



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

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**More info:** [www.challengerecords.com](http://www.challengerecords.com) | [www.spiritofturtle.com](http://www.spiritofturtle.com) | [www.thetroupe.nl](http://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?

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

Mater unigeniti  
Quae maerebat et dolebat et  
tremebat

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

[3] Hij huilt

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

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

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

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

Het mooiste ooit gemaakt  
Het liefste voortgebracht  
Lijdt

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

[4] Stabat pater dolorosus

Stabat pater dolorosus  
Iuxta crucem lacrimosus  
Dum pendeat 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 afflicta  
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?

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

Quis non posset contristari  
Patrem contemplari  
Dolentem cum filio?

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

[8] Pro peccatis

Pro peccatis suae gentis  
Vidit Iesum in tormentis  
Et flagellis subditum

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

Vidit suum dulcem natum  
Morientem desolatum  
Dum emisit spiritum

*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

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

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

In amando Iesum  
Ut sibi complaceam

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

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

*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*

*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 Jesus  
That I may please him*

*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 complaceam

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

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

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

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

[14] Fac, ut portem

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

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

Fac me plagis vulnerari  
Cruce hac inebriari  
Ob amorem filii

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

Inflamatus et accensus  
Per te sim defensus  
In die iudicii

*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

*When it is time to pass away  
Grant that through your mother  
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*

### Special thanks to:

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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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