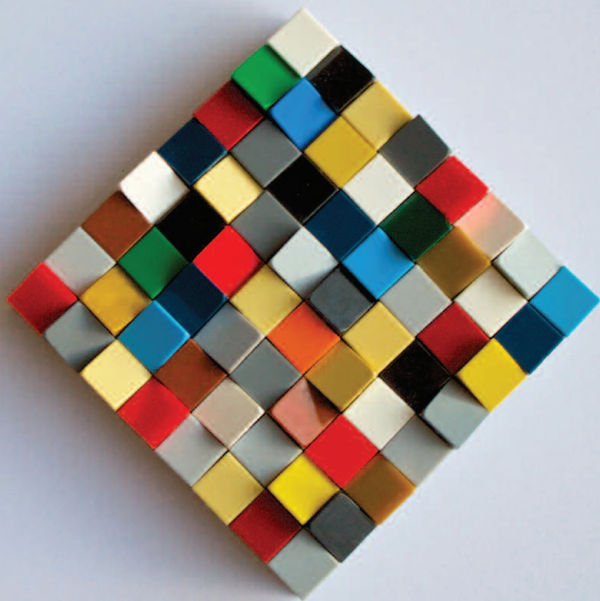


Jeroen Van Veen

Piano Music



5CD

Jeroen van Veen b.1969

Piano Music

Compact Disc 1

77'45

Minimal Preludes, Book III

- | | | |
|---|--|-------|
| 1 | No.25 (2008) in A minor | 8'58 |
| 2 | No.26 (2009) in B flat minor
<i>Homage to Philip Glass and
dedicated to Nicolas Horvath</i> | 12'26 |
| 3 | No.27 (2011) in C minor** | 2'15 |
| 4 | No.28 (2010) in F minor | 32'41 |
| 5 | No.29 (2010) in D flat | 8'41 |
| 6 | No.31 (2011) in B flat minor | 7'47 |
| 7 | No.37 (2012) 'Goodbye Nokia' in
A minor** (piano four hands) | 4'54 |

Compact Disc 2

74'50

Minimal Preludes, Book IV

- | | | |
|---|---|-------|
| 1 | No.32 (2011) in B minor | 7'36 |
| 2 | No.33 (2011) in A minor**
(piano four hands) | 12'14 |
| 3 | No.34 (2011) in F minor | 6'00 |

- | | | |
|---|--|------|
| 4 | No.35 (2011 rev. 2014) in C minor**
(arranged for two pianos and organ bass
line; original composition for organ solo)
<i>Dedicated to Aart Bergwerff</i> | 7'57 |
|---|--|------|

- | | | |
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| 5 | No.36 (2012) in A minor**
(piano four hands) | 8'45 |
|---|---|------|

- | | | |
|---|-------------------------------|-------|
| 6 | No.38 (2013) in C sharp minor | 14'22 |
|---|-------------------------------|-------|

- | | | |
|---|--|------|
| 7 | Ballade for Frank (2012)***
(piano and carillon) | 8'16 |
|---|--|------|

*Commissioned by and written for
Museum Boijmans Van Beuningen
and their Sarkis exhibition in Submarine
Warf (2012); dedicated to Frank Steijns*

- | | | |
|---|---|------|
| 8 | Slash (2012)** (prepared pianos)
<i>Commissioned by The Holland Dance
Festival; dedicated to Itzik Galili</i> | 9'36 |
|---|---|------|

Compact Disc 3

78'25

- | | | |
|---|---|-------|
| 1 | Incanto No.3 (2010)** (two pianos) | 16'50 |
|---|---|-------|

- | | | |
|---|--|------|
| 2 | Minimal Blurr (2014)*
(piano & tape) | 7'22 |
|---|--|------|

Incanto No.4 (2011)

- | | | |
|---|-----------------------|-------|
| 3 | Part I** (two pianos) | 27'29 |
|---|-----------------------|-------|

- | | | |
|---|------------------------|-------|
| 4 | Part II** (two pianos) | 12'56 |
|---|------------------------|-------|

- | | | |
|---|-------------------------|-------|
| 5 | Part III** (two pianos) | 13'46 |
|---|-------------------------|-------|

