpiece from 2002 my starting point as a composer was: What will remain of the spiritual content if you leave out the lyrics? 'Thank god' the attempt was successful; bare to the bone Bach's music still manages to touch the listener's soul directly. In his libretto for my Judas Passion Jeroen van Merwijk drew upon the Gospel of Judas Iscariot, rediscovered in 2005. In this Judas doesn't appear as the bad guy, but as Jesus' best friend. Jesus asks Judas to betray him as the ultimate act of friendship. It puts Judas in a mental torture, making it Judas' passion. The staged version of the Judas Passion premiered in 2010.

In the beginning Stabat Mater Stabat Pater was simply a musical setting of the famous 13th century poem Stabat Mater Dolorosa. This was written by an anonymous monk, and in the history of music many composers have set it to music. Gradually I felt the need to give the father a role in the story: A man who is joining his wife in mourning their child's death. It's a situation which can often tear a family apart, for quite often the parents can't share their grief. This is the subject matter that lies at the heart of Stabat Mater Stabat Pater.

I adapted the original poem in places and gave the father a voice. I also wanted to use text material of a secular nature. Upon my request Jaap Toorenaar made a 'male' adaptation of the Stabat Mater Dolorosa ('Stabat Pater Dolorosus'). I asked my wife, Noortje Braat, to write some contemplative lyrics in Dutch and I took some lines from novels by the Dutch authors A.F.Th. van der Heijden and P.F. Thomése. This all resulted in a libretto in which Latin and Dutch texts stand side by side. Thus both the mother and the father are given a voice, and the parents' grief over the loss of a child is put into a secular context.

In addition to the father and the mother a third voice is introduced: the 'good friend of the family', who stands by the parents in a period of mourning.

Stabat Mater Stabat Pater is performed by The Troupe, my own ensemble, which has helped me perform many musical and theatrical projects. For every new composition The Troupe's line-up is different. I will pick the musicians who will best suit the particular overall sound I have in mind. At the same time I will write for the individual performer what best suits him or her, making use of their musical strengths. This particular incarnation of The Troupe is of a wondrous beauty, making for a splendid performance of the composition. Right on the nose, with an intensity that befits the work. One Dutch newspaper, in a review of the 2011 premiere, called Stabat Mater Stabat Pater a 'modern classic'. The whole Troupe should take that compliment as it was intended.

Egon Kracht

[1] Stabat mater dolorosa

Stabat mater dolorosa
Iuxta crucem lacrimosa
Dum pendebat filius

*The grieving mother stood weeping
Beside the cross
Where her son was hanging*

Cuius animam gementem
Contristatam et dolentem
Pertransivit gladius

*Her lamenting soul
Compassionate and grieving
Was pierced by a sword*

O, quam tristis et afflicta
Fuit illa benedicta
Mater unigeniti

*O, how sad and afflicted
Was that blessed
Mother of an only-begotten son*

Quae maerebat et dolebat
et tremebat

*She who mourned and grieved
and trembled*

Mater unigeniti
Quae maerebat et dolebat
et tremebat

*Mother of an only-begotten son
She who mourned and grieved
and trembled*

Dum videbat nati poenas incliti

Looking at the pains of her great son

[2] Quis est homo qui non fleret,
matrem si videret

Quis est homo qui non fleret
Matrem si videret
In tanto supplicio?

*Who would not weep
Seeing a mother
In such agony?*

Quis non posset contristari
Matrem contemplari
Dolentem cum filio?

Mater unigeniti
Quae maerebat et dolebat et
tremebat

[3] Hij huilt

Hij huilt
De man met de grove handen
Hij huilt
Hij huilt het bloed naar zijn wangen
Hij huilt

Zijn sterke borst zonder weerstand
Hij die alles maken kan, huilt met lege
handen

Het mooiste ooit gemaakt
Het liefste voortgebracht
Lijdt

*Who would not be saddened
Watching a mother
Suffering with her son?*

*Mother of an only-begotten son
She who mourned and grieved and
trembled*

*He is weeping
The man with the rough-hewn hands
He is weeping
He is weeping the blood down his cheeks
He is weeping*

*His strong breast offers no resistance
He who can make everything is weeping,
empty-handed*

*The greatest ever made
The dearest ever produced
Is suffering*

[4] Stabat pater dolorosus

Stabat pater dolorosus
Iuxta crucem lacrimosus
Dum pendebat filius

*The grieving father stood weeping
Beside the cross
Where his son was hanging*

Cuius animam gementem
Contristatam et dolentem
Pertransivit gladius

*His lamenting soul
Compassionate and grieving
Was pierced by a sword*

O quam tristis et afflictus
Fuit ille benedictus
Pater unigeniti

*O, how sad and afflicted
Was that blessed
Father of an only-begotten son*

[5] Tranen

Tranen, zoute tranen
Zoute tranen nagelen hem vast als door
zijn borst geslagen

*Tears, salty tears
Salty tears nail him down, as if driven
through his chest*

[6] Pater unigeniti

Pater unigeniti
Qui maerebat et dolebat
et tremebat
Dum videbat nati poenas incliti

*Father of an only-begotten son
He who mourned and grieved
and trembled
Looking at the pains of his great son*

[7] Quis est homo qui non fleret,
patrem si videret

Quis est homo qui non fleret
Patrem si videret
In tanto supplicio?

Quis non posset contristari
Patrem contemplari
Dolentem cum filio?

[8] Pro peccatis

Pro peccatis suae gentis
Vidit Iesum in tormentis
Et flagellis subditum

Vidit suum dulcem natum
Morientem desolatum
Dum emisit spiritum

*Who would not weep
Seeing a father
In such agony?*

*Who would not be saddened
Watching a father
Suffering with his son?*

*For the sins of his people
She saw Jesus in torment
And subjected to the scourge*

*She saw her sweet son
Dying, forsaken
While he gave up the ghost*

[9] Eia mater, fons amoris

Eia mater, fons amoris
Me sentire vim doloris
Fac, ut tecum lugeam

*O mother, fountain of love
Make me feel the power of your sorrow
So that I may grieve with you*

Eia mater, fons amoris
Me sentire vim doloris
Fac, ut tecum lugeam
Fac, ut ardeat cor meum
In amando, in amando

*O mother, fountain of love
Make me feel the power of your sorrow
So that I may grieve with you
Grant that my heart may burn
In loving, in loving*

Eia mater, fons amoris
Me sentire vim doloris
Fac, ut tecum lugeam
Fac, ut ardeat cor meum
In amando

*O mother, fountain of love
Make me feel the power of your sorrow
So that I may grieve with you
Grant that my heart may burn
In loving*

In amando Iesum
Ut sibi placeam

*In loving Jesus
That I may please him*

Eia pater, fons amoris
Me sentire vim doloris
Fac, ut tecum lugeam
Fac, ut ardeat cor meum
In amando Iesum

*O father, fountain of love
Make me feel the power of your sorrow
So that I may grieve with you
Grant that my heart may burn
In loving Jesus*

In amando Christum Deum
Ut sibi complacem

In amando

[10] Ik droeg jou op mijn schouders

Ik droeg jou op mijn schouders
Jij het lot van de wereld
Een man, een Heer
Ik voel je weer
Mijn eersteling kriebelend in mijn nek
Zo eeuwig als jij zal zijn
Blijft die herinnering voor mij

Wat moet een vader
Met het bloed uit de bleke handen van
zijn zoon
En uit zijn bleke voeten
Die altijd doelgericht
Hun richting kozen
En liepen waar ze moesten gaan
Wat ik ook riep
Je trok je er toch niks van aan

*In loving Jesus
That I may please him*

In loving

*I carried you upon my shoulders
You carried the world's fate
A man, a Lord
I can feel you again
My firstborn tickling at my neck
As eternal as you will be
So this memory will be for me*

*What does a father want
With the blood from his son's pale hands
And from his pale feet
That always purposefully
Chose their direction
And walked where they needed to go
Whatever I called
You couldn't be bothered*

God, wat was ik trots
En wat was je me een raadsel
Jouw weg begreep
ik niet
Maar wat kon ik doen
Wat kun je doen
Als een zoon zijn vader
te boven gaat?