Compact Disc 4		5	Soundscape: Oud-Maarsseveen	1'10	
		6	Structures	4'12	
The Four Elements (2014)		7	Soundscape: A10 near Amsterdam	3'22	
1	Air* (piano & tape)	7'03	8	Density	3'36
2	Water* (piano & tape)	5'17	9	Space	3'12
3	Earth* (piano & tape)	10'17	10	Soundscape: Passing Trains	1'05
4	Fire* (piano & tape)	7'05	11	On the Train	2'44
5	Repeating History	21'04	12	Rollercoaster	0'44
	(2010 rev. 2014)** (two pianos)		13	On our way to?	1'29
6	Molly (2013)**	27'30	14	In Holland	1'42
	(two pianos or four pianos)		15	Soundscape: Amsterdam	1'36
	<i>Dedicated to Sandra Mol</i>		16	Industrial threat	5'31
Compact Disc 5		78'46	17	Soundscape: Industry	1'38
NLXL (2011) (two pianos, digital pianos, organ, synthesizers, toy pianos and tape)			18	Incanto 03, 7 notes on 7 instruments	8'59
<i>Written for the movie NLXL; dedicated to Karel Tomeï</i>			19	Soundscape: Extrema	0'18
1	Soundscape: North Sea	1'38	20	On the beat	3'27
2	NLXL I: Opening	6'45	21	NLXL	0'16
3	Soundscape: The dunes	1'10	22	Who will win?	5'08
4	NLXL II: Going down	2'30	23	Soundscape: Zaanse Schans	1'14
			24	Sliced country	5'43
			25	Heartbeat	0'07
			26	Music box playing NLXL waltz	0'31
			27	NLXL III	8'48

Jeroen van Veen *piano*

*piano & tape

** with Sandra van Veen, piano four hands or two pianos

***with Frank Steijns, carillon

LEGO® Music

From a young age I felt connected to minimal music. I have played the works of composers like Philip Glass, Steve Reich, John Adams, Simeon ten Holt and many others, and I regularly perform many of their pieces all over the world. I am fascinated with composing minimalist works for multiple pianos; achieving maximum product with minimal tools (notes).

As a child I listened enchantedly to Igor Stravinsky's *Sacre de Printemps* for four pianos. The score was not available and my piggy bank contained too little pocket-money to buy the sheet music, so my brother and I began to notate the score ourselves.

These invaluable childhood years were well spent on solfège practice and learning about harmony, skills I happily apply in my daily work. In addition to writing down the *Sacre*, playing piano cadences and improvising on a set of simple chords has helped me a lot in becoming a proficient composer. But the best preceptor was my teacher in harmony at Utrechts Conservatory: Wim Witteman; he could bring music to its essence.

Both colleagues and teachers questioned my preference for minimal music. Not the future, they thought. I was utterly convinced that repetitive tonal music had very much future potential. I am also attracted to the required interaction among the performers in musical works by composers like Simeon ten Holt. It creates variation for both the performers and the audience.

Repetitions of motifs ('LEGO® bricks') within a composition is not new; it occurs in Soler's *Fandango*, Bach's *Chaconne* and Pachelbel's *Canon*!

Around the millennium I made several recordings of music by Glass, ten Holt and Pärt, after which I started collecting works from the whole spectrum of minimal music. There are now two 10CD boxes of the 'Minimal Piano Collection', and I have recorded the complete works of Simeon ten Holt in boxes of 11 and 5 CDs respectively.

As a Brilliant Classics producer I am responsible for the idea, repertoire, recording, editing and mastering of CDs. In addition to producing CDs and performing concerts, the element of composing has always stayed with me. Throughout the years I have always continued to write music without subsidiaries, for I felt obligated to do so. After the first volume of *24 Minimal Preludes*, written between 1999 and 2003, I continued to work on this series. Furthermore I composed solo, duo and four-hand pieces for piano, pieces for piano in combination with either organ, Hang, voice or

carillon, pieces for prepared pianos, and various ensemble pieces. Some of these 100+ compositions are performed globally by many performers, most of which can be heard in the media regularly.

Besides some other pieces, this new set contains follow-up pieces of the *Minimal Preludes*. My style is characterised by a specific layering of time signatures like 5/8, 7/8, 11/8 and 13/8. All works I compose with the distinct physical qualities of the instrument in mind. I frequently call my works 'LEGO® music' because they are composed of many individual components – or 'bricks', as it were. The idea behind this is to create variation. The word LEGO® refers to the Danish phrase 'leg godt', which means 'to play well'. Many motifs reappear in various works, like LEGO® bricks in LEGO® structures do. Even though my music has both a melodic and rhythmic component, there is the absence of a typically Western musical development. Rather, the performers play a key part in deciding what a piece will sound like in the end. I hope you'll enjoy listening to LEGO® music as much as I enjoyed creating it!