Ik droeg jou op mijn schouders
Jij het lot van de wereld

[11] Pater, istud agas

Pater, istud agas
Crucifixi fige plagas
Cordi meo valide

Pater, istud agas
Tui nati vulnerati
Tam dignati pro me pati
Poenas mecum divide

Fac me vere tecum flere
Crucifixo condolere
Donec ego vixero

Iuxta crucem tecum stare
Te libenter sociare
Et me tibi sociare
In planctu desidero

*God, how proud I was
And you were ever the enigma to me
I couldn't understand where you
were going
But what could I do
What can you do
When a son is beyond his
father's comprehension?*

*I carried you upon my shoulders
You carried the world's fate*

*Father, please do this
Imprint the wounds of the crucified
Deep into my heart*

*Father, please do this
Of your wounded son
Who so deigned to suffer for me
Let me share the pain*

*Let me sincerely weep with you
Bemoan the crucified
For as long as I live*

*To stand beside the cross
Together with you
And gladly share the weeping
This is what I desire*

Mater, istud agas
Crucifixi fige plagas
Cordi meo valide

Tui nati vulnerati
Tam dignati pro me pati
Poenas mecum divide

Fac me vere tecum flere
Crucifixo condolere
Donec ego vixero

Fons amoris
Me sentire vim doloris
Fac, ut tecum lugeam
Fac, ut ardeat cor meum
In amando Iesum

Fons amoris

*Mother, please do this
Imprint the wounds of the crucified
Deep into my heart*

*Of your wounded son
Who so deigned to suffer for me
Let me share the pain*

*Let me sincerely weep with you
Bemoan the crucified
For as long as I live*

*Fountain of love
Make me feel the power of your sorrow
So that I may grieve with you
Grant that my heart may burn
In loving Jesus*

Fountain of love

[12] Jij

Jij hebt je uit de wereld teruggetrokken
Je weer aan ons toevertrouwd
Jij hebt je uit de wereld teruggetrokken
Je weer aan ons toevertrouwd
De wereld is gaan bestaan uit plekken
waar jij niet bent
De tijd uit momenten zonder jou *

*You have withdrawn from the world
Entrusted yourself to us again
You have withdrawn from the world
Entrusted yourself to us again
The world now consists of places where
you're not
Time consists of moments without you **

[13] Hij dooft, mijn kaars

Hij dooft, mijn kaars, hij dooft,
mijn zoon
Hoe vind ik nu de weg in het donker?

*It dims, my candle, he dims,
my son
How can I find my way in the dark now?*

Het mooiste dat je mij gegeven hebt,
is gevoel van eigenwaarde
Toen ik jou in volle bloei zag, groeide bij
mij de trots
Wie had bijgedragen aan het voortbren-
gen van zo'n schitterend mens
Moet zelf wel enige kwaliteit bezitten
Nu ik je weer heb moeten loslaten,
is het met mijn trots slecht gesteld
Alsof uit jou voortgekomen, zij ook
weer in jou verdwenen is
Ik heb je voortgebracht, maar niet
kunnen behouden
Ik ben niets meer waard **

*The greatest you have given me is a sense
of self-esteem
When I saw you in full bloom,
my pride grew
He who had contributed to the produc-
tion of such a beautiful human being
Must possess some qualities himself
Now that I've had to let you go, my pride
is in a sorry state
As if, coming forth from you, it has simi-
larly disappeared in you
I've produced you, but I could not keep
you
I'm not worth anything anymore ***

Jij dooft
Met jou dooft mijn kaars
Jij stak hem aan en hield 'm brandend

Mijn trots, mijn zin
Mijn trots, mijn zin
Mijn zoon, zeg mij:
Hoe vind ik nu de weg in het donker?