Incanto

Incanto is a series of compositions for two or more keyboards based on a minimal motif. The music develops slowly, using various techniques such as speeding slowing, while the main drone continues. The repetitions are preferably to be played all differently, using accents, colours and pedal (depending on the performers). The result is a journey through the changing sound of instruments. I wrote the piece for piano, but it can be played at any keyboard instrument, or combination. The name 'Incanto' refers to my first coffee machine (which had a specific sound and continuous rhythm).

NLXL

When I first caught a glimpse of *NLXL*, a book by the photographer Karel Tomei, I was deeply impressed by its images of familiar-yet-indistinct patterns in the landscape, as seen from the air. Drastic changes in perspective become apparent only when you observe the views of Holland from

the sky. The photos made me wonder if I could convert *NLXL* into a mixture of music and soundscapes. Having sought permission from Tomeï, I started reorganising the photos into categories to make a multitrack recording with a variety of keyboard instruments.

As a musical composition, *NLXL* is composed primarily of seven distinct notes of the scales. As notes follow in ascending order they create the impression of audibly taking to the air, whereas dropping lines of notes represent looking down on the world below. If you look down over the landscape of Holland from the air, you'll notice how it appears as a configuration of individual jigsaw pieces fitting together neatly. This concept gave me the blueprint for the composition. Large segments versus the smaller parts of the landscape are expressed in longer and shorter notes. As landscape ingredients repeat themselves to form the jigsaw, so do an array of motifs produce a similar jigsaw for the ears. The scattered vegetation found is transformed into variations of these motifs. There is an unusually close relationship between the photographs and the music: instead of simply looking at the landscapes and seashores, you can also hear them, not only in the soundscape recordings but the music for the keyboards. The continuous refinement of the roads into streets and eventual paths is recomposed in an unceasing advancement of detail in the motifs.

Each instrument carries a symbolic weight of association. The striking red toy piano represents a country in the midst of others much larger than itself. It is first to play the *NLXL* theme, thereby revealing his identity to his larger counterparts. One of the latter is an organ: organ sounds are a reflection of the high organ density found in inner Holland. Harpsichords symbolise old music tradition, as opposed to synthesizers, which represent a completely different, modern culture. The *NLXL* composition includes various soundscapes. A soundscape is a collage of sound recordings from a particular location. A collage it is indeed: recordings are categorically scattered throughout the musical piece. The location in this respect is rather extensive: The Netherlands as a whole. I have been to countless spots to record the diversity of sounds. One time, when I thought I had found the ultimate site of quietness, I was holding the tape recorder, and noticed how still there was this vast arrangement of sounds in the middle of the fields and flowers. Enjoy listening to a finely tuned mixture of music and soundscapes and get taken away to the skies!

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Translation: Joeri van Veen

Frank Steijns

Frank Steijns (b.1970) was born to the sound of bells in the Christmas night. He studied carillon at the Royal Carillon School in Mechelen (Belgium), where in 1991 he graduated summa cum laude. At the Lemmens Institute in Leuven he studied violin, music theory and conducting.

He is carillonneur of several cities in the south of The Netherlands: Maastricht, Heerlen and Weert. He also plays the violin in the Johann Strauss Orchestra of André Rieu (nationwide), with an estimated audience number of more than 100 million. From 2006–2013 Frank toured with a self-designed mobile carillon of 43 bells with the André Rieu orchestra throughout the world, giving concerts in all the major cities of North America, South America, Australia, Europe and Japan.



Sandra van Veen

Sandra van Veen studied with the Norwegian pianist Håkon Austbø at the Conservatory in Utrecht, graduating in 1992. She made her professional debut with her husband Jeroen in a performance of *Canto Ostinato* during Lek Art (Culemborg). The concert was recorded live, with the CD selling in more than 40 countries worldwide. Many more CDs and concert engagements followed after this success.

Sandra has built much of her career in performing the music of Ten Holt, but she also plays other kinds of repertoire, ranging from classical works like *Carmina Burana*, *The Planets* and *Rhapsody in Blue* to tangos and *Tubular Bells* (Mike Oldfield) for four pianos. She has premiered several pieces by Dutch composers such as J. Andriessen (in Russia) and Ten Holt (in Canada), and has performed as far afield as Miami and Novosibirsk (Russia). She takes part in many projects in Holland as well as abroad, and has also recorded many CDs for various labels, with several of her concerts and projects have been broadcasted on radio, television and the internet. A highly respected teacher, she is a co-founder of the Lek Art Foundation and the Simeon ten Holt Foundation. She runs her own company 'De Walnoot', which is based in Culemborg, The Netherlands.

www.pianoduo.org

Jeroen van Veen



‘Dutch pianist and composer Jeroen van Veen, the leading exponent of minimalism in Holland today.’