[14] Fac, ut portem

Fac, ut portem filii mortem
Passionis fac consortem
Et plagas recolere

Fac me plagis vulnerari
Cruce hac inebriari
Ob amorem filii

Inflammatum et accensum
Per te sim defensum
In die iudicii

*You dim
With you my candle dims
You lighted it and kept it burning*

*My pride, my sense
My pride, my sense
My son, tell me:
How can I find my way in the dark now?*

*Grant that I may bear the death of the son
Share his passion
And contemplate his wounds*

*Let me be wounded with his wounds
Inebriated by the cross
Because of the love for the son*

*Inflamed and set on fire
may I be defended by you
on the day of judgement*





[15] Hij kijkt

Hij kijkt
De man met de grove handen,
hij kijkt
Hij kijkt het licht terug naar zijn zoon
Hij kijkt

*He is watching
The man with the rough-hewn hands,
he is watching
He is watching the light back to his son
He is watching*

Zijn oude nek gebogen
Een korte siddering
Hij die hem nooit goed kon zien
Kijkt met grote ogen

*His old neck bent
A short shudder
He who could never see him very well
Is watching with eyes wide open*

Met verwijde blik ziet hij
zijn zoon
En beseft hij tot zijn schrik dat hij hem
nu pas begrijpt

*With a broadened view he is watching
his son
To his dismay he realizes that he didn't
understand him until now*

Pater

Father

[16] Cum sit hinc exire

Cum sit hinc exire
Da per patrem
me venire
Ad palmam victoriae

*When it is time to pass away
Grant that through your father I may
come
To the palm of victory*

Quando corpus morietur
Fac, ut animae donetur
Paradisi gloria

*When my body dies
Grant that to my soul is given
The glory of paradise*

Cum sit hinc exire
Da per matrem
me venire
Ad palmam victoriae

Quando corpus morietur
Fac, ut animae donetur
Paradisi gloria

*When it is time to pass away
Grant that through your mother
I may come
To the palm of victory*

*When my body dies
Grant that to my soul is given
The glory of paradise*

Special thanks to:

All members of The Troupe for their dedication and support, especially Angelo Verploegen who brought the right parties together for the release of this CD.

Noortje Braat, Jaap Toorenaar, A.F.Th. van der Heijden and P.F. Thomése for their inspiring textual contributions.

Bert van der Wolf for believing in this work and making this CD possible with his magnificent recording technique.

My dear parents, for their unceasing support, in whatever form.

Marianne Selleger (contralto) for her dedication to the production of Stabat Mater Stabat Pater. Unfortunately she couldn't make the recordings.

And finally I want to thank everyone who made some sort of contribution to the realization of this work: Maarten, Maarten, Jan-Peter, Marcel, Ellen, Nikki, Monique, Guus, Herman and Brendon.

This High Definition Surround Recording was Produced, Engineered and Edited by Bert van der Wolf of NorthStar Recording Services, using the 'High Quality Musical Surround Mastering' principle. The basis of this recording principle is a realistic and holographic 3 dimensional representation of the musical instruments, voices and recording venue, according to traditional concert practice. For most older music this means a frontal representation of the musical performance, but such that width and depth of the ensemble and acoustic characteristics of the hall do resemble 'real life' as much as possible. Some older compositions, and many contemporary works do specifically ask for placement of musical instruments and voices over the full 360 degrees sound scape, and in these cases the recording is as realistic as possible, within the limits of the 5.1 Surround Sound standard. This requires a very innovative use of all 6 loudspeakers and the use of completely matched, full frequency range loudspeakers for all 5 discrete channels. A complementary sub-woofer, for the ultra low frequencies under 40Hz, is highly recommended to maximally benefit from the sound quality of this recording.

This recording was produced with the use of Sonodore microphones, Avalon Acoustic monitoring, Siltech Mono-Crystal cabling and dCS- & Merging Technologies converters.

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