Alan Swanson (*Fanfare*)

Jeroen van Veen, born in 1969, started playing the piano at the age of seven, later studying at the Utrecht Conservatory with Alwin Bär and Håkon Austbø, and passing the Performing Artists’ Exam in 1993. Van Veen has played with orchestras conducted by Howard Williams (Adams), Peter Eötvös (Zimmermann) in Amsterdam, Utrecht, Vienna and Budapest, and in the United States with Neal Stulberg (Mozart & Bartók) and Robert Craft (Stravinsky). He has given recitals in Austria, Belgium, Canada, Colombia, England, France, Germany, Hungary, Italy, Russia and the USA.

Van Veen has attended masterclasses with Claude Helffer, Hans-Peter and Volker Stenzl, and Roberto Szidon. He has been invited to several festivals – Reder Piano Festival (1988), Festival der Künsten in Bad Gleichenberg (1992), Wien Modern (1993), Holland Dance Festival (1998), Lek Art Festival (1996–2007) – and has recorded for major television and radio companies in Holland, Florida and Moscow. In 1992 van Veen recorded his first CD with his brother Maarten as the internationally recognised piano duo ‘Van Veen’. In 1995 the duo made their debut in the United States and were prizewinners in the prestigious Fourth International Murray Dranoff Two Piano Competition in Miami, Florida. After this achievement they toured the United States and Canada many times. The duo were the subject of the documentary *Two Pianos One Passion*, which was nominated for an Emmy Award in 1996.

The various compositions by van Veen may be described as ‘minimal music’ with different faces: crossovers to jazz, blues, soundscape, avant-garde, techno, trance and pop music. Van Veen is director of Van Veen Productions, and is chairman of the Simeon ten Holt Foundation and the Pianomania Foundation as well as artistic director of several music festivals in Culemborg, Utrecht and Veldhoven. He is also active in the Murray Dranoff Two Piano Competition, based in Miami.

Over the last 20 years van Veen has recorded more than 90 CDs and 5 DVDs for several labels (Mirasound, Koch, Naxos, Brilliant Classics), including his own, PIANO; the recording of *Les noces* for Naxos was described by the *New York Times* as ‘the best recording ever’. In 2010 he trademarked his successful ‘ligconcert’ piano series.

www.jeroenvanveen.com · www.vanveenproductions.com

Instruments used in NLXL: Four Pianos Steinway Concert Grand, 274, Two Yamaha P 120: Organ, Electric Piano and Harpsichord, Roland FP7: Vintage Piano, Two Toy Pianos, Logic EX24 synthesizer: FM Sequence, Stage Piano MII, Harmonium, Dyn DX Bass, LA Organ, Orchestra Xylophone, Marimba, Sub Boomz, EVP 88 Electric Piano, Euro Dance Mix

Recordings: August 2011 (NLXL), December 2013 & January 2014, Van Veen Productions, Studio 1, Culemborg, The Netherlands

Produced by Van Veen Productions for Brilliant Classics

Executive producer: Jeroen van Veen

Engineered & mastered by Pianomania

Software: Pro Tools & Sequoia

Microphones: NT5, SE 2200, 8 track multichannel ADAT (44 kHz 24 bits)

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Photos of Sandra and Jeroen van Veen © Janey van Ierland

Cover image: Lego Art #02 (2012), by Jeroen van Veen

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Philip Glass: Solo Piano Music
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Simeon ten Holt: Canto Ostinato XL
 9453 12CD

Jeroen Van Veen b.1969

Piano Music

CD1	77'45	CD3	78'25
1–7 Minimal Preludes, Book III (2008–2011)	77'45	1 Incanto No.3 (2010)	16'50
		2 Minimal Blurr (2014)	7'22
		3–5 Incanto No.4 (2011)	54'11
CD2	74'50	CD4	78'20
1–6 Minimal Preludes, Book IV (2011–12)	56'54	1–4 The Four Elements (2014)	29'42
7 Ballade for Frank (2012)	8'16	5 Repeating History (2010)	21'04
8 Slash (2012)	9'36	6 Molly (2013)	27'30
		CD5	78'46
		1–27 NLXL (2011)	78'46

Jeroen Van Veen *piano*

with Sandra van Veen
*in works for piano four hands or
two pianos*



Recordings: 2011–2013, Van Veen Productions, Studio 1,
Culemborg, The Netherlands
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